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**JEWEL**  
>P.18

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MAY  
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2006



FEATURING  
**THE  
GOO GOO  
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## INSIDE PITCH

EXCLUSIVE BEHIND THE SCENES: HOW ARTISTS  
AND AD AGENCIES ALIGN THEIR GOALS >P.20



AND **THE  
DONNAS**

**PLUS**

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# No. 1

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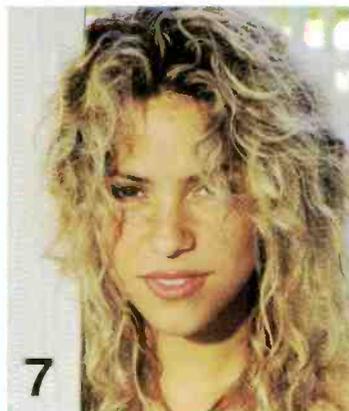
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**ABOVE:** Jewel revisits her signature earthy sound on autobiographical offering "Goodbye Alice in Wonderland." See page 18.  
 Jewel, Cheap Trick: Rick Diamond/WireImage.com

**COVER:** The Goo Goo Dolls, the Donnas: Justin Borucki

# OPINION

EDITORIALS | COMMENTARY | LETTERS

## Music Is The Foundation For Rebuilding New Orleans

BY BRANFORD MARSALIS

I am pleased to see that New Orleans is holding its Jazz & Heritage Festival this year on the weekends of April 28-30 and May 5-7, but I'm not really surprised. Although there are a few companies based in New Orleans, the city does not have a substantial business infrastructure. Tourism is the lifeblood of New Orleans, so to my mind there was never a doubt—despite the heavy losses caused by Hurricane Katrina and displacements suffered by event staff—that the festival would take place.

This will be a special edition of the festival, though more like the way it was when my brothers and friends were kids. That's because the crisis of Katrina has placed the focus more squarely on Louisiana. I suspect that a larger percentage of the performing artists will be local, and a larger percentage of the listeners as well. The crowds may end up being smaller, but they will no doubt be more focused.

New Orleans' condition today depends to a large extent on where you look. If you are a tourist who confines yourself to the Garden District and the French Quarter, little change may be evident; but if you love the whole city, what is going on (or not going on) is unbelievable. In approximately 60% of the city there is still no electricity, houses are abandoned, and people have not returned. It is easy to hand out blame for this situation, but the important thing is to take steps to ensure that people in need receive real assistance.

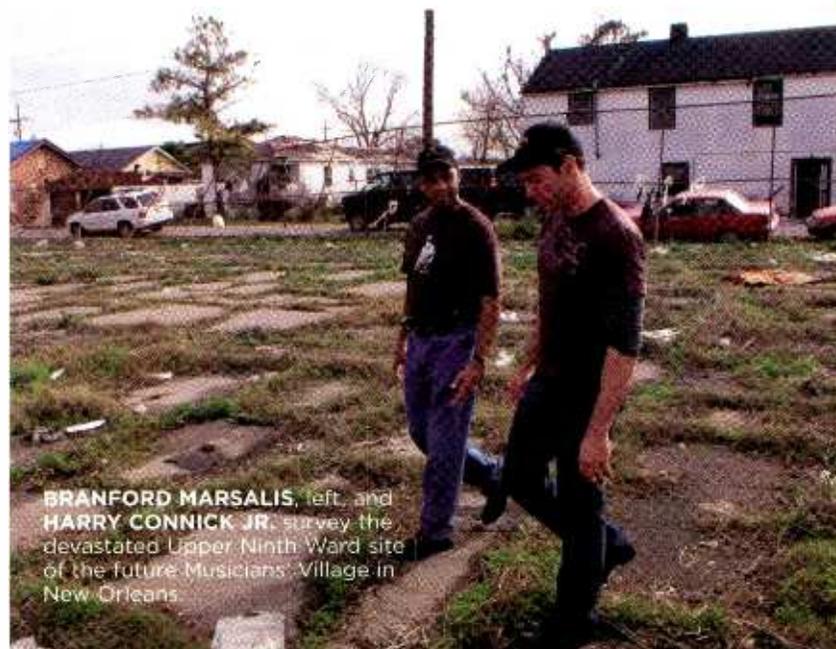
People have been comparing Katrina to earlier disasters, like the hurricane that hit Galveston, Texas, in 1912, or to the San Francisco earthquake of 1906. Given the property devastation and the massive relocation that Katrina created, however, I think a much better analogy is the condition of Europe after World War II. Back then, millions of people were displaced, and the housing stock and infrastructure of entire countries were destroyed. It took several years and the Marshall Plan to correct the situation, not just a few million dollars thrown at the problem. It is going to take that kind of focus to restore New Orleans and the Gulf Coast. If the government is not prepared to step forward, then concerned people both in the region and around the country will have to respond.

Massive amounts of assistance from corporate America will also be required, but I understand that companies are concerned over how funds will be spent.

In this regard, I feel that the music com-

munity should take the lead in the rebuilding effort because New Orleans is so central to the entire culture of music in America. New Orleans is widely acknowledged as the birthplace of jazz, but it is also arguably the birthplace of rock'n'roll. Artists like Lloyd Price, Little Richard and other early pioneers were deeply immersed in

The Musicians' Village is not intended to be exclusively for musicians, however, and an important aspect of its design is that musicians will be in a true community, enjoying the kind of person-to-person, neighbor-to-neighbor relationships that have sustained such New Orleans traditions as the marching band. A central aspect of the



BRANFORD MARSALIS, left, and HARRY CONNICK JR. survey the devastated Upper Ninth Ward site of the future Musicians' Village in New Orleans.

the music of the city, and through their impact the city's influence spread throughout the world. A lot of musicians, songwriters and bandleaders understand this and are quick to acknowledge that New Orleans is a primary cultural source.

This is why Harry Connick Jr. and I have become involved with New Orleans Area Habitat for Humanity in the creation of the Musicians' Village in the Upper Ninth Ward. We have acquired five city blocks, and the Musicians' Village will be the site of 75 single-family houses plus 150 additional homes in the surrounding area for musicians and qualifying homeowners.

If you know anything about life in New Orleans pre-Katrina, you must also know that New Orleans musicians have not always received their fair share. Through this catastrophe and the response of NOAHH, many musicians old and young will be able to own homes for the very first time.

Musicians' Village will be the Ellis Marsalis Center for Music, which is named after my father and will be a performance, education and recording complex where bands can play and rehearse, students can get lessons and neighbors can hang out. I love the idea that kids will be able to walk a few blocks from their homes and learn about the music.

As opposed to all the hand-wringing that has gone on around Katrina relief, the Musicians' Village is a proactive solution that I am delighted to be part of. You can learn more about it at [habitat-nola.org](http://habitat-nola.org). And you should also ask yourself what your part will be in the relief effort because if music is your life, New Orleans is your home.

*Branford Marsalis is a saxophonist, the founder of the Marsalis Music label and the honorary co-chair of NOAHH's Operation Home Delivery.*

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chart debuts



**'Maximum Ride'**  
Holly Brook cross-  
promotes teen book



**The Canada FACTOR**  
Indie artists like Holly  
Cole fear fund cuts

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**>>> SONY BMG  
NETS \$95M**

Sony BMG Music Entertainment posted net income of \$95 million on sales of \$4.3 billion for Sony Corp.'s fiscal year ended March 31. Income before taxes totaled \$150 million—a figure that includes \$186 million in restructuring charges associated with the joint venture.

Restructuring charges declined by \$104 million year-over-year. Sony posted equity in net income of \$50 million from its half of the joint venture. Direct comparable results with fiscal 2004 are not available.

**>>> XM SUBS  
UP 72%**

XM Satellite Radio Holdings revealed its financials for first-quarter 2006, showing revenue of \$208 million, more than double first-quarter 2005's revenue of \$103 million. The satcaster finished Q1 with 6,501,859 subscribers, representing a 72% increase over the 3,770,264 subscribers at the end of Q1 2005.

**>>> NEW PIRACY  
TARGET**

The RIAA and the Motion Picture Assn. of America have unveiled a new program to address online piracy by college students via local area networks at universities. The associations sent letters to 40 university presidents in 25 states alerting them to LAN piracy problems on their campuses, and encouraging immediate action to stop and prevent theft by such means.

The perceived security and privacy of campus LANs give students incentive to engage in piracy, according to the associations.

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Neil Young: Jessie Grant; Walden: Rick Diamond/WireImage.com

# UpFront

MAY 6, 2006

RETAIL BY ED CHRISTMAN

## Warner Fast-Tracks Young's 'War' Album

NEW YORK—In a rush to bring a hot commodity to the street, Warner Bros. Records and WEA will ship the new politically charged Neil Young album for a worldwide street date of Monday, May 8—just weeks after the label received the music.

While Monday is the standard street date for Europe, the May 8 release veers from the traditional Tuesday in-store dates in the United States.

Young's "Living the War" has caused a media stir with such song titles as "Let's Impeach the President," "Lookin' for a Leader" and "Shock and Awe."

Young began recording March 29 and completed the album within two weeks, according to his Web site. The label received the album in the middle of April and began prepping for a June 13 release, sources say.

But as the media began to fuel consumer awareness, the label and WEA—the distribution arm of Warner Bros. parent company Warner Music Group—and retailers huddled on conference calls April 25-26 to hammer out a quick release.

By the end of April 25, an e-mail hit accounts notifying them about the rush release of the album, which carries an \$18.98 list (\$12.05 boxset), and urging them to place orders by the end of April 28 in order to receive a 5% buy-in discount. The distributor will begin fulfilling initial orders May 3.

WEA initially urged accounts to put the album on store shelves as soon as they got it, but then asked them to wait for the new official May 8 release.

Sources close to the situation say WEA plans to police the Young street date to make sure brick-and-mortar retailers do not violate it, even though digital retailers will begin to sell Young's album starting May 2.

Young will begin streaming the album on his Web site April 28.

"I think the album will do great," Trans World rock/pop buyer Mark Hudson says. "There will be a lot of sympathy for [Young's] view. The difference between now and the Dixie Chicks is that a lot of the country has moved against Bush and against the war."

Natalie Maines from the Dixie Chicks bashed President Bush from a London stage shortly after the Iraq War began in 2003. The band suffered a backlash, including having its songs dropped from many country stations.

WEA will be ready to ship the album to all ac-

counts by May 3, sources say. If the initial orders collectively in the United States exceed, say, 300,000 copies, the company would likely allocate the album to accounts so the stores are prepared to meet initial consumer demand in the first few days.

The pipeline then would either continue shipping product to meet the initial order or be ready to fulfill reorders, should demand outrun the initial supply.

WEA is offering to drop-ship the album directly to stores and bypass the distribution warehouses where most chains and rackjobbers prepare product. But chains like Circuit City and Target prefer product to be shipped to their warehouse first to be prepared for the shelf. Likewise, merchants like Wal-Mart and Kmart need product to be delivered through their rackjobbers, which prepares it for stores.

The May 3 shipment date should allow one-stop time to get the album to the independent stores that do not buy directly from WEA by May 8. These independents are sometimes at a disadvantage when albums are rush released.

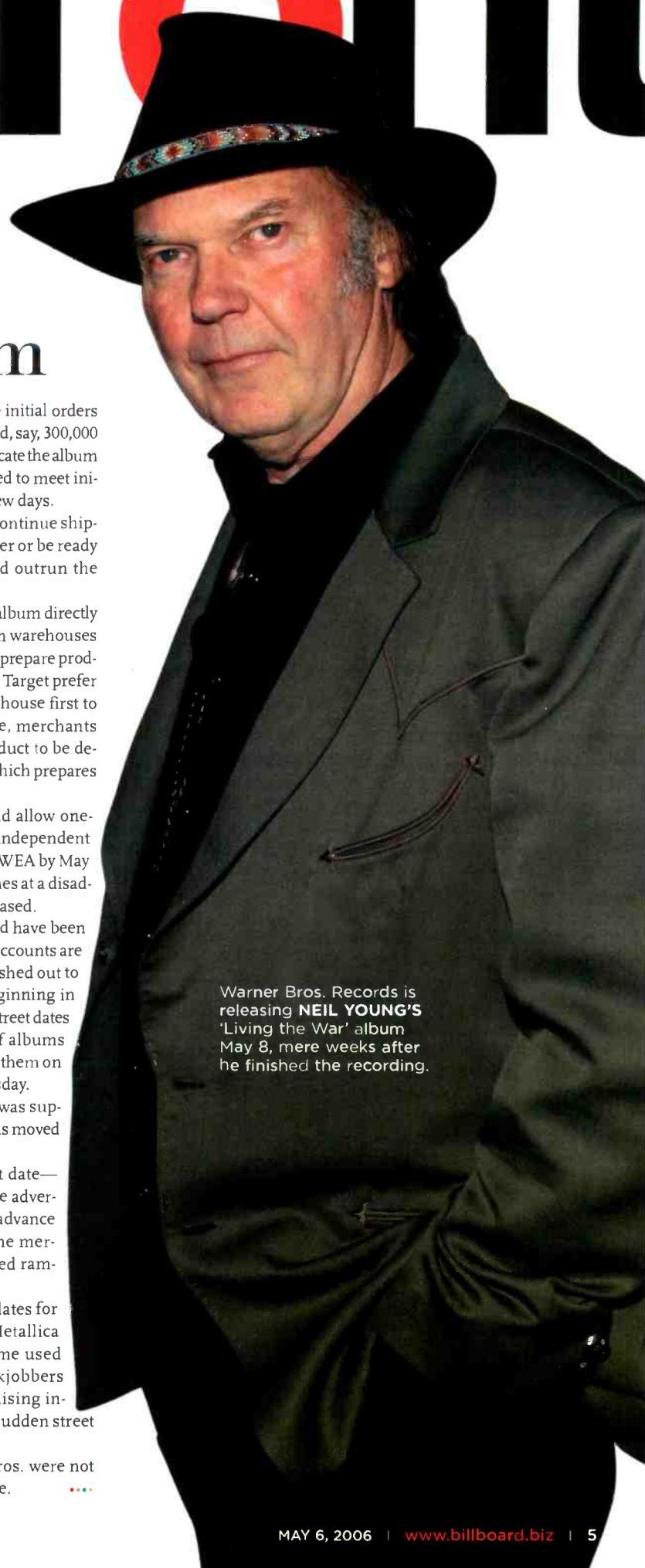
The rapid release of an album would have been a problem only a few years ago, but accounts are used to it now as titles have been rushed out to avert sales lost to digital piracy. Beginning in 2002, labels not only began moving street dates up when unauthorized versions of albums leaked onto the Internet, but issued them on days other than the traditional Tuesday.

That year, "The Eminem Show" was supposed to street June 4, but the date was moved up twice to Friday, May 24.

The double moving of the street date—with accounts scrambling to change advertising that was booked a month in advance—proved to be, in the words of one merchant, "a cluster fuck," and included rampant street-date violations.

But after the subsequent street dates for albums from 50 Cent, Nas and Metallica were moved up, merchants became used to the fire drill. Additionally, rackjobbers built a distribution and merchandising infrastructure that could respond to sudden street date changes.

Representatives from Warner Bros. were not available for comment by press time.



Warner Bros. Records is releasing NEIL YOUNG'S 'Living the War' album May 8, mere weeks after he finished the recording.

>>>UMG BRINGING  
'ALERT TONES'  
TO U.S.

Universal Music Group is poised to introduce a new mobile music product in the United States called "alert tones," sources say. Alert tones are song snippets that users can select to play when they receive incoming text messages, voice mail or other data on their mobile devices. Similar to a ringtone, they are popular in Europe, but have not yet been available in the States. Wireless operator Boost Mobile will reportedly be the first to offer the application in the United States within the next few weeks.

>>>SENATORS: PAY  
FOR SATELLITE  
DOWNLOADS

Senators Dianne Feinstein, D-Calif., and Lindsay Graham, R-S.C., introduced legislation April 25 to require cable, satellite and Internet music providers to protect music they broadcast while allowing consumers to continue to record and replay programming. The Feinstein-Graham PERFORM Act—the Platform Equality and Remedies for Rights Holders in Music Act of 2006—would require satellite, cable and Internet broadcasters to pay fair market value for the performance or distribution of digital sound recordings of music. The senators anticipate that the act will help strike a balance between the promotion of technological advances in digital music delivery systems and protection and fair compensation for intellectual property.

>>>SATELLITE  
DEVICES TARGETED

The Senate Judiciary Committee, chaired by Sen. Arlen Specter, R-Pa., held a hearing April 26 to determine whether copyright law is keeping pace with current radio technology. Of particular interest were new satellite radio devices and their ability to record, disaggregate and create personal libraries from hours of music, stored for as long as the user

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LEGAL BY BRIAN GARRITY and SUSAN BUTLER

# Sony BMG Sued Over Artists' Digital Rates

In a case that could seismically alter the way labels and artists share download revenue, members of the Allman Brothers Band and Cheap Trick have filed a class action lawsuit alleging that Sony BMG has underpaid artists for digital music transactions.

At issue in the action, filed April 27 in U.S. District Court in New York by Labaton Sucharow & Rudoff and Probst & Weiner, is whether the label's deal with online services for downloads is a license or a sale.

Sony BMG labels consider that their deals with the services are for sales of records rather than licenses for the recordings (see sidebar). But the suit alleges that Sony BMG is violating contractual obligations to share 50% of the net licensing revenue from digital music transactions with artists.

The two bands claim that from 99-cent downloads, they receive only about 4.5 cents, rather than the 30 cents per track they believe they are owed.

For years, artists have complained that royalties are further cut; many contracts permit a 50% reduction in royalties for music sold through a new technology, as well as a packaging deduction. Many artists say these clauses only made sense in the physical world, when music migrated to CDs from cassettes.

Sony BMG declined comment. The suit concerns royalties received for master ringtones and digital downloads through at least nine services, including

Apple's iTunes. The parties are seeking in excess of \$25 million in damages. The artists allege that there are about 2,500 other acts in similar situations from the Sony BMG-affiliated labels.

"This has been the elephant in the room for a while," says Dave Frey, manager for Cheap Trick. "If you don't dispute the accounting now, that establishes how it's going to be in the future."

The suit, which still has to be certified in federal court as a class action case, follows a sim-

Labels use a royalty rate to compensate artists for digital downloads. Some acts claim that's a **CHEAP TRICK.**

ilar suit filed by Tom Waits' Third Story Music against Warner Music Group.

Other labels may soon be involved, as well. "I'm surprised that similar actions haven't already been commenced against the other record labels," says Brian Caplan, one of the attorneys bringing the suit.

## Behind The Buzz: License Vs. Sale

How much should labels be paying artists for downloads? It's been debated almost since day one of the digital music era. When a CD is sold, contracts typically provide that artists receive a royalty—often 10%-14% of the retail price of a "record," after packaging deductions. A license—frequently applied when music is used in films or commercials—dictates a share, often 50%, of what the label receives.

It's easy to understand why recording artists would prefer to be compensated for digital downloads under a licensing

scenario. Label executives have said in the past that record companies could not financially survive if half of all download money went to artists; they were not set up to be joint ventures with artists.

The matter gets into some grey areas of copyright law. If this suit goes to trial, a court will decide whether granting permission to sell downloads should be considered a label selling a copy (a sale), or a label granting a right for someone else to sell a copy (a license).—S.B.

OBITUARY BY KEN SCHLAGER

# Phil Walden, 66, Dies

Capricorn Records Founder Was Major Figure In Southern Rock

Phil Walden was born under a good sign: Capricorn.

When Walden and Atlantic Records executive Jerry Wexler needed a name for a new label in 1969, they chose their mutual astrological sign.

Capricorn Records would put Southern rock on the map, serving as the label home of the Allman Brothers Band, Elvin Bishop, the Marshall Tucker Band, Wet Willie and other acts that epitomized the sound.

Walden, who died April 23 in Atlanta at the age of 66 after a long fight with cancer, had a lifetime of soaring highs—hatching hit careers and earning millions—and painful lows, including bankruptcy and substance abuse.

Born Jan. 11, 1940, in South Carolina and raised in Macon, Ga., Walden was just a teen when he developed his taste for Southern soul music. As a student at Macon's Mercer University, he began booking bands and, later, managing acts with his brother Alan.

Walden's acts would frequently compete in talent shows at a blacks-only theater in Macon. Walden could not enter, so he sat outside in his car and listened to the radio broadcasts. Invariably, his acts would lose to an artist named "Rockhouse" Redding. Finally, Walden signed the artist to a management deal.

Thus began Walden's association with Otis Redding, who became a star under Walden's management direction. The Waldens also managed Percy Sledge, Clarence Carter, Al Green and other soul acts.

While watching Sledge cut tracks at Muscle Shoals Sound Studio in Alabama, Walden encountered a session player named Duane Allman. Walden signed him to the new Capricorn Record Series that he co-founded with Atlantic executive Frank Fenter. Allman recruited his brother, Gregg, and they became the core of Capricorn's first act, the Allman Brothers Band.

Macon-based Capricorn be-

came a full-fledged Atlantic-distributed label in 1971, but Walden soon moved his operation to Warner Bros. and later to PolyGram. Capricorn's fortunes rode mainly on the success of the Allman Brothers, who enjoyed huge popularity in the early and mid-'70s, despite the deaths of Duane Allman in 1971 and bassist Berry Oakley in 1972.

By the end of the decade, musical tastes had changed. PolyGram dropped Capricorn in 1979. Walden filed for bankruptcy the next year and entered a period of drug and alcohol abuse.

In the late '80s, Walden re-

emerged in Nashville as the manager of comedian/actor Jim Varney. He also handled the early career of Billy Bob Thornton.

Walden resurrected Capricorn in Nashville in 1990, again under the Warner umbrella, and broke yet another Southern act, Widespread Panic. Several years later, he finally gave up his indie status, selling half the label to Mercury/PolyGram.

In the Mercury fold, Capricorn had hits with rock acts 311 and Cake, but after Universal Music Group's acquisition of PolyGram, things again went sour. Walden bought back PolyGram's share

of Capricorn and, in 2000, sold the business to Volcano Records.

Walden jumped right back into the label pool, launching the alt-rock-leaning Velocette in 2001 with his daughter Amanthe, son Phil Jr. (a long-time Capricorn executive) and nephew Jason. All survive him.

Other survivors include Walden's wife, Peggy; brother Alan; and four grandchildren.

At the height of his label career, Walden served as music publisher, booking agent and/or manager of many of the acts he signed, including the Allman Brothers. The band had a legal falling out with Walden in the late '70s, winning a suit over underpayment of royalties.

In a statement, the current band members said of Walden: "Phil was there at the beginning, and we could not have accomplished what we have without him."

In lieu of flowers, donations can be made to the Episcopal Cathedral of St. Philip or Camp Sunshine, both in Atlanta. ●●●



WALDEN, left, with BISHOP in 1974.

Walden: Tom Hill/WireImage.com

LATIN BY CHUCK TAYLOR and LEILA COBO

## Billboard Latin Conference Wrap

Shakira Was Belle Of The Awards Ball, But All Attendants Scored Big Insight At Annual Miami Event

### As Business Blooms, Industry Leaders Debate The Future

The Billboard Latin Music Conference & Awards in Miami showcased the wisdom of dozens of industry leaders. But it was a focus group of bilingual, bicultural teens, led by Miami bureau chief Leila Cobo, that put theory in the back seat and revealed what is really driving the red-hot Latin music genre.

Buzz genre reggaetón, with its blend of hip-hop and Spanish-language rap, is, not surprisingly, favored among young consumers, but they are by no means single-minded. The demographic listens to a broad spectrum of native music, from romantic Latin and pop to oldies, naming icon Celia Cruz alongside Daddy Yankee as well as a multitude of English-language stars and formats.

On the industry side, the reggaetón genre showed signs of growing pains. At a forum that included major-label executives, artists, producers and managers, bickering predominated over growing business interests in the Latin music community.

Reggaetón artist Juan Gotti complained, "When reggaetón began, it was about the word between men. Don't let record labels be your manager. I believe what you say to me more than what is written on a piece of paper."

Elias de Leon, owner of management firm White Lion, countered, "There is the art of music and the business of music, and they should go hand in hand. We cannot continue to work on the basis of a word of honor because we're now into sales in the millions." His statement drew applause from the audience.

Addressing the seemingly cooling ratings among reggaetón radio stations, Jim Lawson, VP of programming for the Hispanic division of Clear Channel Communications, noted, "You can't play reggaetón all the time—it would sound like one long beat. What we have to do now is incorporate it with other music."

Marketing—and the diminishing line between promotion and distribution—was another hot topic in Miami. With 70 million users and growing, my-

space.com has become the pre-dominant source to discover what's hot and happening in Latin music, right along with every other style and genre. Sorry, radio, and apologies to the most robust of record-label marketing campaigns, but, according to the teen focus group and a number of panelists, the ever-increasing impact of downloading, ringtones and peer sharing is now more than a burgeoning trend, supplanting the value of the physical CD.

MySpace urban coordinator Rosslyn Cobarrubias cited rapper Pitbull's "friends" network of 150,000, which allows him to send alerts when a new single is released, and ask for support at radio and retail. And, again upstaging traditional label marketing efforts, it's free.

#### OTHER HIGHLIGHTS

- In an exclusive Q&A, reggaetón main man Daddy Yankee said, "Twelve years ago, I knocked on many record label doors, and they didn't understand me. I gave them my demo to see if it could be produced, and they told me to take that crap out of here, it's never going to happen. People behind a desk don't have a notion what's going on in the real world or what could happen as a result."

- Regional Mexican music, which accounts for more than half of all Latin music sales, continues to lament its mistaken identity, even within its com-

munity. Conjunto Primavera group member Tony Melendez said, "No, we're not a bunch of guys with big stomachs who sing because it's easier than working in construction or in the fields."

- As in the Anglo world, TV is as effective, if not more so, in exposing music as radio. Latin-themed "American Idol"-type programs are leading the way. David Bisbal's victory on Spain's "Operación Triunfo" resulted in sales into the millions and a Grammy Award, while during the show's run, seven slots among the Latin pop chart's top 10 were occupied by its finalists. "The audience feels like they are part of the story," said Arturo Velasco, director of Televisa Musica. "They're involved, so they become invested in these artists."—C.T. ●●●

### Big Stars, New Styles Take Home Trophies

HOLLYWOOD, Fla.—This year's Billboard Latin Music Awards sent a clear message that the Latin audience has accepted new sounds, from reggaetón to rock to progressive tropical music.

The producer of the year award, for example, went to the reggaetón production team of Luny Tunes. It was the first time a reggaetón producer nabbed that honor. Luny Tunes produced and wrote "Mayor Que Yo," which also won the newly created reggaetón track of the year award.

The night's big winner was Colombian superstar Shakira, who came away with five trophies, four of which she shared with Spain's Alejandro Sanz for the chart-topping single

"La Tortura."

Juanes, Andy Andy and Daddy Yankee each earned awards in three categories. Other multiple award winners, taking two honors each, included Olga Tañón, Aventura, RBD, Horóscopos de Durango and Sergio Vega.

The 2006 Billboard Latin Music Awards aired live April 27 on the Telemundo network from the Hard Rock Live here. NBC-owned Telemundo promoted the show heavily on Telemundo and through other NBC properties. The Billboard Latin Music Awards have long been the network's highest-rated special.

The previous evening, awards were handed out during the Billboard Bash, which was held as part of the annual Billboard Latin Music Conference.

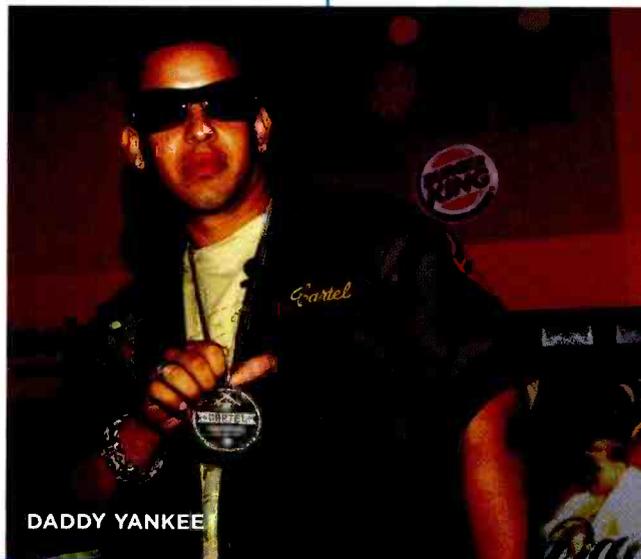
Honors for publisher of the year went to EMI Blackwood (BMI), while EMI Music Publishing won publishing corporation of the year. Sony BMG Norte once again took home the Hot Latin Songs label of the year award, along with the Latin pop albums and Latin pop and tropical airplay label of the year awards.

Univision Music Group was the Top Latin Albums label of the year for the second consecutive year, while Disa, which is half-owned by Univision, won regional Mexican airplay and albums label of the year.

Newcomer Machete won tropical albums label of the year on the strength of its reggaetón releases.

The Billboard Latin Music Awards honor the most popular albums, songs and performers in Latin music, as determined by the actual sales and radio airplay data that informs Billboard's weekly charts during a one-year period ending with the Feb. 5 issue.

The 2006 awards were presented in 51 categories. For a complete list of winners, visit [billboard.com](http://billboard.com).—L.C. ●●●



### Miami Heat: Top Winners Of 2006

**SHAKIRA and ALEJANDRO SANZ:** The Colombian superstar shared four of her five awards with Spain's Sanz for their hit single "La Tortura." The reggaetón-tinged duet won Hot Latin song of the year, vocal duo; and Latin pop airplay track of the year, duo or group. The track also won in the new Latin ringtone category. Shakira's first Spanish-language album in five years, "Fijación Oral Vol. 1," won female Latin pop album of the year.

**DADDY YANKEE:** The top-selling Latin artist of the year, Daddy Yankee took the Top Latin Albums artist of the year award,

as well as reggaetón album and new category reggaetón song of the year.

**JUANES:** The Colombian singer is the Hot Latin Songs artist of the year and the songwriter of the year, thanks to a string of radio hits, one of which, "La Camisa Negra," won Latin pop airplay song of the year, male.

**ANDY ANDY:** "Ironía," Andy Andy's new take on traditional bachata music, won tropical album of the year, best male and new artist, while the album's title track won tropical airplay song of the year, best male and new artist.—L.C. ●●●

continues to subscribe to the service. While satcasters XM and Sirius pay royalties for performances of recorded music, some say that these new devices allow distribution similar to a temporary download—which satcasters do not pay for.

**>>>LIVE NATION, ANAHEIM POND ENTER PACT**  
Anaheim Arena Management, the company that runs the Arrowhead Pond of Anaheim (Calif.), has entered into an exclusive booking arrangement with Live Nation for the Theatre at the Pond. Live Nation has already secured two shows under this agreement: the Strokes' sold-out performance on March 25, and Rob Thomas/Jewel on July 1. The venue is a 7,000-seat theater configuration within the 19,400-capacity Arrowhead Pond arena.

**>>>CANADIAN ARTISTS CREATE COALITION**  
A number of musicians, songwriters and producers have launched the Canadian Music Creators Coalition. Its purpose is to give the creative community a voice on such issues as the country's copyright laws. The coalition includes such acts as Barenaked Ladies, Avril Lavigne, Sarah McLachlan and Sum 41.

**>>>JUDGE: LABELS MISLED DOJ**  
An April 21 court ruling suggests Universal Music Group and EMI may have misled the U.S. Department of Justice during a 2001 investigation into whether the labels tried to control digital music pricing. Judge Marilyn Hall Patel, of the U.S. District Court in San Francisco, ordered UMG and EMI to turn over all previously withheld documents connected to that investigation on the grounds that UMG and EMI provided "deliberately misleading" information to the DOJ probe.

Compiled by Chris M. Walsh. Reporting by Mike Boyle, Antony Bruno, Susan Butler, Ray Waddell, Chris M. Walsh and Reuters.

# EMI Hands Skype Licensing Reins

Pub Gives Internet Telephony Network Ability To Cut Global Deals For Online, Mobile

EMI Music Publishing has forged an unprecedented licensing deal for global online and mobile use with Skype, the Internet telephony network. The deal grants Skype, which plans to launch an online retail store, worldwide licenses for the publisher's Anglo/American catalog without the need to license the rights territory by territory.

Roger Faxon, co-CEO of EMI Music Publishing, did not reveal pricing details. "Pricing is obviously an important competitive issue," he says. "We're pricing it at commercially ac-

ceptable levels for the usage."

For the world's leading publisher, the arrangement is another step toward taking control of its licensing rights from some of the European collecting societies.

Currently, companies that wish to license recorded compositions are faced with the time-consuming and costly obstacle of arranging deals territory by territory, often negotiating with collecting societies in each European Union country. Laws in many of those nations require songwriters to transfer licensing rights to the

local society to administer.

In January, EMI Music Publishing made its first move toward changing that system. It initiated an arrangement for the United Kingdom's MCPS-PRS Alliance and Germany's GEMA to form a joint business entity to exclusively administer Pan-European online and mobile licenses for certain repertoire.

The venture, which is not fully up and running, will administer these rights for the repertoire controlled by EMI's affiliates in the United States, the United Kingdom, Ireland, Canada, Australia, New Zealand and South Africa—the markets that make up its Anglo/American repertoire. These compositions are not governed by the laws requiring administration by collecting societies.

While the new venture is not directly involved with the Skype deal, Faxon says EMI's relationship with MCPS-PRS "has allowed us to offer Skype the ability to license all of our Anglo/American works across the world."

The agreement with Skype makes the repertoire available for download, subscription and master ringtone use worldwide.

This deal, together with Skype's master recording licenses with Warner Music Group's labels, will make the recorded music of such artists as Rob Thomas and Sean Paul available on Skype's online music store. Recordings of EMI's compositions controlled by other labels will be available when—and if—Skype licenses them from the record companies.

In other newly announced deals, Sony/ATV has licensed its repertoire recorded by WMG artists to Skype for master ringtones in North America. And Warner/Chappell licensed its compositions to Skype for worldwide distribution of ringtones.

EMI expects its Skype deal, under which the publisher will provide consulting services to Skype, will make tracking and collecting payments for songwriters more accurate and efficient.

Skype, an eBay company, allows free unlimited voice and video communication between users of its software. It generates revenue through premium offerings such as allowing users to make and receive calls to and from landline and mobile phones.

## >>> JAPANESE MARKET GROWS

Physical recorded-music shipments in Japan rose during first-quarter 2006, according to the Recording Industry Assn. of Japan. In the three months ending March 31, RIAJ's 42 member companies' shipments totaled 77.2 million units, up 12% from the corresponding period in 2005. Wholesale value of the market rose 6% to 91.1 billion yen (\$768 million).

The RIAJ credits million-selling albums by domestic acts including boy band Kat-Tun (Joy Storm) and female vocalists Kumi Koda and Ayumi Hamasaki (both signed to Avex) with helping power the market in the quarter.

Domestic product shipments rose 10% to 56.5 million, with value up 11% to 69.7 billion yen (\$587.3 million). International repertoire rose 17% to 20.7 million, but value fell 6% to 21.4 billion yen (\$180.7 million) as price competition on non-Japanese titles intensified. —Steve McClure

## >>> COPYRIGHT EXTENSION BID IN U.K.

Petitions from 6,200 individuals calling for an extension to Britain's current 50-year term of copyright on sound recordings were presented to the British Treasury ahead of the April 21 deadline for a government review on copyright.

Several petitions were signed by industry executives and musicians, including U2's Bono, Cliff Richard and Tom Jones.

The petitions support a term 70 years after the death of the composer. It is currently 50 years from the time the composition is written.

The submissions were invited as part of a thorough review into intellectual property rights launched in December by Chancellor of the Exchequer Gordon Brown, the United Kingdom's chief finance minister. Former Financial Times editor Andrew Gowers heads the review, due to present its report in late 2006. —Lars Brandle

## >>> YAHOO DOWNLOADS IN TAIWAN

Yahoo Music has launched a download music service in Taiwan. The company claims a library of 320,000 legal downloads from major and independent labels, some 25% consisting of Chinese-language music.

The company also launched a subscription streaming service with a catalog of 250,000 songs. More than 600,000 users downloaded the Yahoo player in the first two weeks, according to Yahoo Taiwan. Priced at \$149 Taiwan (\$4.75) per month, the streaming service is Yahoo Music's first non-English offering and marks its third market entry after the United States and Canada.

The new service will charge \$30 Taiwan (95 cents) per download. Streaming service subscribers will be offered selected titles at the reduced price of \$25 Taiwan (80 cents). —Tim Culpan

## >>> COLDPLAY LEADS IVORS NOMS

With three nominations, Parlophone/EMI act Coldplay garnered the most nominations leading up to the 51st annual Ivor Novello Awards, organized by the British Academy of Composers & Songwriters (BACS).

Coldplay's U.K. No. 1 "Speed of Sound" is up for international hit of the year and in the Performing Right Society's most-performed work category. (The Performing Rights Society sponsors the awards.) Coldplay's "Fix You" is nominated as best song musically and lyrically.

Coldplay's songs are written by band members Guy Berryman, Jonathan Buckland, William Champion and Chris Martin, and represented by BMG Music Publishing.

The 15 awards, which will be presented May 25 in London, are judged either by a panel of BACS members or by sales/broadcast performance. —Lars Brandle

## >>> SONY BMG GETS PEPPERMINT

Sony BMG Music Entertainment Australia has teamed with Sydney-based talent management company Peppermint Blue to set up joint venture imprint Peppermint Records.

Peppermint Blue is jointly owned by British-born artist manager Pat Cleary and Mark Byrne who operates Sydney-based Brent Street Talent School.

The company manages five Sony BMG signings, who will transfer to Peppermint Records. They include Rogue Traders, whose October 2005 debut album, "Here Come the Drums," is certified double-platinum (140,000 units) by the Australian Recording Industry Assn.

Cleary says he hopes to find new acts for the label through the talent school while utilizing the songwriters and producers in Peppermint Blue's management stable. —Christie Eliezer



Skype's EMI deal will allow it to sell music from such artists as **ROB THOMAS** via its planned online store.

# For Publishers, A New Share Chart

Music publishers join the family of Billboard charts as the Top 10 Music Publishers chart debuts this week.

Nielsen BDS and mechanical licensing society the Harry Fox Agency have teamed up to rank the top U.S. publishers according to radio airplay. The chart will run quarterly.

"This is an idea we have been pursuing for a number of years," says Rob Sisco, Nielsen Music president and Nielsen Entertainment East Coast operations COO. "We believe understanding publisher market share based upon monitored radio airplay is a very important metric for the recorded music industry."

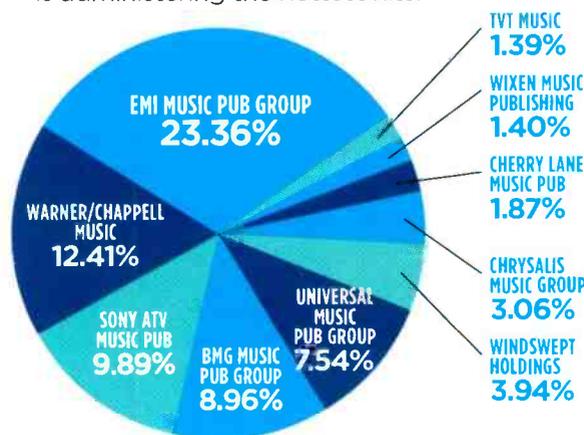
Each calendar quarter, Nielsen BDS will provide HFA with a list of the top 100 compositions as detected by electronically monitoring 1,280 radio stations around the clock.

HFA will determine which publishers administer rights, own the copyright or control rights in each composition and what percentages of the compositions they own or control. The publishers will then be ranked according to their shares of the top 100 compositions.

"The specificity of data from the teaming of BDS and HFA sharpens our view of music's hottest publishers," says Geoff Mayfield, Billboard director of charts/senior analyst. Nielsen BDS will monitor stations in 125 markets that broadcast in the following formats: top 40, R&B, adult contemporary, Latin, country, rock, modern rock, Christian, gospel, jazz, smooth jazz, triple-A, college and oldies.

## Top 10 Publisher Market Share

A quick, quarterly look at who is administering the hottest hits.



SOURCE: Nielsen BDS  
Percentage calculations based upon the overall top 100 detecting songs from the 1,280 radio stations electronically monitored by Nielsen BDS 24 hours a day, 7 days a week during the period 1/1/2006 to 3/31/2006. Publisher information for musical works has been identified by the Harry Fox Agency. A "publisher" is defined as an administrator, copyright owner and/or controlling party.

DIGITAL BY ANTONY BRUNO

# Philanthropy Via Download

When Amnesty International wanted to raise awareness about violence against women in Mexico, it turned to Jaguares, one of the country's most popular rock bands.

The group recorded a cover of John Lennon's "Gimme Some Truth" and made it available as a digital download via the organization's Make Some Noise music service. It proved so popular that the number of Mexicans signing up to support the initiative exceeded Amnesty's entire membership in the country.

It's just one of many examples of nonprofit social activists turning to digital music to raise funds and awareness. The digital milieu is quicker, cheaper and more relevant to the younger generation than past music initiatives. And getting acts, labels and publishers to donate an exclusive track to a download service is much easier and ultimately faster to turn around than getting physical product released or organizing a benefit concert.

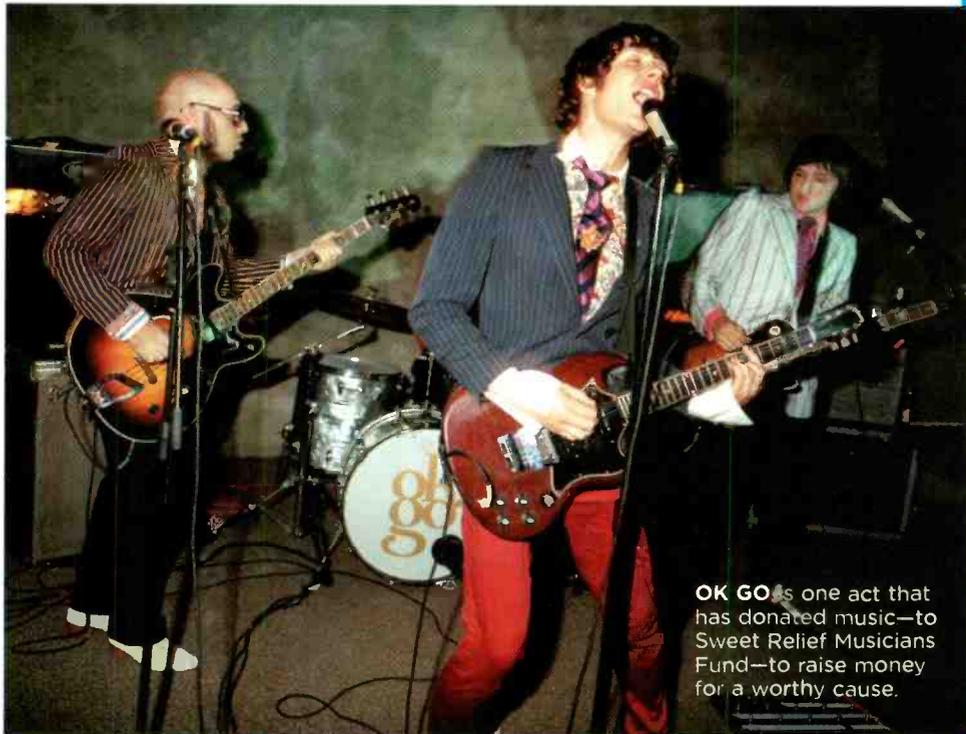
"It's really cost-effective," says Stephanie Newman, senior manager for Amnesty International's Make Some Noise campaign. "It's a more accessible cost of entry for most nonprofits, and it's more accessible for the audience as well." Newman declined to say how much money has been raised.

As a result, it's proving a popular tactic. British-based global hunger relief organization Oxfam built a download music store called Big Noise Music and collects about 15% from every

track sold. U.K.-based War Child Music—which advocates the abolition of using children as soldiers—operates a similar service. It landed a major coup last year when Ra-

are going mobile as well. On April 28, Sweet Relief Musicians Fund began a three-month fund-raising campaign focusing on selling master ringtones donated by Pearl

eration of donors are. While digital downloads of songs or ringtones certainly add to their war chest, nonprofits are most interested in collecting buyers' contact informa-



OK GO is one act that has donated music—to Sweet Relief Musicians Fund—to raise money for a worthy cause.

diohead donated its entire back catalog to the site, representing the first time the group made its music available digitally. Tracks sell for 99 pence (\$1.77).

Amnesty International's Make Some Noise store today exclusively features covers of Lennon solo tracks that Yoko Ono donated to the cause. Other participating acts include the Black Eyed Peas, the Cure and Snow Patrol. The price per download is 99 cents.

And like any other digital music service, these efforts

Jam, Jars of Clay and OK Go, among others. Fans text the word "heal" to a short code dedicated to each ringtone to receive the download in exchange for a \$5 charge to their phone bill.

Music for Charity Productions is running the campaign. Scott Dudelson, the company's founder, says other acts will soon have the opportunity to conduct similar donate-to-download initiatives using the same platform.

"I'd like to make all my campaigns digitally related," Dudelson says. "I hope this revolutionizes fund raising, and I hope it's a tool every artist will have and can use for whatever cause they support."

Amnesty International also plans to extend the Make Some Noise effort to include mobile full-track and ringtone downloads. Mobile content developer Airborne Entertainment has created an entire suite of mobile content focused on socially conscious themes called Just Cause.

These online and mobile channels are most attractive to charities simply because they are where the next gen-

tion and converting them into lifetime contributors.

"We need to inject Amnesty International into the popular culture, because we're not there at the moment," Newman says.

Such artists as OK Go frontman Damian Kulash say that these efforts humanize today's technology—a necessary evolution for digital music.

"As the Internet and digital technology has helped democratize music, it also helps separate us into our own little worlds," he says. "We need to make sure to put as much emphasis on the parts that bring people together."

Of course, with so many online and mobile opportunities for artists to attach themselves to their pet causes, they may need to start prioritizing.

"It's going to force artists to be more selective about what they endorse," Jars of Clay vocalist Dan Haseltine says. "We can be very fickle and short-sighted and jump from cause to cause. But real change happens through sustainable relationships. Because we have all these great avenues [of awareness] now, we need to focus and determine which causes to invest in."

## BITS & BRIEFS

### INCUBATING CONTENT

The "digital incubator" effort between MTV and Cisco Systems has resulted in 10 college student groups receiving \$250,000 in grant money from the companies to develop the broadband content of tomorrow. The various projects combine elements of short-form programming, gaming, social networking, blogging, instant/text messaging and mobile downloads.

One of the more interesting projects is H!T or SH!T, a social networking media player that allows members to rate music and other media clips, passing those receiving positive votes to people whose profiles show similar tastes.

There is also Tower 8, a comic book "rock opera" set in a post-apocalyptic world where music is a supernatural force. The Web site employs fully animated music videos, flash animation and character blogs. It features an animated rock group, also named Tower 8.

The projects will premiere in May, and be available on mtvU's on-air and online programming for the next six months.

### FRESH SERVICE

Another DRM-free music service has emerged, called FreshTracksMusic. Similar to eMusic, it allows members to download as many tracks as they like, in MP3 form, for about \$5 per month. What's different is that users can stream all songs in its catalog in their entirety for free.

It has also launched a university version of the service that has been adopted by Vanderbilt, Eastern Michigan University and others. Only a handful of independent labels are contributing music to the service.

### BLING PLAY

Lagardere Active North America, creator of BlingTones and Barrio Mobile, has launched BlingGames—a collection of mobile games based on hip-hop themes. Games include "Lil Jon Crunk Golf" and "Hot Secretary." The latter is a role-playing game where the player is the head of a rap label attempting to get his female assistant to take off her clothes. The games are expected to be on select U.S. mobile operators by the end of April.

## HOT RINGTONES™ MAY 6 2006 Billboard

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE ORIGINAL ARTIST
1	1	7	<b>#1 MS. NEW BOOTY</b> BUBBA SPAROOK FEATURING YING YANG TWINS & MR. COLLIPARK
2	4	80	<b>SUPER MARIO BROTHERS THEME</b> KOJI KONDO
3	2	13	<b>GRILLZ</b> NELLY FEATURING PAUL WALL, ALI & GIPP
4	3	5	<b>BEST FRIEND</b> 50 CENT & OLIVIA
5	6	23	<b>LAFFY TAFFY</b> D4L
6	7	32	<b>MY HUMPS</b> THE BLACK EYED PEAS
7	5		<b>SO SICK</b> NEYO
8	10	78	<b>THE PINK PANTHER THEME</b> HENRY MANCINI
9	16		<b>TOUCH IT</b> BUSTA RHYMES
10	17	68	<b>MISSION-IMPOSSIBLE</b> LALO SCHIFRIN
11	5	9	<b>TEMPERATURE</b> SEAN PAUL
12	9	5	<b>GIRL</b> DESTINY'S CHILD
13	12	5	<b>GASOLINA</b> DADDY YANKEE
14	14	9	<b>BETCHA CAN'T DO IT LIKE ME</b> D4L
15	15	18	<b>FRESH AZIMIZ</b> BOW WOW FEATURING J-KWON & JERMAINE DUPRI
16	11	7	<b>LOVE</b> KEYSHIA COLE
17	11	3	<b>WHAT YOU KNOW</b> TL
18	18	63	<b>CANDY SHOP</b> 50 CENT FEATURING OLIVA
19	19	80	<b>HALLOWEEN</b> JOHN CARPENTER
20	20	50	<b>BECAUSE I GOT HIGH</b> AFROMAN

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

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It is now available for a suggested retail price of \$80 at most retail and online outlets.

—Antony Bruno



OK Go Photo: Sabina McGrew



## Making The Brand

MICHAEL PAOLETTA mpaoletta@billboard.com

# Brook Gets 'Maximum Ride'

Deal To Cross-Promote Artist And Teen Book Title

**N**ewcomer Holly Brook is gearing up for the ride of her young life. She has been tapped by the Little, Brown Book Group to help cross-promote and market James Patterson's new teen title "Maximum Ride: School's Out—Forever."

The sequel to last year's "Maximum Ride: The Angel Experiment"—which has sold 140,000 hardback copies, according to Nielsen BookScan—arrives May 22. It is followed, on June 6, by Brook's debut album, "Like Blood Like Honey" (Machine Shop Recordings/Warner Bros.).

This partnership follows in the steps of a similar game plan struck between St. Martin's Press and Island Records for Sarah Miller's teen book "Inside the Mind of Gideon Rayburn" and Fefe Dobson's second album "Sunday Love" (Billboard, Dec. 24, 2005).

"It's so difficult to get your name out there today," the 19-year-old Brook says. "This is a

good way to help do that in a way that makes sense for me. My music will help promote the book, while the book will help promote my music."

Such words are music to the ears of Ned Rust, Patterson's brand manager at Little, Brown. "The cross-promotional aspects are very attractive," he says. "Sure, we can do well within our own network, but with Holly, we can expand the book's reach."

Rust acknowledges that Brook has increased the level of "noise" surrounding the book's upcoming release.

The "School's Out" marketing blitz kicks off May 22 with TV, radio and print ads, and runs through the end of the year. Brook's "What I Wouldn't Give" is the musical bed of the TV and radio spots; the artist is identified in the former. Brook's image appears in print ads. An Internet platform launches May 15 at maximumride.com.

Richard Hart, president of brand marketing firm Concrete Hart in Los Angeles, brokered

the deal between Little, Brown, a member of the Hachette Books Group USA, and Machine Shop.

A centerpiece of the book's brand marketing activity is the "School's Out" soundtrack, which includes tracks by Brook, Virgin Records act the Summer Obsession and others.

Hart says the "giveaway" soundtrack—the first 100,000 copies of the "School's Out" book will include the soundtrack as a gift—is meant to enhance the overall reading experience of the book. Internet and terrestrial radio contests will award winners with the soundtrack as well.

Hart calls the partnership between Patterson and Brook a symbiotic one. "You have the built-in equity of James' brand and a talent like Holly that needs to be exposed. And then there's the Max Ride character, which really ties everything together."

An "Angel Experiment" soft-cover edition streets May 1. Brook, meanwhile, is enjoying success at mainstream top 40

radio. In this issue, "Where'd You Go" by labelmate Fort Minor Featuring Holly Brook & Jonah Matranga, ascends The Billboard Hot 100 and Pop 100 charts.

Hart says he met with many artists for this project. But after attending a Brook showcase in Los Angeles, "lightning struck," he says.

While Brook is surely her own creative spirit, with this campaign she will be the ambassador for the Max Ride character in public, Hart explains. "During radio and TV appearances, Holly can discuss the book, her album and the Fort Minor track."

This is fine by Brook, who says she can relate to the Max Ride character. "I was a little bit of a misfit in school," she says. "Also, the concepts in the book—from doing good to using your talents—are similar to what I write about."

A "Maximum Ride" film is scheduled for a 2007 release. Perhaps Brook will take part in that, too. Stay tuned. ●●●



BROOK



## Legal Matters

SUSAN BUTLER sbutler@billboard.com

# China Meetings Disappoint IP Community

International experts are expressing disappointment over the annual China-U.S. Joint Committee on Commerce and Trade (JCCT) session held in Washington, D.C. Despite ongoing efforts by U.S. officials to secure stronger commitments from the Chinese government to reduce piracy, only incremental gains were seen.

U.S. Commerce Secretary Carlos Gutierrez, U.S. Trade Representative Rob Portman, U.S. Secretary of Agriculture Mike Johanns and Chinese vice premier Wu Yi participated in the meeting, which covered a broad range of topics.

Regarding intellectual property rights, China released an action plan to reduce infringement levels. The plan includes steps in the areas of enforcement, legislation and education. China's enforcement—or lack thereof—of IPR has been the chief criticism by rights holders and by U.S. government officials.

At a press conference after the meeting, Yi said the Chinese government has taken action against 14 factories producing illegal optical discs. The government pledged to step up enforcement to combat copyright piracy

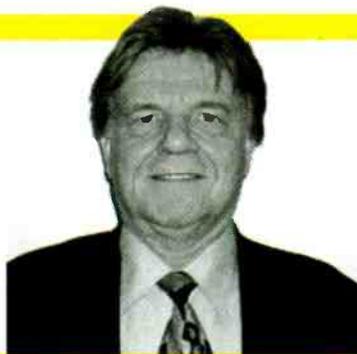
games and software. There is an unknown number of unlicensed underground factories producing discs. Of the 90 licensed factories, there is evidence that "quite a few of them" are in the piracy business, the source says.

officials will not say whether operators of the six closed factories will be prosecuted under the country's criminal law rather than its administrative law—the latter having mild penalties. IP industries and U.S. officials have



**'No commitments were made to share forensic data on optical disc products.'**

—ERIC SMITH, IIPA



of films, music and software.

While this was a step in the right direction, a music industry source tells Legal Matters that this action is not very significant.

There are about 90 licensed factories in China producing optical discs for CDs, DVDs, video-

About two weeks before the April JCCT meeting, China announced that six of the licensed factories were being permanently closed, and eight factories had their business licenses suspended for "internal rectification."

Yet the source says Chinese

been pressing for criminal enforcement of IPR infringement.

The Chinese officials also will not say what will happen to the operators of the factories with suspended licenses. Will they reopen once the focus is no longer on the JCCT meeting?

"It's the nontransparency of the system," the source says. "Are they going to do something here or not? If the six stay closed but the eight reopen, well, six out of 90 doesn't do much."

At the JCCT meeting, the Chinese government also agreed to intensify its efforts to rid consumer markets of infringing goods. Wu said at the press conference that the Shangyang market in Shanghai has been closed, and a trademark authorization system has been implemented among vendors in Beijing's major consumer markets to combat infringement.

She also noted that special trial chambers for IPR civil cases would be open in courts across China. Fifty IPR infringement-reporting centers will be set up in 50 key cities. An IPR ombudsman has already been dispatched to the Chinese embassy in the United States.

Eric Smith, president of the

International Intellectual Property Alliance, a Washington, D.C.-based coalition of seven trade associations representing copyright companies, expressed dismay at the outcome.

"The IIPA is disappointed that no commitments were made to share forensic data on optical disc products with the private sector to assist in identifying piracy within optical disc factories," Smith said. "IIPA also was hoping for the Chinese authorities to announce the commencement of, or conclusion of, significant criminal enforcement actions, but no such announcements were made."

Last year, Wu committed to "significantly reduce levels of IPR infringements" in China. This promise was not fulfilled, the IIPA says.

U.S. officials have not indicated whether previous threats to file legal proceedings with the World Trade Organization are still being considered. ●●●



## VALUE MUSIC BUILDS CHAIN OF INDIE STORES

Value Music's recent acquisition of Gem City, the independent record store based in Dayton, Ohio, marks an interesting development in the evolution of music retail.

Instead of buying small chains to build one super-chain—a strategy Trans World and Musicland perfected until they started swallowing big chains, too—Value Music is buying independent record stores with the intent to keep them just that—cool, hip local stores.

So far, it has acquired two Manifest Disc stores—Spin Street in Memphis and Backdoor Disc in Cotati, Calif.—when owner Carl Singmaster decided to liquidate that chain in January 2004.

Rob Perkins, president of the 61-unit, Marietta, Ga.-based Value Music, says that acquiring independent stores and keeping their names and cultures are part of the chain's growth strategy.

"We are looking for the jewels of the independent stores—ones with a great customer franchise in their local markets," Perkins says. He adds that those stores should have upwards of \$900,000 a year in volume.

Perkins says Value Music benefits in such acquisitions by keeping the store's management in place because it has the customer relationship and knows the market. The owner is retained as a consultant. The store benefits, he says, because Value Music has an exceptional administrative platform.

During the acquisition and

after closing, Value Music spends a lot of time in the store working with the staff. "We like to learn their customers and get a feel for the demographics that shop the store," Perkins says.

In addition to retaining the store's musical flavor, Value Music can help those outlets become even more diverse because it has the financial muscle to provide a deeper selection. It also adds vinyl and even used vinyl to stores as well as lifestyle accessories, he says.

Gem City is part of the Alliance of Independent Media Stores, and in AIMS' weekly e-letter, Gem City owner John Huffman said that he thought the new owner would "enhance the product mix and retain the legendary customer service that we have offered for so many years."

Huffman will retain his affiliation with AIMS as part owner of Boo Boo Records, a member of the independent coalition with two stores in California.

In that same e-mail, Eric Levin, who heads AIMS, pointed out that Kim Lanning has sold her Tempe, Ariz.-based Stinkweeds store to a couple who reportedly plan to move it to Salt Lake City. Lanning will retain ownership of the Stinkweeds location in Phoenix.

These two transactions should give some independent store owners hope—that is, if they are looking to cash out. "I always thought the exit strategy for independent stores was liquidation," Levin says. "I didn't know

you could sell these things."

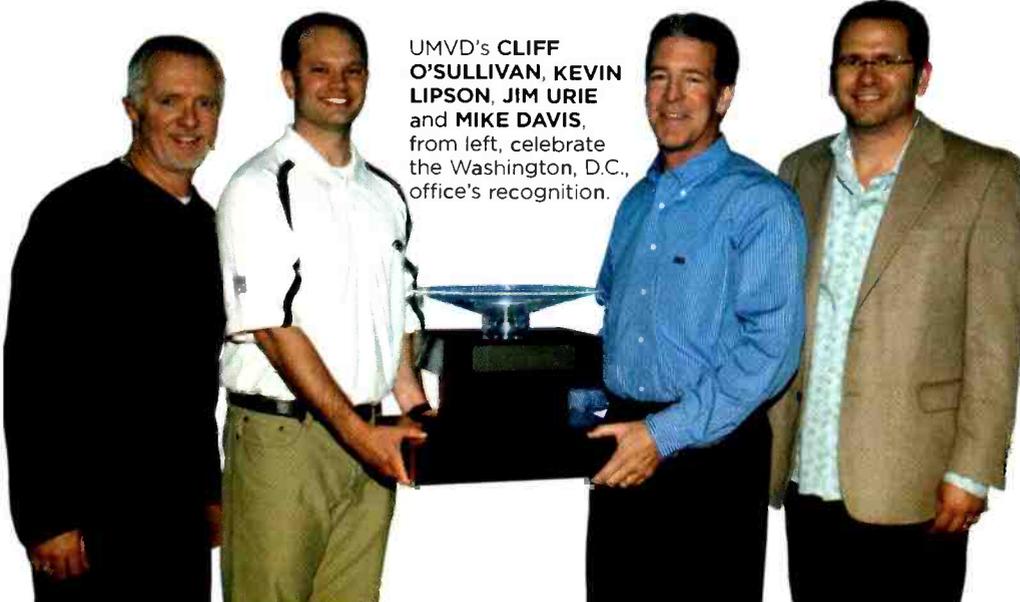
### D.C. IS TOPS AT UMVD:

The Washington, D.C., region was named sales office of the year for Universal Music & Video Distribution. That award, designated the Henry Droz Award for outstanding achievement in artist development, is named after the industry's distribution legend who was the first person to head UMVD when it was formed by the Universal and PolyGram distribution companies merger. This award marks the third time the Washington office—led by marketing director Kevin Lipson—has received the distinction.

**NEW DAY:** Universal Music & Video Distribution has been renamed Universal Music Group Distribution. It also has been organized into three divisions: Universal Music Distribution, the major-label distribution company; Fontana, the year-old independent distribution company; and Visual Entertainment, which handles DVD and other entertainment product.

"We have aggressively expanded the scope of our business to take full advantage of the many new opportunities emerging in the marketplace," UMGD president Jim Urie said in a statement. "And this name change is a reflection of that. As a result, we are now positioned as the only major music distribution company handling all areas of music and home entertainment-related product." ■■■■

UMVD's **CLIFF O'SULLIVAN, KEVIN LIPSON, JIM URIE** and **MIKE DAVIS**, from left, celebrate the Washington, D.C., office's recognition.



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# Noiselab Raises Indie Acts' Volume In Mexico

Indie acts from the United Kingdom and North America are benefiting from an unprecedented opportunity in Mexico.

Mexico City-based live promoter Noiselab launched its label division in 2002 and since 2004 has established a close relationship with labels including Matador, Vice, Sanctuary, Rough Trade and Poptones to license such acts as Interpol, the Libertines, Belle & Sebastian and Morrissey.

As a result, recordings by international independent acts have become available in Mexico as domestic releases rather than highly priced imports, and their sales are showing hefty improvements.

Noiselab is owned by Mexican music business entrepreneur Hector Mijangos, who started in the music industry in the 1990s as a promoter of dance music events.

The company remains an active concert promoter, but Mijangos has proved adept at adapting his ticket-selling experience to shifting CDs in a market long criticized by la-

bels for its huge gulf between live attendance and legitimate record sales.

According to the IFPI, the legitimate Mexican music market was worth \$412 million at retail in 2005, although the piracy rate is estimated at more than 50%.

Noiselab is distributed by Mexico City-based independent Prodisc. Mijangos says the imprint's biggest success to date has been Matador's alternative rock act Interpol.

"We've seen substantial sales in Mexico," Matador president Chris Lombardi says. "Interpol has sold around 20,000 of each album; previously, our bands would have sold a couple of thousand legal copies.

"We had Interpol in Mexico last September for the first time," Lombardi adds. "They played two [Noiselab-promoted] shows, initially at a sold-out 7,000-capacity venue. The first show was so crazy, they had to move the second to a 14,000 sold-out arena."

Mijangos says Noiselab's

philosophy is "to do shows at an affordable price—and to release albums at an affordable price."

The label releases albums retailing at \$10-\$13 (U.S.), approximately half of what they would cost on import. Where possible, it also looks to add bonus material for the local release, in particular DVDs of promo clips and live performances.

Noiselab had released several electronica compilations, mainly featuring domestic acts, following its 2002 launch. However, Mijangos says a chance meeting with British label and management entrepreneur Alan McGee when McGee was on holiday in Mexico in 2004 led him to step up his record business activity.

McGee, the Scottish founder of Creation Records, whose signings include Primal Scream, the Jesus and Mary Chain and Oasis, persuaded U.K. indie Rough Trade to license his then-management clients the Libertines to Noiselab.

Since then, McGee has been



INTERPOL is one act enjoying new life south of the border through its label's deal with Noiselab to domestically distribute titles in Mexico.

instrumental in bringing such U.K. acts as the Kills, Babyshambles, Mogwai and Dirty Pretty Things to Noiselab.

McGee describes Mijangos as "old-school—a maverick genius." He adds that he hopes to have Noiselab work the entire catalog of his Poptones label in Mexico. That imprint is currently distributed worldwide through Universal.

Mijangos says he wants to build a solid Noiselab catalog of licensed international and

directly signed domestic repertoire. The label has recently enjoyed success with Mexico City-based alternative/dance four-piece Zoé and claims shipments of the act's debut EP "The Room" have already passed gold status (50,000 units).

Zoé's as-yet-untitled album is due in July. Mijangos anticipates domestic sales of 200,000 and adds that it has been licensed internationally to EMI.

The Zoé album is produced

by U.K. indie veteran Phil Vinall and includes a guest appearance by vocalist Tim Burgess from Sanctuary-signed U.K. band the Charlatans. The latter act's new album "Simpatico" is due in Mexico through Noiselab May 1 along with other albums by U.K. acts the Delays and the Guillemots.

Mijangos says he is also in talks with U.K. label Domino's U.S. office and Los Angeles-based label Dim Mak to license their repertoire. ...

# CASH AWARDS MAKE MUSIC DREAMS REALITY

SYDNEY—Based in the isolated heart of the Australian continent, singer/songwriter Amira Pyliotis had to show some tenacity in establishing herself as an independent artist.

The self-managed Pyliotis set up her MGM-distributed label Polaris Records in the out-back town of Alice Springs to release her May 2005 debut EP "City Folks."

Encouraged by airplay from college radio and national youth-oriented network Triple J, she then organized her own September 2005 trip to Europe, and played France, Germany and Scotland.

"My experiences in France and Germany indicated I could find an audience there for my music," Pyliotis says. "My plans for 2006 were to record an album and [return] to Europe

around September/October to get a better understanding of the market there."

However, Pyliotis had little funding for those plans until March 27, when she won a Professional Development Award from authors body the Australasian Performing Right Assn.

APRA presents the five-category PDAs every two years. Winners collect a \$10,000 Australian (\$7,378) prize plus \$1,500 Australian (\$1,106) toward travel costs and a \$2,000 Australian (\$1,475) Gibson Les Paul guitar.

Pyliotis took one of two Popular Contemporary awards. The win "fast-forwarded her plans by 12 months," says Marshall Cullen, co-owner of Pyliotis' Sydney-based publisher Fogsongs Music. "It allows her to keep her strong vision intact and increases her confidence."

The PDAs assist grass-roots development of writers, Cullen says. "It kicks their career along," he notes, "and the great thing is that it doesn't have to be repaid."

The APRA introduced the PDAs to mark its 75th anniversary in 2001. "We wanted to put something back, giving up-and-coming songwriters and composers money and travel opportunities," director of membership services

Sally Howland explains.

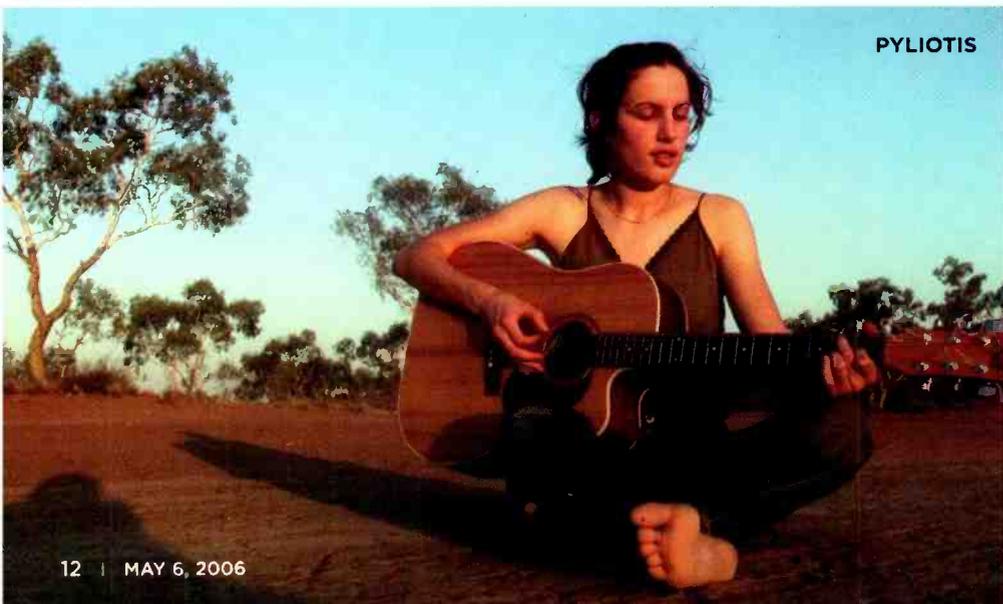
"The beauty of the PDAs," BMG Music Publishing Australia managing director Peter Karpin notes, "is they unearth embryonic new talent at an earlier stage than most of us publishers."

The other 2006 winners were Damian Crosbie (Popular Contemporary), Natalie Williams (Classical), Johannes Luebbbers (Jazz), Ashley Klose (Film and TV) and Tom Curtain (Country). They were picked by a 25-writer panel from a 186-strong shortlist.

Howland says the APRA is investigating organizing showcases and a compilation album featuring the PDA winners. Tentative talks have also begun with U.S. and U.K. counterparts about adopting the PDA model.

Sony/ATV Music Publishing Australia managing director Damien Trotter is confident the concept could be exported. "The model is simple enough," he says.

"The Australian publishing sector is really buoyant right now," Trotter adds, "but not everyone gets a publishing or record deal. The PDAs give young composers a leg up with a genuine cash prize." ...



PYLIOTIS

## Canadian Indies Fear Loss Of FACTOR Funding

TORONTO—The future of the Foundation to Assist Canadian Talent on Records may be in jeopardy.

Toronto-based FACTOR distributes funds from the government's Department of Canadian Heritage and domestic radio broadcasters to independent Canadian companies, acts, songwriters and producers.

In a filing to government regulator the Canadian Radio-television and Telecommunications Commission ahead of its May review of commercial radio policy, the Canadian Assn. of Broadcasters asked the CRTC to allow its 400 commercial radio members' music funding to flow primarily through the Radio Star Maker Fund instead of FACTOR as it has previously.

The Radio Star Maker initiative supports marketing of recordings by Canadian artists on majors or Canadian-owned indies. Funding kicks in once an album has shipped more than 10,000 units, which means it benefits more mainstream acts than FACTOR's funding does.

"If the broadcasters' money is taken out of FACTOR, the department will have to take a good look at how it can keep on funding it," Canadian Heritage director of sound recording policy and programs Pierre Lalonde says. "We are not going to fund an agency where we are the only ones putting money in."

Last December, Canadian Heritage renewed an agreement with FACTOR, which is slated to run until 2010. It set the government's annual

contribution to FACTOR at \$8 million Canadian (\$7 million); radio broadcasters contribute an additional \$4 million Canadian (\$3.5 million). Although the broadcasters' recommendation calls for more money to go through the Radio Star Maker Fund, the broadcasters will ultimately decide how to apportion the funds.

FACTOR president Heather Ostertag insists her organization is around for "at least a year . . . but we still have to see what CRTC's decision is."

That decision is not expected until fall. But music industry veterans paint a grim picture for Canada's independent music sector if FACTOR folds.

Tom Berry, president of Toronto-based Alert Music—home to singer Holly Cole—says FACTOR's demise "would put so many of us out of the business. [It's] there for the up-and-coming companies, the ones that really need the support."

FACTOR sponsorship is usually pledged by commercial radio broadcasters as part of their promise of performance during CRTC license hearings. Broadcasters can also commit to spend additional money on other eligible programs such as Radio Star Maker.

The Canadian Recording Industry Assn. called for broadcaster cutbacks to FACTOR in favor of Radio Star Maker in its own March 15 CRTC submission. That proposal was cited as a key reason for six leading independent labels departing the labels body (Billboard, April 29).

Radio Star Maker acting executive director Chip Sutherland insists that if Canadian Heritage continues to support FACTOR, both agencies can co-exist. FACTOR "has a significant mandate supporting grass-roots and regional development by helping labels with recordings and videos," Sutherland notes. "We just do marketing."

Sources suggest FACTOR's position was weakened by the September 2005 launch of a new Canadian Heritage funding program, Music Entrepreneurial Component. MEC has an annual \$10 million Canadian (\$8.8 million) budget and funding began flowing April 1.

Whereas FACTOR funding is allocated on a project-by-project basis, MEC financially assists Canadian-owned labels with their operating costs.

MEC funding is currently allocated to 19 labels. Billboard understands that nine of those previously drew funds from FACTOR totalling \$2.5 Canadian-\$3 million Canadian (\$2.2 million-\$2.6 million) annually.

Ostertag suggests one benefit from MEC's arrival. As a result of those nine companies no longer claiming FACTOR funding, she says, "It looks like we can do a bit more this year for the companies that are still with us."

Tom Berry, president of Toronto-based Alert Music—home to artist **HOLLY COLE**—says that FACTOR's demise "would put so many of us out of the business."

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# Rock, Roll And Ride

Music Festival Comes To Sturgis, S.D., Motorcycle Rally

Take 600,000 people, tens of thousands of motorcycles, more beer and barbecue than anyone can imagine... and add music.

The biggest motorcycle enthusiast gathering in the United States is turning up the volume. Producers are creating a music festival around the massive 66th annual Black Hills Motorcycle Rally in Sturgis, S.D., an undertaking that includes the construction of an amphitheater.

The new Rock'n the Rally festival is set for Aug. 6-10, right in the middle of Bike Week.

Mark Russo, production manager/site coordinator for producer Dork Fish, says, "As opposed to the 'build it and they will come' theory, we subscribe to the 'build it where they already are' theory."

They are there, all right, in huge numbers. The town of Sturgis normally has a population of 6,500 people. When the Rally comes to town, its population swells to 600,000. The total population of South Dakota is 754,000.

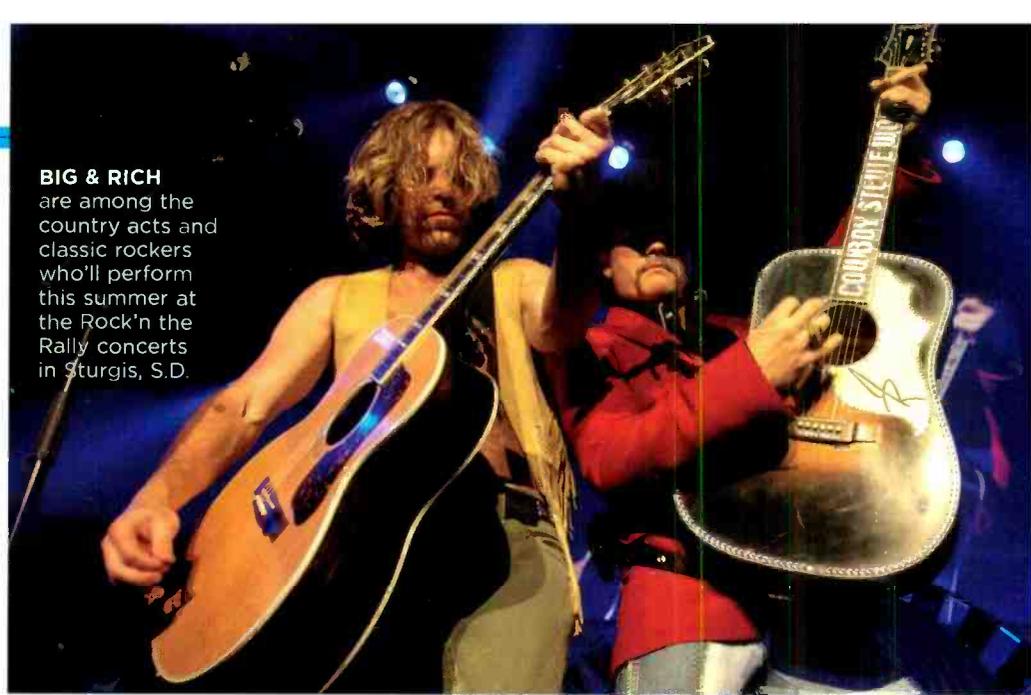
Dork Fish Entertainment is building an \$11 million permanent amphitheater on a 34-acre site at the Glencoe Camp Resort in Sturgis. Funding comes from Sturgis entrepreneur and Glencoe Nation owner Gary Lippold, who already has a strong presence in the city with the campground and other business ventures. Dork Fish has a 10-year partnership agreement with Lippold.

The event's producers find themselves in uncharted waters, and first-year festivals are un-

predictable by nature. "No one has ever done a festival like this in conjunction with an event like the Sturgis Bike Rally," Russo says. "Every other festival exists on its own merit and convinced everyone it was a destination they wanted to go to. Part of our rationale is building next to a place where people already had a destination, and we just need to make sure everyone is aware of what we're doing and build a great facility."

Capacity will be as high as 60,000 at the venue, and the talent lineup for the festival is strong. Acts booked from a \$3 million talent budget include Sammy Hagar, Big & Rich, Keith Urban, Steve Miller, Cheap Trick, Steppenwolf, Fabulous Thunderbirds, REO Speedwagon, 38 Special, Foghat, Geor-

**BIG & RICH** are among the country acts and classic rockers who'll perform this summer at the Rock'n the Rally concerts in Sturgis, S.D.



gia Satellites, Greg Rollie, Shooter Jennings, Live, Cross Canadian Ragweed, Nickelback and the Black Crowes. Talent-buying is by Dork Fish in conjunction with Bobby Lee of Paradise Artists.

Hagar will close the festival and wrap his summer tour in Sturgis. His Cabo Wabo Village concourse attraction will be at the site all week. "Playing for bikers for me is a natural thing,"

Hagar says. "In my set, when I bust out with 'I Can't Drive 55,' 'Bad Motor Scooter,' 'Let Sally Drive,' these are all drivin' songs, man. These bikers are gonna love my ass."

Tickets range from \$40 to \$70 per day and went on sale March 10 at startticketsplus.com. Russo says early sales are surprisingly steady. "The information in billboard.biz and a note in Rolling Stone are really the only media

that's broken on this thing besides local newspaper and our Web site," Russo says. "And we're averaging about 150 tickets a week."

Ads in major motorcycle magazines are next off the block in meeting the challenge of promoting to an audience that mostly does not live where the event takes place. "We have pretty pervasive national advertising, which is getting ready to

## IEG/BILLBOARD TOUR SPONSORSHIP

SPONSOR/TOUR	ESTIMATED FEE	LEVERAGE	DEALMAKERS
<b>Amp'd Mobile</b> Amp'd Mobile Inc. Fall Out Boy tour, March-May, 48 stops	\$500,000	Wireless telecom is tapping its partnership of the MTV2 co-sponsored tour to gain exclusive content, including a live concert broadcast, video downloads and ringtones. It also is running on-site contests allowing fans to send text messages to a giant screen; Fall Out Boy singer Pete Wentz announces the winners from the stage. It uses on-site kiosks to promote its product offering.	Joe Armenia, VP of music, marketing and promotion, MTV/MTV/mvU; and Larry Matterna, senior VP of music, Amp'd Mobile
<b>Belle Tire</b> Belle Tire Distributors Presenting concert series sponsor, DTE Energy Music Theatre and Meadow Brook Music Festival, Detroit	\$275,000	Tire retailer expanded its partnership with venue owner Palace Sports & Entertainment with a five-year presenting sponsorship of concert series at two of Detroit's highest-drawing concert venues. Belle Tire gains exposure in the venues' six-figure-plus ad buy as well as on-site signage and promotional consideration; leverage includes ticket giveaways and other in-store promotions.	Lou Korpus, senior VP of corporate marketing, Palace Sports & Entertainment; and Don Barnes, president, Belle Tire
<b>M&amp;I Bank</b> M&I Marshall & Ilsley Bank Milwaukee's Summerfest, June 29-July 9	\$225,000	Financial services company signed title of Summerfest's classic rock stage to build visibility in its Milwaukee hometown, and gain a platform to entertain clients and prospects. The bank brought in money-management firm Fiduciary Management as an associate sponsor of the M&I Classic Rock Stage.	John Boler, VP of sales and marketing, Milwaukee World Festival; and Brent Kelly, senior VP/director of corporate marketing, Marshall & Ilsley
<b>StubHub</b> StubHub Inc. Superfly During JazzFest Concert Series, April 28-May 6, New Orleans		Secondary ticket seller aligned with the nine-day concert series as a platform to build its brand and offer experiential ticket packages to shows. For example, the company is selling VIP fan experience packages around select shows offering tickets, meet-and-greets, drinks, CDs and autographed posters. StubHub is offering similar packages around a Collective Soul concert in Austin and DJ AM and Travis Barker concert appearances in New York and San Francisco.	Jeff Fluhr, founder and CEO, StubHub
<b>Tobacco Smokes You!</b> Washington State Department of Health Presenting, Sasquatch music festival, George, Wash., May 26-28	\$175,000	State health department renewed its presenting sponsorship of the Sasquatch music festival as a platform to promote its Tobacco Smokes You! anti-smoking campaign to 18- to 29-year-olds and lock out tobacco companies from sponsoring the Gorge Amphitheatre. The health department spreads its message through on-site booths, exposure in the festival's media buy and signage at the venue and its campground. It also leverages the tie by offering free tickets to the show.	Scott Schoengarth, public awareness/media coordination, Washington State Department of Health Tobacco Prevention and Control Program; Melissa Simpson, VP, marketing agency GMMB; and Matthew Shaw, regional director of corporate sponsorship, House of Blues Pacific Northwest
<b>Xbox 360</b> Microsoft The Fray, June-July, 19 stops	\$225,000	Videogame platform is leveraging its partnership with the Xbox Live Epic Records Artist of the Month with a promotion offering fans the ability to play online games with band members in an upcoming Game With Fame event.	Jim Cannella, director of corporate partnerships, House of Blues; and Bill Nielsen, U.S. subsidiary marketing director, Microsoft



Compiled by William Chipps, senior editor, IEG Sponsorship Report  
sponsorship.com



## On The Road

RAY WADDELL [rwaddell@billboard.com](mailto:rwaddell@billboard.com)

# Miguel A Record Setter With Mexico City Stand

Luis Miguel's 30-show engagement Jan. 18-Feb. 27 at Auditorio Nacional in Mexico City grossed \$19.3 million and drew 267,528 fans. It is believed to be the biggest gross in the history of Mexico and one of the top global indoor grosses of all time. It also broke Miguel's 25-show run at the venue in 2004.

The Auditorio Nacional stand, promoted by Showtime de Mexico, wrapped a 51-date tour of Mexico that is also believed to be a national record.

"The whole tour was precedent-setting," says Peter Grosslight, worldwide head of music for the William Morris Agency. WMA booked the outing for the Mexican native. "The one specific engagement in Mexico City, we really don't know how many shows he could've done, he probably could have done more."

Grosslight calls Miguel, who is managed by Alejandro Asensi, "one of the greatest artists there are, in any language, and this proves it. And it's not limited to [Mexico]. We played seven [Universal Amphitheater shows] in L.A. and came back and just played Staples Center.

"Not only did we play the major cities in Mexico City, Guadalajara and Monterey, but we also played 14 other provincial [Mexican] cities, and played them, for the most part, in stadium venues with the type of production that any major contemporary artist would use anywhere around the world," Grosslight continues. "The logistics of doing that has

never been done in Mexico, with three stages and two roofs leap-frogging."

The 101-date tour started last September in the United States and then played Argentina, Chile and Uruguay through the end of the year before beginning the Mexican run in January. Grosslight says the tour's total gross was north of \$60 million, which he believes could make it the top-grossing tour ever by a Latin artist.

**KORN PICKIN' TIME:** Live Nation and Korn will resurrect the Family Values tour this summer with a 30-

# 101

Number of shows performed by Luis Miguel during his tour that began in September

start to break across the country," Russo says. "Through our marketing people we have researched all the surveys taken at the biker rally for the past 10 years, and looked at where the states and regions are that contribute the most to the rally, and they will be targeted heavily."

Citadel Broadcasting is in as terrestrial radio partner, producers are close to a satellite radio deal, and a large, targeted cable program will add juice. Marketing partners such as Budweiser have cross-marketing programs on a national platform. "We're going to be pretty well-known," Russo says. "Rock'n the Rally will be a household name in all 50 states very shortly."

The event is also seeking corporate partners for the Rally Village with branding and marketing handled by Liaison Entertainment Group. Liaison's Lisa Bennett says sponsorship sales are going well with Budweiser, Cabo Wabo

tequila and Zippo already on board. The event is still seeking a title sponsor.

Bennett, an industry veteran involved in the groundbreaking sponsorships of the George Strait Country Fest, is faced with the challenge of selling an event that has never taken place.

"As far as the overall sale of the event, I think the caliber of talent speaks for itself," Bennett says. "For the sponsors, it's about building and creating an environment that the consumer has never experienced before."

It's helpful that the Sturgis rally is known worldwide, and the eyeballs will be there, but establishing sponsorship value is tricky. "I don't necessarily have a price tag on it," Bennett admits. "We started out of the gate with initial ballpark figures, and then I pretty much took everything off the back of the presentation and said, 'Let's roll up our sleeves and negotiate.' We want

people to put their stake in the ground this year."

A successful event will obviously increase the value for 2007. "If we come out of this with the impressions that we think we're going to get and the attendance we're hoping to have, you can always go in and raise the stakes for next year," Bennett points out.

Wireless and automotive are two product categories Bennett is actively seeking. "I want a truck [sponsor]," she says. "I think it's the one category we're missing that should be there."

The venue has a five-year build-out plan that will include the addition of covered, fixed seats. "It will be more like a conventional amphitheater, but on a very large scale because there isn't another amphitheater in the U.S. on this much acreage," Russo says. Plans call to use the venue for other events, including Memorial Day and Fourth of July concerts. ●●●

**LUIS MIGUEL** broke just about every box-office record there was to break in Mexico; more than a quarter-million fans paid nearly \$20 million to see 30 shows at one venue in Mexico City alone.

city North American trek. Also on the bill are Deftones, Stone Sour, Flyleaf and Dir en grey on the main stage; second-stage acts will be announced later.

Set to launch July 27 in Virginia Beach, Va., the tour will play mainly Live Nation amphitheaters, with lawn seats priced at \$9.99.

Korn created the Family Values brand with promoter Metropolitan Entertainment as a winter arena tour in 1998, and the tour also helped break Limp Bizkit, which headlined in 1999.

The two tours grossed \$6.2 million and \$10.6 million, respectively, and drew a combined 552,786.

"Family Values is going to be a huge summer event," says Bruce Kapp, Live Nation senior VP and point man on Family Values. "We're going to be opening the doors around 2 or 3 in the afternoon and these kids are going to get bombarded with nine or 10 hours of continuous music."

The tour is the latest venture in a unique deal that connects Korn, EMI and Live Nation in a partnership. Live Nation reportedly invested about \$3 million in exchange for 6% of Korn's box office, licensing, publishing, merchandising and CD sales (Billboard, Jan. 21). ●●●

## BOXSCORE Concert Grosses

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	GROSS/ TICKET PRICE(S)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$19,286,000 (203,653,410 pesos) \$170/\$20	<b>LUIS MIGUEL</b> Auditorio Nacional, Mexico City, Jan. 18-Feb. 27	267,528 283,590 30 shows	Showtime de Mexico
2	\$4,295,638 \$75/\$39.50	<b>BILLY JOEL</b> Hartford Civic Center, Hartford, Conn., March 10, 23, 28, April 22	60,673 four sellouts	Live Nation
3	\$3,165,150 \$100/\$50	<b>RBD</b> L.A. Coliseum, Los Angeles, March 18	63,007 70,000	Roptus
4	\$1,685,279 \$225/\$175/\$127.50/\$87.50	<b>CELINE DION</b> Colosseum at Caesars Palace, Las Vegas, April 12-14	12,279 three sellouts	Concerts West/AEG Live
5	\$1,515,554 (3,239,330 reales) \$164.50/\$25.97	<b>JACK JOHNSON</b> Arena Skol, São Paulo, Brazil, April 7	30,732 sellout	Evenpro/Water Brother, Mondo Entretenimento
6	\$1,196,867 \$262.50/\$35.50	<b>VAN MORRISON</b> Hollywood Bowl, Hollywood, April 21	11,648 16,975	Andrew Hewitt Co./Bill Silva Presents
7	\$1,023,486 \$64.50	<b>KENNY CHESNEY, SUGARLAND, DIERKS BENTLEY</b> Pensacola Civic Center, Pensacola, Fla., April 19-20	16,740 two sellouts	Mischell Productions, The Messina Group/AEG Live
8	\$851,970 \$125/\$90/\$40	<b>RBD</b> Dodge Arena, Hidalgo, Texas, April 9	11,537 12,532 two shows one sellout	Roptus
9	\$838,735 \$95/\$45	<b>RBD</b> HP Pavilion, San Jose, Calif., March 26	13,401 sellout	Roptus
10	\$822,619 (1,758,562 reales) \$129.87/\$21.65	<b>JACK JOHNSON</b> Riocentro, Rio de Janeiro, Brazil, April 8	23,030 25,000	Evenpro/Water Brother
11	\$795,538 (187,223,665 pesos) \$70.96/\$23.23	<b>JAMIROQUAI</b> Parque Jaime Duque, Bogotá, Colombia, March 30	17,800 sellout	Evenpro/Water Brother
12	\$734,432 \$64/\$54	<b>KENNY CHESNEY, SUGARLAND, DIERKS BENTLEY</b> CenturyTel Center, Bossier City, La., April 23	12,455 sellout	The Messina Group/AEG Live
13	\$674,967 \$69.50/\$35.50	<b>KENNY CHESNEY, SUGARLAND, DIERKS BENTLEY</b> C.W. Mitchell Pavilion, The Woodlands, Texas, April 22	16,430 sellout	Live Nation, The Messina Group/AEG Live
14	\$626,355 \$131.25/\$47.25	<b>QUEEN + PAUL RODGERS</b> MGM Grand Garden, Las Vegas, April 7	6,359 7,500	Fantasma Productions
15	\$625,471 \$95/\$45	<b>RBD</b> Save Mart Center, Fresno, Calif., March 24	9,147 10,854	Roptus
16	\$618,488 \$64/\$54	<b>KENNY CHESNEY, SUGARLAND, DIERKS BENTLEY</b> The Cajundome, Lafayette, La., April 21	10,660 sellout	The Messina Group/AEG Live
17	\$576,770 \$95/\$45	<b>RBD</b> ARCO Arena, Sacramento, March 19	9,394 10,639	Roptus
18	\$568,284 \$75/\$55/\$45/\$35	<b>EL SPRING BLING BLING: DADDY YANKEE &amp; OTHERS</b> Nassau Coliseum, Uniondale, N.Y., April 21	11,962 13,804	Univision Radio
19	\$565,990 \$90/\$35	<b>RBD</b> Coores Amphitheatre, Chula Vista, Calif., March 25	8,338 10,000	Roptus
20	\$565,821 \$90/\$40	<b>RBD</b> Laredo Entertainment Center, Laredo, Texas, April 8	9,089 9,447	Roptus
21	\$515,300 \$97/\$50	<b>JUAN GABRIEL</b> El Paso County Coliseum, El Paso, Texas, April 8	7,317 sellout	Live Nation
22	\$496,470 \$95/\$50	<b>RBD</b> El Paso County Coliseum, El Paso, Texas, April 7	6,722 sellout	Roptus, Live Nation
23	\$478,719 \$94/\$85/\$65/\$45	<b>VIVA ROMANCE: CHAYANNE, RICARDO MONTANER</b> American Airlines Arena, Miami, April 7	7,775 9,901	Sunshine Entertainment
24	\$471,614 \$200/\$125/\$75/\$35	<b>HEAT LIVE: AKSHAY KUMAR, ARJUN RAMPAL &amp; OTHERS</b> Nassau Coliseum, Uniondale, N.Y., April 22	7,794 17,000	Aron Govil Productions
25	\$463,155 \$95/\$45	<b>RBD</b> Pepsi Center, Denver, April 16	6,891 12,476	Roptus
26	\$411,907 \$47.75/\$36.75	<b>MARTINA MCBRIDE, THE WARREN BROTHERS</b> Arena at Gwinnett Center, Duluth, Ga., April 22	8,913 sellout	Police Productions, Beaver Productions
27	\$388,652 \$30/\$28	<b>FALL OUT BOY, ALL-AMERICAN REJECTS &amp; OTHERS</b> Tacoma Dome, Tacoma, Wash., April 8	13,551 sellout	House of Blues Concerts
28	\$387,305 \$85/\$68/\$50/\$35	<b>R. KELLY</b> Radio City Music Hall, New York, April 18	5,819 sellout	Radio City Entertainment, AEG Live
29	\$362,214 \$42/\$22	<b>BLACK EYED PEAS, PUSSYCAT DOLLS, FLIPSYDE</b> C.W. Mitchell Pavilion, The Woodlands, Texas, April 8	13,573 15,980	Live Nation
30	\$302,145 \$45/\$35	<b>JOHN MELLENCAMP, LITTLE BIG TOWN</b> Joyce Center, Notre Dame, Ind., April 18	7,117 sellout	Jam Productions, Pacific Coast
31	\$299,733 \$168/\$128/\$88/\$48	<b>GEORGE LAM, EASON CHAN</b> Aladdin Theatre, Las Vegas, April 15	3,331 5,199	Aslan Marketing Group
32	\$294,034 \$67.50/\$39.50	<b>BOB DYLAN, MERLE HAGGARD</b> NOKIA Theatre, Grand Prairie, Texas, April 15	5,520 5,992	AEG Live
33	\$273,401 \$28.50	<b>FALL OUT BOY, ALL-AMERICAN REJECTS &amp; OTHERS</b> City Market, Kansas City, Mo., April 13	9,593 sellout	Live Nation, Mammoth
34	\$272,024 \$47.25/\$37.25	<b>BLACK EYED PEAS, PUSSYCAT DOLLS, FLIPSYDE</b> BankAtlantic Center, Sunrise, Fla., April 13	6,935 7,000	Fantasma Productions
35	\$256,513 \$39.50	<b>BRAD PAISLEY, SARA EVANS, BILLY CURRINGTON</b> Von Braun Center, Huntsville, Ala., March 31	6,494 sellout	Live Nation



## Super D-istribution

Irvine, Calif., One-Stop To Handle Indie Titles From CD Baby

Expect independent distribution to continue to grow. The launch of Fontana by Universal Music & Video Distribution a year ago has already proved that more distribution players can be squeezed into a crowded room.

Even with Ryko Distribution joining the Warner Music Group fold (Billboard, April 1), midsize distributors such as Redeye Distribution and the Lumberjack Mordam Music Group continue to beef up their label rosters. And the low cost marketing opportunities of the Internet certainly make the indie field an attractive one.

Irvine, Calif.-based one-stop Super D is making a foray into the indie world. The wholesaler's recent announcement that it would distribute titles from Web store CD Baby to traditional retailers is a test for the company. If there are any early signs of success, Super D is expected to handle more independent product directly.

"We would love to do more stuff with independent labels," Super D president Jeff Walker says. "As I look at the industry right now, the major

labels and the big indies are having some challenges, but there is still an immense amount of independent product out there."

While only an extremely small percentage of CD Baby's more than 30,000 titles—the vast majority of which are self-released—will have any real retail potential, there are plenty of solid self-marketers on the site. One such act is Seattle-based hip-hop duo the Blue Scholars, already a top seller at every independent retailer in their home region. The duo's jazzy backdrops and working-class rhymes have started to win a national following as well as generate the interest of major and independent labels.

"The Internet has started to change the way that product can be sold, and I'm not so sure an artist has to go through the major distributors at this point," Walker says. "Artists want to do a lot of the marketing themselves, and we're trying to be a conduit to help them get into the retail stores."

Walker says Super D should be ready to ship CD Baby product in early May and

will use the Web e-tailers' sales data to target regional successes. In the early going, Super D should get a daily shipment from CD Baby. Once the wholesaler has sold CD Baby titles for a few months, Walker expects Super D to start warehousing top sellers.

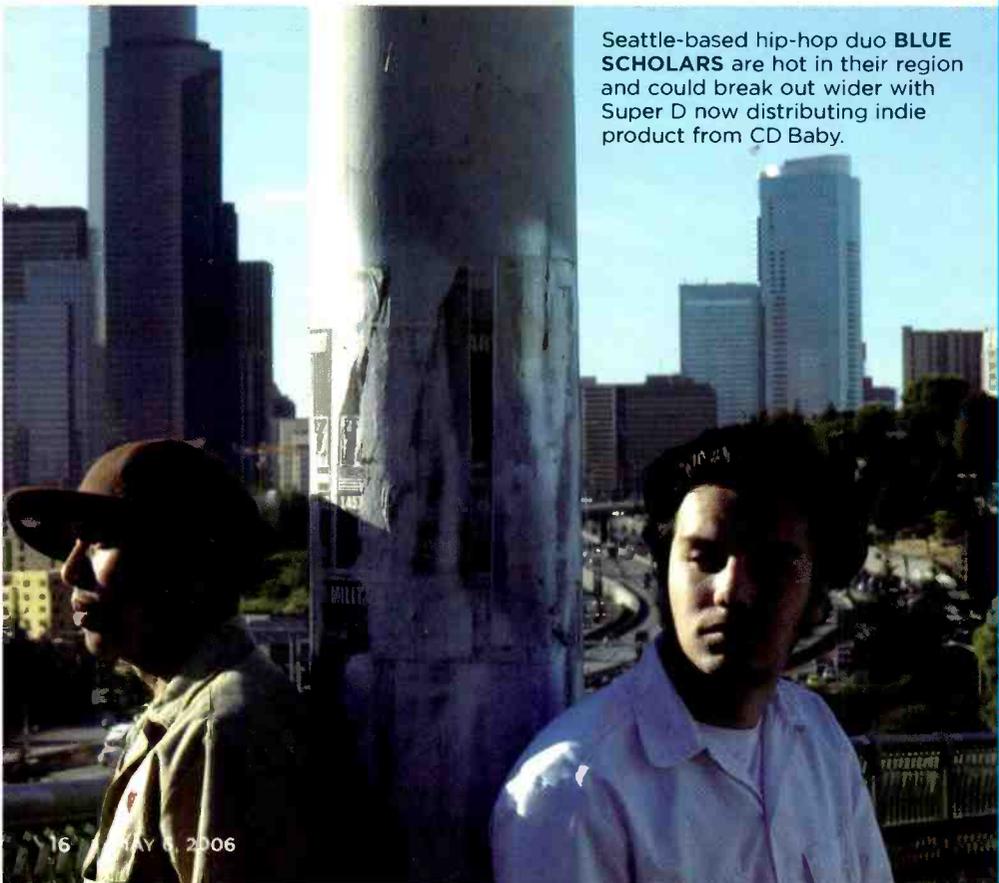
"We only build based on demand from our customers, so we're not bringing in a bunch of CD Baby stock," Walker says.

CD Baby was an attractive first step into the indie world for Super D because the Web store already has a weekly payment system to the artists in place. The deal will allow Super D to become more familiar with indie retailers and indie labels without incurring massive upfront costs.

"CD Baby has a pretty big database in-house, so this made a lot of sense because we didn't have to do a lot of extra work," he says.

If all goes well, Walker expects Super D to end up with some more "independent distribution stuff" in the very near future. He knows the field is competitive but believes Super D can squeeze in. ●●●

Seattle-based hip-hop duo **BLUE SCHOLARS** are hot in their region and could break out wider with Super D now distributing indie product from CD Baby.



## LITTLE STEVEN'S UNDERGROUND GARAGE



# GARAGE ROCK

WELCOME, comrades.

The good news is that after being in a state of embarrassing shambles for 20 years, the Beatles' catalog, which is controlled by Apple Corps, will soon be available for download and as newly remastered CDs.

The bad news is they will only be released in stereo in spite of everyone involved (producer George Martin, engineer Geoff Emerick, Apple exec Neil Aspinall) knowing that the proper mixes were mono and stereo. Capitol Records president Andrew Slater has been trying to do the right thing and release the mono and stereo versions on the same discs.

A very cool idea.

The first four went well. "Hard Day's Night" got left out because the film company still owns it, but the second batch of four just released has a problem that is being fixed as we speak: WMGK Philadelphia afternoon jock Andre Gardner dis-

covered two of the mono versions were in fact mononized stereo, either done early on by Capitol or incorrectly sent over by Apple.

This silliness was caught early (but not early enough for Capitol) and will hopefully not affect Slater's much-appreciated attempt to preserve the legacy of rock'n'roll's most important band and make it available for the public the way the artists intended. Inexplicably, Apple so far has shown no interest in doing the same with the catalog's original sequencing and configuration.

A very big welcome back to Mary Weiss, lead singer of the Shangri-Las, just signed to Norton Records. Andy Shernoff (the Dictators, the Master Plan) and Greg Cartwright (Reigning Sound) are both very good choices as song contributors. See you next week. ●●●

For more of this column, go to [billboard.com](http://billboard.com).

## COOLEST GARAGE SONGS

TITLE/LABEL	ARTIST
1 <b>COOLEST SONG IN THE WORLD THIS WEEK</b> HANDS V2	THE RACONTEURS
2 WISH I NEVER LOVED YOU <small>Cooking Vinyl</small>	BUZZCOCKS
3 WORLD WIDE SUICIDE <small>J Records</small>	PEARL JAM
4 DON'T LISTEN TO THE RADIO <small>Capitol</small>	THE VINES
5 STEADY, AS SHE GOES <small>V2</small>	THE RACONTEURS
6 I BET YOU LOOK GOOD ON THE DANCE FLOOR <small>Domino</small>	ARCTIC MONKEYS
7 WALK OF FAME <small>Teenacide</small>	BOINK!
8 WELCOME TO MY HEAD <small>00:02:59</small>	WILLIE NILE
9 CHINESE BURN <small>Laughing Outlaw</small>	THE LEN PRICE 3
10 ALL SHE WROTE <small>V2</small>	RAY DAVIES

## COOLEST GARAGE ALBUMS

1 FIRST IMPRESSIONS OF EARTH <small>RCA</small>	THE STROKES
2 WHATEVER PEOPLE SAY I AM, THAT'S WHAT I'M NOT <small>Domino</small>	ARCTIC MONKEYS
3 STREETS OF NEW YORK <small>00:02:59</small>	WILLIE NILE
4 OTHER PEOPLE'S LIVES <small>V2</small>	RAY DAVIES
5 VISION VALLEY <small>Capitol</small>	THE VINES
6 CHINESE BURN <small>Laughing Outlaw</small>	THE LEN PRICE 3
7 FLAT-PACK PHILOSOPHY <small>Cooking Vinyl</small>	BUZZCOCKS
8 A PRESENT FROM THE PAST <small>Warner</small>	THE SOUNDTRACK OF OUR LIVES
9 HEY! IT'S A TEENACIDE PAJAMA PARTY <small>Teenacide</small>	VARIOUS
10 A BEAT MISSING OR A SILENCE ADDED <small>Blackheart</small>	THE VACANCIES

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

BY MICHAEL PAOLETTA

## (Andrea Greenberg)

**O**n the eve of its third anniversary, music TV network Fuse is expanding its offerings to accommodate its highly interactive audience. Symbolic of the changes is the network's new interactive marquee and street-front studio in midtown Manhattan—across Seventh Avenue from pedestrian-heavy Madison Square Garden and Pennsylvania Station.

Standing tall over the network's evolution is Andrea Greenberg, president of Fuse parent Rainbow Media Ventures, a subsidiary of Cablevision.

According to Greenberg, who has been with Rainbow Media since 1983, "The interactive facade and its programmable nature were conceived when the Fuse brand debuted in 2003. It's just taken a little longer to implement them than planned."

Also figuring into the changes at Fuse are a new slate of long-form programming, staff hires and a redesigned Web site (fuse.tv). The site includes a new broadband video channel featuring live performances, artist interviews, music videos and Fuse programming from the past and present.

Most recently, Fuse partnered with InfoSpace to offer mobile content, including ringtones, graphics and games. With each new initiative, Fuse offers additional ways to showcase music. "It's about eyeballs and impressions," Virgin Records VP of video promotions Amani Duncan says. "Fuse provides platforms that expose artists to active consumers and music lovers."

When it launched, Fuse was available in 28 million homes. Its current reach is 44 million. By the end of 2006, "we hope to be in over 50 million Nielsen homes," Greenberg says. "We're carried by every major cable and satellite operator in the U.S. We're on a definite growth trajectory."

**Q:** What does Fuse hope to accomplish with the new Seventh Avenue facade?

**A:** The facade is a huge billboard that embodies our interactive nature. It's designed to break down the barriers between our viewers—the public—and the studio. It also provides a terrific platform to showcase the A-list artists that stop by our studio.

In terms of the number of people that exit Madison Square Garden and Penn Station, we're receiving, from a marketing perspective, about 500,000 impressions per day.

What's really unique about the facade is that it is wholly interactive and programmable by our viewers.

**Q:** The facade is a very local promotion for a national network. What are the Fuse initiatives for building audience in other markets?

**A:** An announcement will be made very soon regarding Fuse's "on the road initiative." Fuse will be partnering with affiliates and key advertisers to bring our on-air personalities and our programming to the network's core demographic in many local markets.

**Q:** Fuse has been heavily involved in tour sponsorship. Is that still in the strategy for this summer?

**A:** Fuse is the official broadcast sponsor for, among others, this year's Warped and Bamboozle tours. Fuse will be the exclusive multicast video partner of the Warped tour, providing multi-tiered programming across all platforms all summer long.

**Q:** How have digital and mobile platforms increased user involvement in Fuse programming?

**A:** User-generated content has been integral to Fuse since its inception. We've recently redesigned and relaunched our Web site, with a specific goal of providing key opportunities for viewer-driven content. Some of the most popular and highly trafficked pages of fuse.tv in the past have included such user-generated packages as the Warped tour photo blog and a viewer-based, T-shirt design contest for My Chemical Romance.

While Fuse is currently licensing viral music clips, footage and shorts for its existing shows and new series in development, user-driven content is a core programming component.

For example, "Munchies" is a new show that is a vehicle for user-submitted clips, the best of which will appear on air as well as on fuse.tv and fuseMobile.

**Q:** What were the goals for the re-design of fuse.tv?

**A:** We wanted to provide more depth, easier navigation and more



**Q:** What bands has Fuse helped break?

**A:** Fuse was instrumental in breaking Fall Out Boy, My Chemical Romance, Coheed and Cambria, Avenged Sevenfold and Taking Back Sunday. Fuse played their videos when they were indie-label bands—before other networks embraced them.

**Q:** Looking into your crystal ball, what do you see happening?

**A:** We're going to become the prime destination for music-based content across all platforms.

**Q:** But MTV is still the premier TV music brand and AOL, Yahoo, MySpace and others are way ahead of Fuse as interactive music and video platforms. Where's the evidence to support a statement like that?

**A:** Unlike Fuse, other networks have significantly strayed from music. And, as I mentioned earlier, Fuse has been breaking bands and taking notice of new talent since its inception. Currently, Fuse is playing videos from new bands like Pink Spiders, From First to Last and Thursday. This focus helps make us an important destination for both new and established artists.

Fuse has partnered, and hopefully, will continue to partner with many of the leading brands you mentioned. In a recent contest with MySpace, for example, Fuse viewers and the MySpace community voted for their favorite new band from music videos submitted online. The winners of the contest, Indianapolis-based Kids in the Way, will receive extensive play on Fuse On-Demand and have significant exposure on fuse.tv with their own Web page.

We will continue to develop new ways to reach and interact with our audience with the latest in music television. ■■■

opportunity for user-generated content—as well as video content, in general. Today's consumers want to create their own programming and interact via any platform when they want. As a brand, Fuse must be represented on all of these different platforms.

**Q:** Is this one of the ways Fuse gains relevance in today's market?

**A:** Absolutely. I think we're the only brand that designed itself to accommodate this. We were built from the ground up, on the principle of convergence. The name Fuse itself came from the fusion of technology—Internet, mobile, on-demand. Fuse was also the first music-oriented network to deliver on-demand content with Fuse On-Demand.

**Q:** With everything going on at Fuse—the new facade, new programming, new staff hires—are we

witnessing a rebranding of Fuse?

**A:** You're witnessing steps along the continuum of our growth curve. We've developed an incredibly strong brand, about which our viewers are passionate. Now, we're expanding our programming slate to include more long-form programming that deepens the connection between the viewers and our artists. This programming is designed to round us out and deepen our connection with viewers—and to bring new viewers to the network.

Among viewers 12-34, we have the purest audience, meaning that it's the most efficient buy. In other words, of any network on the air, more of our viewers are in that demographic than any other network, including some of the other networks that say they're music television.

### HIGHLIGHTS

#### ANDREA GREENBERG

**1983:** Joins Rainbow Media Holdings as manager, business affairs

**1998:** Named executive VP of Rainbow Sports Networks

**2001:** Appointed president of Rainbow Sports Networks

**2004:** Recipient of Women in Cable Telecommunications' Wonder Woman award

**2004:** Appointed president of Cablevision Sports & Entertainment Networks

**2005:** Named president of Rainbow Media Ventures

# JEWEL Shines Again

The last time we all saw Jewel, she was hot.

Not hot, like beautiful-hot, the sort of earthy-granola beauty that Jewel fans had come to expect. It was more of a “I’m a naughty firefighter” hot, as she pranced in red vinyl shorts and a white tank top—one that quickly became see-through, when she was hosed down—in the video for “Intuition,” the hit from her last album, “0304.”

The whole look was a bit of a departure for Jewel, to say the least, and one that seemed to confuse her fans. In a career that her label, Atlantic Records, says has seen her sell more than 25 million albums worldwide, “0304” was her first release to not go platinum in the United States.

It’s understandable, then, that fans, radio programmers, retailers and seemingly anyone else with an interest in Jewel’s career are pleased to hear the first single from her new album, “Goodbye Alice in Wonderland,” due May 2. The song, “Again and Again,” leaves behind the synth-driven dance-pop of “Intuition,” in favor of the sincere ruminations and guitar licks that Jewel’s fans had come to expect.

“Again and Again” is already climbing the charts at adult top 40 radio, where it is approaching the top 15. And the video is back-to-basics Jewel: a plain white shirt—no fire-hose this time—and a pretty, catchy, soul-searching tune.

But to really succeed—to exceed expectations for this last album of her Atlantic contract—she’ll need more than a hit song. Every album Jewel has released since her debut, the seven-times platinum “Pieces of You,” has sold roughly half of the one before it.

“Intuition” was a top five radio single, but it was a tough sell, figuratively and literally, for fans.

“Once you’re known as an authentic, earthy artist, the audience has a little bit of a lower threshold for reinvention,” says Daniel Anstandig, VP of adult formats at radio consultancy McVay Media. “A sudden change in character is a reinvention of a person that fans thought they knew.”

To Jewel’s credit, the “Intuition” video—with made-up Jewel logos branding elaborately choreographed, everyday scenarios such as buying a hot dog or walking past some firemen—was meant to mock the branding of pop stars. But when the single and video were launched simultaneously with a Jewel-branded Schick women’s razor—the product line was called “Intuition” and a commercial featured the song—Jewel’s “joke” became a little less funny.

“That probably threw the whole thing off,” Jewel acknowledges. “But at the time, I didn’t own the whole song and it was just beyond my control.”

Not that she’s apologizing: “Shit happens,” she says of the whole affair. And “0304” remains one of her favorite recordings.

“Anyone that really listened heard a smart record with good storytelling,” she says. “I didn’t fluff out or compromise; if I was going, ‘Ooh baby baby’ or ‘Come on, uh-huh, uh-huh,’ we might all worry about me. But I was getting into electronic music and dance remixes. I can’t believe people didn’t get it.”

## A RETURN TO FORM

“Goodbye Alice in Wonderland” is a melodic send-off—to her 20s, to 10 years in the music business and to her first record label contract.

The 13 tracks chronologically survey the artist’s journey from the plains of Alaska to the streets of Los Angeles and the complexities that have marked each step. Jewel says “Goodbye” is “the most autobiographical work I have made” since her first record.

“This record is a chronicle of my life, from being raised in isolation on a ranch to seeing Hollywood for the first time

to the elixir of being signed to a label and going on a wild journey,” she says. “Now, I’m looking at it full circle, living on a ranch in Stephenville, Texas.” The singer says she spent a lot of time sequencing it, “like a novel with a beginning, middle and end, so that it tells a story.”

As always, her lyrics are awash with enough gray metaphors to question whether those life experiences have been largely pro or con. “People tell me it’s either the happiest record I’ve ever made or the saddest,” she says.

“I titled it ‘Goodbye Alice in Wonderland’ because a lot of the songs deal with letting go of fantasies or fairy tales and trying to see reality without becoming disillusioned or bitter,” she explains. “The message is that I’ve been through some of my hardest times, but also some of the most rewarding.”

The set, grounded in acoustic guitars, pianos and robust, if not so raucous production, also marks a return to the folk/pop signature that has defined her career.

Jewel’s first take was a stripped-down recording she assumed would have little commercial appeal—which suited her fine. “I hadn’t found any producers I wanted to work with, so I wrote the songs, produced it myself and called it, ‘The Hollywood Hills Sessions.’ It was sort of my version of Neil Young’s ‘Harvest.’ It wasn’t so important to me whether it was commercial,” she says. “I didn’t think it would be the biggest hit record, but it was honest, it did my songs justice and I was pleased with it.”

But a friend suggested that producer Rob Cavallo—who has helmed projects for Green Day, Alanis Morissette and Goo Goo Dolls—might keep the album’s organic intent intact while propelling it to a larger audience.

After auditioning the tracks, “it was obvious that he got where I was coming from,” she says. “He has no desire to change songs to make them commercial. He is helping an artist be authentic.”

Jewel explains that in the past, producers have surrounded her “pretty” voice with instrumentation that masks the “subtleties and anger in a lot of my lyrics. So the irony in the music has never really come out. Rob understood that innately. I was so adamant about showcasing the uniqueness of the songwriting instead of becoming more generic through the recording process—and he got that.”

Cavallo’s primary influence was to add tempo to some of Jewel’s poetic compositions. “I usually cut songs too slow,” she says. “Rob would have me play the songs on my guitar for the band so they could get a vibe of the song if it wasn’t necessarily obvious in the lyrics.”

As usual, Jewel didn’t write on-demand for the album. She tapped into her catalog of some 500 songs to shape the direction of “Goodbye.”

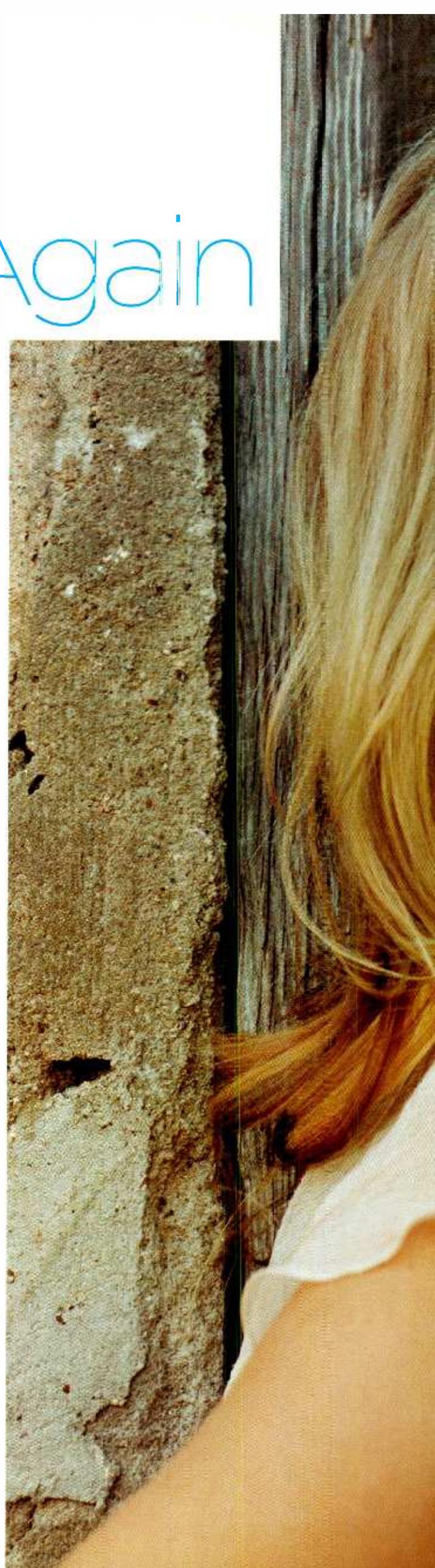
“I’m constantly writing, so I never have to actually sit down and write a record,” she says. “If there is a tempo or a theme missing, I’ll write to fill that spot, but generally, with all of my records, I go back to things I have written in the past.”

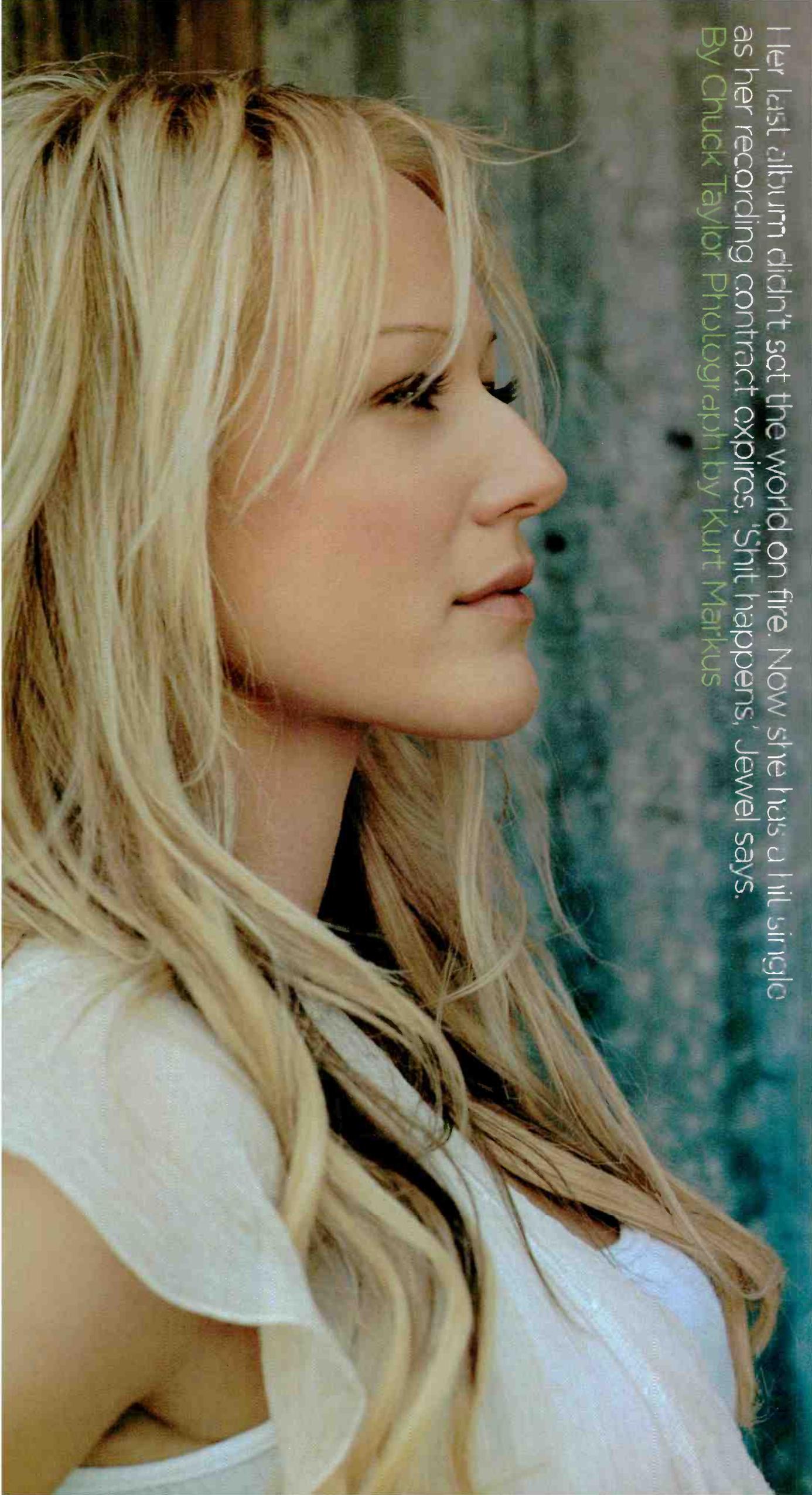
## AT THE CROSSROADS

It might be hard to remember just how out of place Jewel sounded when she first broke into the mainstream.

The singer recorded “Pieces of You” for Atlantic when she was just turning 20. And though—or perhaps because—its acoustic folk sound was so out of step with the still-peaking grunge movement, the album delivered hits “Who Will Save Your Soul,” “You Were Meant for Me” and “Foolish Games.”

This time around, she may have an easier time of getting her music to the masses.





Her last album didn't set the world on fire. Now she has a hit single as her recording contract expires. 'Shit happens,' Jewel says.  
By Chuck Taylor Photograph by Kurt Markus

McVay's Anstandig says that today's pop climate is well-suited for Jewel. "Look at the top five," he says. "Daniel Powter, James Blunt? Jewel's a natural sibling of that style of music."

Jewel's already getting plenty of play at radio. Doug Hammond, program director for adult contemporary station WMTX Tampa, Fla., says the station never "got going" with "Intuition"—"It just didn't hit that core Jewel sound," he says—but that he's likely to add "Again and Again" in the coming weeks. "It sounds like she's back," he says. "Her older songs are still doing really well for us. I can't wait to find room for the new one."

On the retail tip, expectations for the album are high. "The single 'Again and Again' is definitely back to her roots and that's a positive," says Joe Nardone, VP of Wilkes-Barre, Pa.-based Gallery of Sound chain. "As long as Jewel continues to work with her fans, I expect they will be loyal to her."

Atlantic Records is also pledging their loyalty. Most of the Atlantic honchos who championed her launch—including former co-president Ron Shapiro—have exited over the past couple of years as the company intensified an urban lean. But Atlantic president Julie Greenwald assures that the label stands beside Jewel.

"We have a real long-term view of this project," Greenwald says. According to sources close to the label, Atlantic has shipped about 275,000 copies of the new album; based on standard 3-to-1 to 2-to-1 ship-to-sales expectations, retailers are looking for similar first-week numbers (about 140,000) as with "0304."

The label is flexing its promotional muscle. "Good-bye Alice in Wonderland" will be displayed in the cosmetics aisle of Wal-Mart; bundled with a DVD at Target in exchange for eight weeks of upfront advertising; promoted as a pre-order at iTunes, Yahoo and AOL; and touted via Clear Channel's "Stripped" feature on radio station Web sites. To kick off her co-headlining cross-country tour with labelmate Rob Thomas, she will perform June 2 in New York's Bryant Park for "Good Morning America."

To hear Greenwald talk, the label has plenty of interest in re-signing Jewel. "She's been here for one decade," she says. "I'd love to think we'll have another together."

Jewel seems to be taking the success of her new single and her career crossroads in stride. When she recorded "Pieces of You," she was just turning 20. Now, at 31, "there is an introspection taking place," she says. "These albums are like bookends."

So far, she has not signed another long-term record contract. And once her support of "Alice" is complete, she intends to apply gentle pressure to the brakes, and decide if the economics and necessary commitments make sense for her to sign another long-term contract.

"The game gets tiring for me," she says. "I am very committed to this record, but after that, I don't want to stay as visible. I'd like to put out some smaller records, maybe a jazz standard or a country record. I've been competitive my whole life and now I'd like to work out of my house more. I might even start looking into having a family in a couple years." ♦♦♦

Additional reporting by Ed Christman.



### Creative Think Tank

The Goo Goo Dolls meet with Leo Burnett creatives and music producers in the agency's recording studio. Ideas are bandied about, with band and brand getting to know each other.

# INSIDIE PINCHAI

**Ad Agency Opens Its  
Doors To Recording  
Artists—With Results**

**BY MICHAEL PAOLETTA**

**Photographs By  
Justin Borucki**

reference to the bumbling ad agency chief on the 1960s sitcom "Bewitched" that only folks over 30 understand.

On this Tuesday afternoon, the Goo Goo Dolls become the latest recording act to take part in the agency's artist-in-residence music program—an initiative aimed at better aligning the interests of artist and agency.

The artist spends time with creatives and the agency's brand and music producers discussing everything from licensing existing music for ad campaigns to writing music beds or songs specifically for Leo Burnett clients.

In short, all bets are off and no question is a stupid one for those on either side of the creative fence.

The Goo Goo Dolls swung through Chicago as part of the promotional push for the April 25 release of their new Warner Bros. album "Let Love In." The visit to Leo Burnett was an equally important part of their four-week, 21-city blitz.

Billboard joined the Goo Goo Dolls for the visit at Leo

Burnett and stayed another day to watch the Donnas go through the same process. The Goo Goo Dolls' John Rzeznik is in an office building that looms large over downtown Chicago. He's talking about cars, booze and hotels. "Things I use," he says with a rock star-sized grin.

Rzeznik and the rest of the band are surrounded by ad agency creatives at the Leo Burnett agency. And it doesn't take long for the wisecracks. Rzeznik takes a shot: "Who is the Larry Tate of this agency?" It is a retro

reference to the bumbling ad agency chief on the 1960s sitcom "Bewitched" that only folks over 30 understand.

Many of Leo Burnett's clients are perfect for pairing with music. Think Altoids, Coca-Cola, Kellogg's, McDonald's, Nintendo, Philip Morris, Samsung, Procter & Gamble and Walt Disney.

Following a live performance in Leo Burnett's conference room for 300 staffers, frontman Rzeznik asks to see a spot or two that the agency is working on.

Minutes later, Rzeznik and the ad agency's team are ensconced in a corner office, watching a 90-second spot for one of the agency's international brands. Eyes transfixed on the TV screen, Rzeznik appears hypnotized.

He sits quietly for a few moments. Though Rzeznik knows that the ad is finished, he still asks if he can work on the spot.

"My first knee-jerk reaction is to begin the spot with no sound," he says. "Then, I'd like to have some acoustic elements come in, followed by bam, bam, bam. I'd love to mess around with it if I could."

Rzeznik is promised a copy of the spot, sans music, by the next day. A new relationship has been formed.

### WINDS OF CHANGE

While it's hard to imagine that the Goo Goo Dolls would have considered letting their music be used for commercials when they first started on Metal Blade in the mid-'80s, times have certainly changed.

"We're living in an age where there is no such thing as overexposure," Rzeznik says. "If an ad agency wants to use my song, I'm fine with it, as long as the brand makes sense."

The reality, Rzeznik adds, is this: "I love selling records.



### Musical Meeting

Taking a break from their busy schedules, Leo Burnett staffers packed into a conference room for an afternoon concert by the Goo Goo Dolls, who performed old faves and new tunes including 'Let Love In.'

**'We're living in an age where there is no such thing as overexposure.'**

—JOHN RZEZNIK

I'm proud of my music. But just making a good album and going on tour doesn't seem to be enough. I know bands that have sold over a million records and they still play in front of [only] 400 people."

He continues, "We live in this crazy multimedia world, with so many diversions: DVDs, videogames, the Internet, 500 TV stations. You have to somehow fit in all those areas in order to make an impression that sticks. While radio is still important, you need other stuff happening, too."

That said, when the band is in the studio, Rzeznik and company stay focused on the music at hand. "You don't think about any of this other stuff, because that poisons the process," Rzeznik notes.

But once the piece of art is created, it can be put in the hands of others whose business is commerce, Rzeznik maintains. Furthermore, "artists can have a say in not wanting to be exploited in this way or that, but these days, you have to embrace other forms of exposure."

Fellow band member Robby Takac nods his head in agreement: "No one knows how this business works anymore. For us, this is potentially another vehicle for our music to be heard."

Sure, Takac says, the band's music has already been used in TV shows and films, but not in a TV spot for a brand. "It's not for a lack of willingness to provide," he says. "It's more about waiting for the right situation." The masterminds of the artist-in-residence program—Leo Burnett chairman Cheryl Berman, VP/music producer Bonny Dolan and director of music Ira Antelis—clearly love the dialogue and the opportunity to get closer to the musicians.

"You're meeting these artists. It all becomes very real," Dolan says. "This program humanizes the process for us

and the artists."

And to flip the coin, the ad agency is no longer perceived by artists as the big, bad wolf seeking to exploit their sound.

"This is about building relationships," Dolan says of the year-old program. "The artists see what we're about. They ask us questions. They see that we have a full-on recording studio. They recognize we're the real deal."

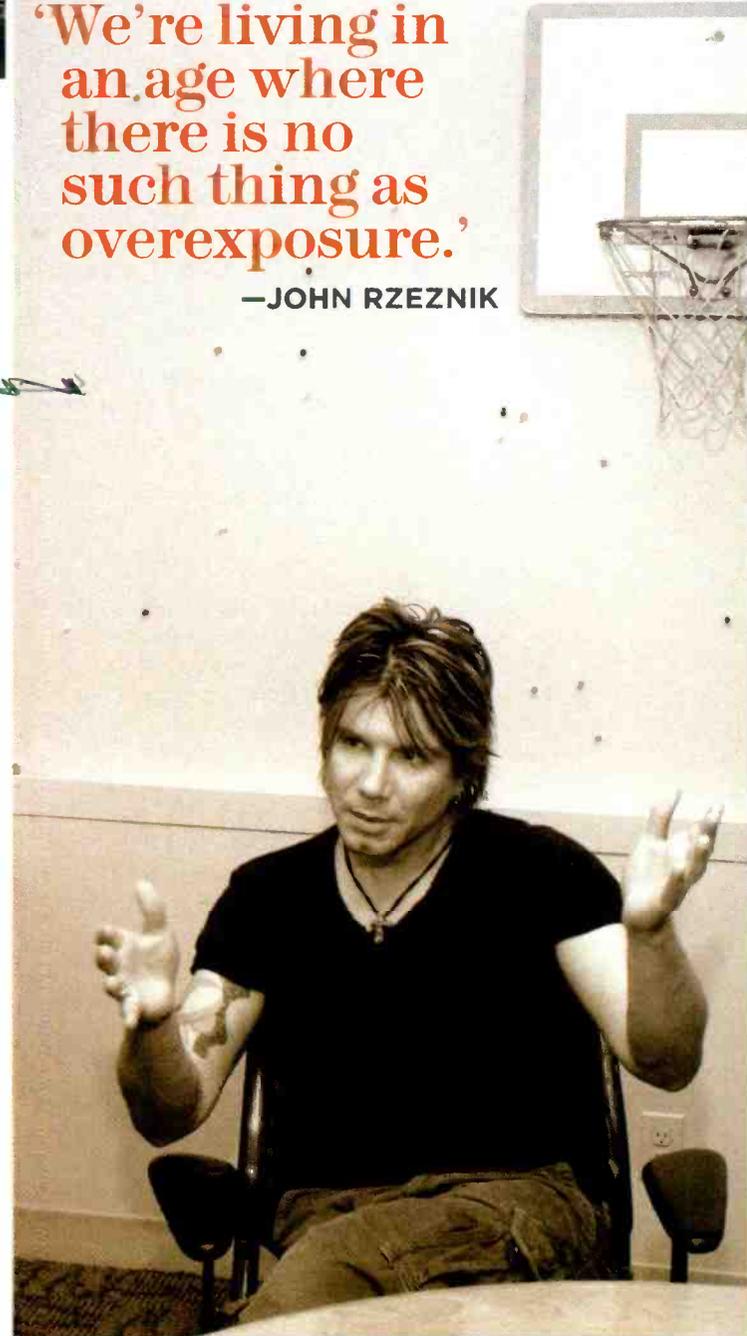
As these relationships develop and evolve, it becomes that much easier to communicate directly with the artist in the future.

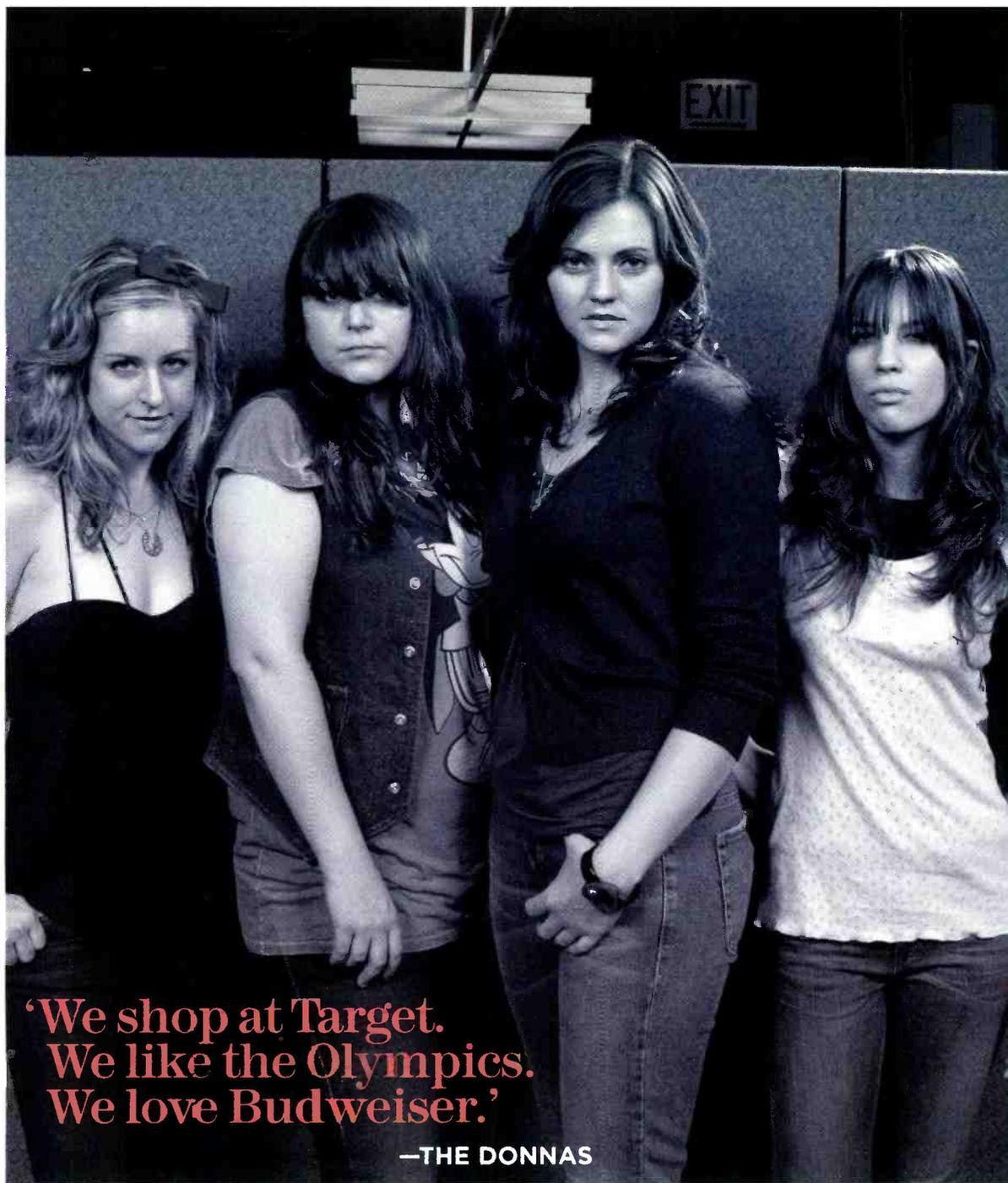
Traditionally, many layers (label, publisher, manager, lawyer) are involved in the process of using a piece of music for an ad campaign. But with this program, the artist-in-residence team has discovered that quality face-to-face time with artists often puts an end to dealing with middlemen down the road.

"Before, you would have five people in the middle, separating us from the artist," Antelis explains. "By the time the artist received the offer, it would be all fucked up. Now, after meeting with the artists, we can call them directly and ask, 'Do you want to do this?' This program has helped reduce the steps involved."

Berman points to Jewel, who participated in the program last year. "You talk to her and learn what she will and won't do," Berman says. "If you get the same information from the agent, manager or label, you might think, 'What's that about?' Basically, without the artist, you're never able to have a real conversation and learn things."

With an artist "in-house for the day," Berman and her team can figure out the best brand marketing possibilities. "If it's not good for the artist, it's not going to be good for the client," Berman says.





**'We shop at Target.  
We like the Olympics.  
We love Budweiser.'**

—THE DONNAS

She recalls the time the Kaiser Chiefs participated in the program. She says the band members were sitting around the piano in the recording studio when one of them remarked that he'd like to do music for an Altoids spot. "Being in the same room, you understand what they find cool," she says. "Maybe somewhere in the middle we build something."

#### GOODBYE GOOS, HELLO DONNAS

It's a busy week at Leo Burnett. As the Goo Goo Dolls leave, the Donnas arrive. And they have good news. "Our cover of Bachman Turner Overdrive's 'Roll On Down the Highway' has just been placed in a Disneyland spot," Donnas lead singer Brett Anderson exclaims. Her bandmates, guitarist Allison Robertson, bassist Maya Ford and drummer Torry Castellano, let out a collective cheer.

The label-less Donnas, who recently parted ways with Atlantic Records, head up to the "Energy Room" on the 26th floor. About 50 creatives and producers are waiting to meet with them. In rapid succession, the members answer question after question.

Robertson: "We like having our songs in commercials."

Anderson: "It depends on the product. We don't want to do hygiene products."

Castellano: "Having our music used in ads kept us in the spotlight when we didn't have a new album out."

Ford: "Why can't we get that iPod spot? Those spots are like having a video on MTV."

Anderson: "We like Nintendo, too. We all grew up with the brand."

On and on it went, with each Donna weighing in on the topic at hand. Though the Donnas have yet to pen an original piece of music for an ad campaign, their songs have been used by Target, Sprite, Budweiser, Nissan, the Winter Olympics and others.

It's funny, Robertson says. "Some of our fans thought we were selling out when we were on an indie label. So, when we signed with Atlantic, they thought we were complete sellouts."

Toss several music licenses into the mix and the band is, for many, a poster child for selling out. "But if you're not in a band, you don't know what it's like," Robertson adds. "We shop at Target. We like the Olympics. We love Budweiser."

Pausing for a moment, she continues, "We never wanted to be underground. We want to reach as many people as possible."

With the meet-and-greet over, and while the Donnas do a soundcheck for their conference room gig, their manager, Molly Newman, speaks with a few of the creatives and producers.

Newman likes how the program "breaks down the walls of communication," paving the way for much "brainstorming."

Without question, Newman says the third-party synch licenses are lucrative for the Donnas and help with "the bottom line."

Next, the Donnas deliver a blistering, five-song set. Between "Friends Like Mine" and "Who Invited You," Anderson surveys the room and says with a chuckle, "We weren't sure what to expect when we came here today. We thought it'd be like 12 men in suits."

Surely, this is music to the ears of Berman, Dolan and Antelis, who are all standing stage-right. Smiles are everywhere.

They have reason to smile. Following the Goo Goo Dolls' equally powerful set the day before, Goo Goo Dolls manager Pat Magnarella expresses his support for the program, especially given today's changing marketplace. "It's online and everything else," he says. "You look at every opportunity to help promote your band. If something good comes of this day, great. If not, we met a lot of great people. It can't hurt."



#### An Energetic Performance

The Donnas meet with Leo Burnett creatives and music producers in the agency's Energy Room. The Q&A goes both ways, with a focus on branding possibilities. After much hand-shaking and schmoozing, the Donnas switch gears and prepare for their live performance. Three hundred Leo Burnett employees rock out to the band's feisty five-song set.





**Execs See Region  
Leading The Globe In  
New Business Models**

By Steve McClure  
Illustration by Yuko Shimuzu

# DIGITAL ASIA

MUSIC EXECUTIVES IN ASIA, LIKE THEIR COUNTERPARTS WORLDWIDE, VIEW THE rise of digital music as the proverbial double-edged sword.

Digital delivery promises sharp, novel ways to sell music to a new generation of tech-savvy consumers. Yet it also presents serious challenges to traditional business models.

But in some sectors, Asia is leading the rest of the world into the digital era, particularly in mobile-music adoption. In Japan, the world's second-largest music market, mobile music sales in 2005 accounted for 91% of all digital music sales, according to the IFPI. That's nearly triple the rate in the United States.

In Taiwan, the penetration of mobile handsets is 110% of the population, the highest rate in the world, according to 2004 figures from the IFPI.

And in South Korea, digital music revenue now surpasses physical product sales.

Meanwhile, of course, China—eventually—will present a massive new market for legitimate digital music sales, although no one will predict how long that development will take.

Asian music companies, like their counterparts elsewhere, thus face the challenge of anticipating new developments in the rapidly changing digital space, while not losing sight of their basic mission: giving people the music they want and, hopefully, turning a profit.

The challenge of the digital age will be among the key topics discussed at the debut of Music Matters: The Asia Pacific Music Forum. The two-day event will gather top music executives from across Asia and other markets, including the United States, when it convenes May 10-11 in Hong Kong.

"We all know that this is the fastest-growing part of the business, but the business model is unclear," Universal Music South East Asia president Harry Hui says. "As we approach the digital sales and consumption realm for China and all of Southeast Asia, there are very, very many constituents involved."

Forging links with those "constituents"—Internet service providers, handset manufacturers, telecom companies, game developers, just to name a few—is crucial for the music industry's future growth, regional music executives agree.

"We need new partnerships with new players," says Lachie Rutherford, president of Warner Music Asia Pacific and chairman of IFPI Asia Pacific. "We need 360-degree vision."

Sony BMG Music Entertainment Asia president/COO Kelvin Wadsworth adds, "Our digital market leadership in the Asian region has been driven by joining forces with innovative partners who share our vision of providing more music to more people in as many ways as possible."

EMI Music Southeast Asia president/COO Paul Robinson says labels have to work with technology companies to make the music experience on legal sites equal or better to the experience on illegal sites. "We must offer a great consumer experience, and we can't do that **continued on >>p24**

from >>p23

on our own," he stresses.

Robinson says a crucial part of EMI's Asian strategy is supporting Web sites that offer legal music and ensuring that the label, as a key content provider, "gets its fair share of the proceeds from all revenue streams developed on the back of our content."

Rutherford says the shift to the digital business model will happen more quickly in Asia than in other parts of the world. One reason, he explains, is that in areas with relatively new, developing music markets, the industry will likely "leapfrog" over the traditional physical-distribution business model and go straight to digital as devices, such as mobile phones, rapidly become consumers' preferred medium for enjoying entertainment content.

And in such markets as mainland China, Taiwan and South Korea, where illegal file sharing and physical piracy have nearly destroyed the music business, the industry has no choice but to go digital, Rutherford adds.

"The fundamental role of the record company has been to create hits for its artists," Rutherford says. "That has not changed." What has changed with the onset of the digital era, he notes, is the need for record companies to be involved in such "peripheral" businesses as warehousing and distribution.

It's not just record companies that are seriously rethinking their business models as the new digital

era emerges.

"The days of nonstop music videos on MTV are gone," says Laurent Verrier, VP of digital media for MTV Networks Asia. "The digital realm is MTV's primary area of focus, especially in Asia."

"The economic reality of digital is different," Verrier says. "We have to own the content and the [online/mobile] communities."

Rutherford believes the growth in popularity of such online communities is "the next huge business opportunity for the recording industry—not downloading tracks."

"Music is part of the [online community] experience," Rutherford explains. "The consumer is seeing new ways to experience music."

"It's a low-priced market," he points out, "but the level of penetration and expansion is enormous."

Verrier identifies three key strategic priorities for MTV Networks Asia as it looks ahead to the region's digital future.

First is the development of online communities like Neopets.com, recently purchased by MTV Networks. The site provides a "virtual pet community" in which users "adopt" a pet online and take care of it in the Neopets virtual world.

"When you have such a 'sticky' Web site community, it's a massive advertising model," Verrier says.

Next are services like that provided by another recent MTV purchase, leading "viral video" Web site Ifilm.com, which, according to Verrier, boasts the Internet's largest short-form video database.

And then there are such gaming sites as Gametrailers.com, which provides editorial coverage of videogames. "There's a huge community of interest here," Verrier says.

In another sign as to how major music industry players are redefining their roles in the digital era, Verrier notes that MTV is launching an online music-

download service in the United States called Urge, which the company demonstrated at the Consumer Electronics Show in Las Vegas in January. He says the service will be introduced in Asia in the near future.

Sony BMG's Wadsworth notes: "We see strong growth coming from the emergence of [third-generation] networks, more capable handsets, the proliferation of broadband, increasing respect for [intellectual property] and the demise of [peer-to-peer] and other illegal music replication and delivery systems. Our digital strategy is to create new revenue opportunities for our artists in the digital universe."

"In Asia, Sony BMG's management has been able to apply global experience and support to move quickly with the market, providing hundreds of thousands of tracks and other personalized content to the consumer via our many hundreds of partners," Wadsworth adds.

The potentially huge but piracy-plagued mainland China market provides some good examples of the promising and perilous nature of the new digital era.

On the positive side, Taipei, Taiwan-based Rock Records—Asia's biggest independent label outside Japan—is bullish on prospects for the mobile-based download business on the mainland.

Rock is planning to expand its Rock Mobile download service into mainland China later this year, despite the increasing number of illegitimate portals in the territory.

"We want to stand as an example to the other services that you can do a legitimate business and survive," says Sam Duann, co-owner/managing director of Rock Records, who is also chairman of Rock Mobile.

Service details have yet to be finalized, but it will likely be a tethered download service charged at a flat rate of 15 renminbi (\$1.87) per month.

"I don't think we will ever have a pay-per-download model in Greater China, so basically the model will be a monthly fee," Duann **continued on >>p26**



**'We all know this is the fastest-growing part of the business, but the business model is unclear.'**  
—HARRY HUI, UNIVERSAL MUSIC



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from >>p24

says. "There's no Apple-type super brand in this market to help drive paid downloads."

In addition to leading by example, Rock Records maintains a dialogue with such illegitimate sites as Baidu and top100.cn.

"We don't close the door on them," Duann says. "We will make the assumption that they do want to be legal, and so we will spend some efforts."

Rock says it has had talks with Baidu and top100.cn in recent months in an effort to reach a licensing arrangement. While keeping an open-door policy, Duann says he also reserves the option of legal action if site operators refuse to come to the table.

Another Asian label that is forging ahead into China's emerging digital music market is Tokyo-based Avex, Asia's biggest independent record company. Avex is set to become the first Japanese record company to set up a subsidiary on the mainland with the launch of Avex China. Based in Beijing, Avex China will be involved in all aspects of the Chinese market's music business.

Takashi Araki, senior executive director of the label's parent company, Avex Group Holdings, says Avex China will mainly concentrate on China's emerging mobile-based download market. And that will be a major factor in choosing a local partner, he adds.

"Right now, their mobiles are [second generation], and they're just about to shift to 3G," Araki says. "The time is ripe for a drastic shift to richer content, and that timing is very good for us. Also, mobile content is easier for us to protect. So although we will do PCs as well, we're going to be focusing on mobile downloads."

Araki says that such Asian companies as Avex have an edge over the Big Four international labels when it comes to moving into mainland China's music market.

"With the majors, their headquarters are in New York, for example, and they'll have a branch here in Japan and another completely different one in Hong Kong and then one in China," he says. "I doubt if their Japanese operations have any chance to work in China."

Araki says Avex, in contrast, is free to plot its own China strategy. "Although we're quite big, we're still basically an indie label," he says, describing Avex as one of the few record companies that can look at Asia as a single market.

The majors, meanwhile, are somewhat more cautious about plunging headfirst into the mainland.

"EMI's view is that China is a long-term investment, but that getting the foundations right at the outset is the most important step right now," EMI's Robinson says.

The music business has to "win the war against the pirates through anti-piracy activity in the [People's Republic of China] by targeting distribution 'hubs,' and from overseas by continuing to liaise with the Chinese government to reduce digital IP theft in the PRC," Robinson says.

Such distribution "hubs" link directly to unlicensed downloads and streams of songs by domestic and international artists. "Deep linking," as the practice is known, differs from sending Web searchers to other pages that may host unlicensed music. Instead, the links on such portals directly trigger a download of music hosted by other Web sites.

Robinson says record labels that want to do business in China have to "sign, develop and retain local artists that have the raw talent to make outstanding music and help them realize their potential."

And that, of course, is what the music business is all about. •••

Additional reporting by Tim Culpan in Taipei.

## Asia Pacific Music Forum Mulls Region's Digital Future

# ON THE EDGE

Music business conferences are often an excuse for backslapping and partying—not that there's anything wrong with that. • But Music Matters: The Asia Pacific Music Forum, the conference that will take place May 10-11 in Hong Kong, promises to deliver as much substance as socializing. • Aside from its basic purpose of providing a forum for everybody to gather and talk, Music Matters will likely feature "some very, very difficult discussions," Universal Music South East Asia president Harry Hui notes. • "Some service providers [in Asia] have been offering unlicensed music and offering 'deep links' to pirate sites," Hui says. "These issues need to be brought out into the open."

Music Matters marks the first time in several years that leading players from the regional and international music industries will meet to discuss the problems and potential of the Asian music industry.

Conference organizers have assembled an impressive lineup of high-powered industry leaders, including Warner Music Group chairman/CEO Edgar Bronfman Jr., IFPI chairman/CEO John Kennedy and the CEOs of the Big Four international labels' Asian affiliates.

"Music Matters gives anyone associated with music the opportunity to celebrate successes, look at new technologies, discuss industrywide issues and help shape the future of business," says Lachie Rutherford, president of Warner Music Asia Pacific and chairman of IFPI Asia Pacific.

The conference will open with a keynote address from Bronfman, followed by four panels. First on the agenda is a discussion intriguingly titled "Mice Love Rice: Making (REAL) Money in China." The panel, which takes its title from a Mandarin song by Chinese vocalist Yang Chengang that became a regional hit via the Internet, asks how money can be made in the piracy-plagued mainland Chinese music market.

Next up is "Korea: On the Digital Cutting Edge." It will examine the world's first truly digital market, as CD sales have taken second place to digital music sales in South Korea. The session will pose the crucial question as to whether Korea provides a model for the global industry's future growth.

No discussion of the Asian music business would be complete without a look at Japan, the world's second-largest music market and the region's single biggest mar-

ket. The panel "Japan Rocks (Again)" will explore how the country's music industry is transitioning to the digital age, with mobile-based applications leading the way.

And in what promises to be a fascinating and valuable discussion for anyone interested in the future of the Asian music business, a panel titled "The Customer Is Usually Right" will focus on the results of an unprecedented and exclusive Asia-wide survey that research firm Synovate conducted to determine "what the Asian entertainment consumer really thinks, really does and really wants."

The conference's second day will involve some crystal ball-gazing, as speakers and panel members try to predict the future direction of the Asian music industry.

The "Mobile Entertainment Revolution" segment of the conference features three sessions focusing on the next generation of mobile phones and how their potential as platforms for music downloads, peer-to-peer interactions, videos, TV and multiplayer mobile games.

In the session billed as "The Future Just Happened: The World of Digital Entertainment," leading online players will offer advice on how to harness the energy of the Internet in the service of the music business.

And the conference's final segment, "Battle of the Brands—The Advertising Forum," will present three case studies of how music can build a brand and sell a product, and, conversely, how brands can build an artist. •••

— By Steve McClure

### FACT FILE

**Music Matters:** The Asia Pacific Music Forum

**What:** The first major gathering in several years of key leaders of the Asia music industry to discuss the problems and potential of the region's business, with a focus on the digital future

**Where:** Hong Kong

**When:** May 10-11

**Who:** Executives from global and regional music, technology and electronics companies will attend.

**Web:** musicmattersasia.com

**TIMES.**  
**music**

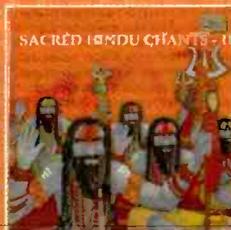
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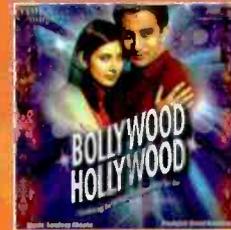
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**Dashing Duo**  
Knopfler, Harris team for 'All the Roadrunning'

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# MUSIC

MAY 6, 2006

**R&B/HIP-HOP** BY JONATHAN COHEN

## CRAZY FOR GNARLS BARKLEY

**M**usicians often joke that the songs they spend the least amount of time on are the ones that become the biggest hits. But in the case of R&B/hip-hop duo Gnarls Barkley, a collaboration between producer Danger Mouse and rapper Cee-Lo, that's exactly what happened with "Crazy," the soul-kissed first single from their upcoming debut, "St. Elsewhere."

The track has already spent four weeks at No. 1 on the U.K. singles chart, where earlier in April it became the first song to debut at the top solely on download sales. The following week, it remained No. 1 by selling more than 10 times as many copies (194,000) in stores as it had previously via downloads (18,000).

In doing so, it has furthered the notion that digital sales can fuel, rather than cannibalize, physical transactions. This is music to the ears of Downtown Records chairman/CEO Josh Deutsch, whose new Alternative Distribution Alliance-distributed imprint will issue "St. Elsewhere" jointly with Atlantic on May 2 in digital form in North America and the following week as a physical CD. The set arrived April 24 internationally via Warner Music.

"We were all terrified a few years back about the digital distribution future and what that would mean to physical sales, but this is a very powerful statement for legal downloading," Deutsch says. "That's another thing that's exciting about the single—the fact that it has become a phenomenon in terms of its place amid U.K. music history."

But in an unusual move, Downtown is not making "Crazy" available as a stand-alone digital download in North America, mirroring similar

tactics recently utilized for singles like Ne-Yo's "So Sick" and Shakira's "Hips Don't Lie."

"This isn't part of Downtown's overall philosophy regarding single sales on iTunes," Deutsch insists. "We just felt that it's such a stunning album. We didn't see a compelling

reason, given the organic growth and the press interest, to not give people the opportunity to check the rest of the album out."

All of the hubbub is somewhat amusing to Cee-Lo and Danger Mouse, who financed "St. Elsewhere" themselves and spent more than a year batting ideas around in the studio. In fact, Cee-Lo's vocal on "Crazy" was captured on the first take.

"This was one of the songs where we talked a lot about our sanity and other peoples' views of us," says Danger Mouse, who most recently worked behind-the-scenes on Gorillaz's acclaimed

"Demon Days" album. "Next thing you know, the track is going and Cee-Lo's writing stuff down. A couple of hours later, he went in and sang it and that's what you hear."

"It blends the emotion of those great old soul records with very strong 21st century production values," Warner Music U.K. managing director Korda Marshall says of "Crazy." "Based on the demographics, we call this a seventh heaven record—multigenre, multi-age."

"Crazy" is growing quickly at U.S. radio, and at formats as disparate as R&B and modern rock. "We love the song," says MD Ebro at R&B/hip-hop WQHT New York. "It's in the vein of [OutKast's] 'Hey Ya!' but it will probably take a little bit longer to come home for my audience than it would for other types of audiences."

At modern rock XTRA San Diego, PD Kevin Stapleford says the station got listeners ready for "Crazy" by first debuting Gnarls Barkley's cover of the Violent Femmes' "Gone Daddy Gone." "This time of year, when you have so much superstar product, it's nice to have something out of left field that just really snaps," he says. "We feel this is something that could be developed into much more than just one song."

Downtown has just unveiled the video for "Crazy," which features Rorschach test-style animation of Cee-Lo and Danger Mouse as ink blots. In addition, all parties are gearing up for Gnarls Barkley's live debut, which will come April 30 at California's Coachella festival. Also in the pipeline are appearances on "Late Night With Conan O'Brien" (May 24), Lollapalooza (Aug. 5) and the United Kingdom's Creamfields fest (Aug. 26).

"Some of what we did is definitely more accessible," Danger Mouse says. "We can understand that. But it wasn't intended that way. We're fortunate that something came out that's easier for people to enjoy." ●●●



**GNARLS BARKLEY'S DANGER MOUSE**, left, and **CEE-LO**

# ROCKIE'S ROAD TO SUCCESS

**>>>SIXPENCE'S NASH GOES SOLO**  
Former Sixpence None the Richer lead singer Leigh Nash will release her solo debut Aug. 15. "Blue on Blue" will be on Nash's own One Son Records, which runs through Nettwerk Productions. Pierre Marchand (Sarah McLachlan, Rufus Wainwright) produced the set.

—Melinda Newman

**>>>FOXWORTHY'S 'NIGHT' MUSIC**  
CMT has signed Jeff Foxworthy to star in a 12-episode series, "Foxworthy's Big Night Out." The half-hour shows will feature Foxworthy performing stand-up and sketch comedy, and will also include live musical performances from country stars performing their latest hits. The show, taped before a live audience, will premiere in September. Foxworthy hosted the CMT Music Awards this year and last.

—Phyllis Stark

**>>>WAYLON'S WILLIAMS SET SEES RELEASE**  
World Digital Media Group will release a 1992 recording by Waylon Jennings featuring all Hank Williams songs. Out June 15, on what would have been Jennings' 69th birthday, the set was recorded in 1992 but never released. World Digital, which will release 15 albums per year for three years in a deal with Universal Music & Video Distribution, was formed last year by Radio Shack, the Dish Network, Sirius Satellite Radio and Chris Christian Entertainment.

—Melinda Newman

**>>>LARSEN READY TO 'ROCK'**  
Blaine Larsen's sophomore album for BNA Records includes a duet with Gretchen Wilson on "Lips of a Bottle." Larsen has been opening dates on Wilson's Redneck Revolution tour, and they perform the song together during Wilson's set at each tour stop. The album, "Rockin' You Tonight," drops June 13. It also contains Larsen's cover of the 1972 Mac Davis hit "Baby Don't Get Hooked on Me."

—Phyllis Stark

NASHVILLE—With his debut single reaching the top 30, Universal South newcomer Rockie Lynne could be poised to be this year's country music Cinderella story.

Having pursued rock 'n' roll stardom in Los Angeles; paid dues in a country band in Myrtle Beach, S.C.; and sought a record deal as part of a Christian rock outfit in Nashville, Lynne has a wealth of experience. It reverberates throughout his self-titled debut album, due May 2.

"This is such an opportunity that I didn't know would happen in my life," says the artist,

who signed his record deal at age 40. "I'm so grateful for every single minute."

Lynne has done it the hard way. After trying to break into Christian music with the group Circle of Stone, he left Nashville to write country songs and perform coast to coast.

"I played in coffee shops and bars, anywhere I could," he says. "That's what I did for the next 10 years. I did 342 shows in one year. I promised myself if I was going to give this a shot, I was only going to play my songs, not cover songs."

The North Carolina native at-

tended a concert in Minnesota and saw a void in that market. "I thought, 'There's not a real, authentic country singer in Minnesota,'" Lynne recalls. "There's nobody in Printer's Alley in Nashville saying, 'I'm going to move to Minnesota and make it in country music.' But I wasn't trying to make it in country music. I was trying to make a living."

His live performances, highlighted by his fierce guitar work and memorable songs, began earning him a loyal fan base in the Midwest and elsewhere.

One night, Warner Bros. staffer Bruce Larson saw the

singer/songwriter perform. Larson quit his label job to manage Lynne and got the artist an audition with Universal Records executive VP Kevin Law.

The next step was an audition for Universal Music Group chairman/CEO Doug Morris. A deal followed.

"The guy has all the tools, the passion and the determination to make it big," Law says. "I'd bet it all on Rockie Lynne, and our company has a long-term vision and plan for his career."

Lynne recorded his debut album with Law, Universal South senior partner Tony Brown and Blake Chancey producing. The collection is a rich tapestry serving up hope and angst, heartbreak and redemption. He either wrote or co-wrote all of its songs.

"I write every day. I've got notebooks and notebooks full of songs," he says with a laugh.

The first single, "Lipstick," peaked at No. 29 on Billboard's Hot Country Songs chart. Follow-up "Do We Still" was recently serviced to country stations and already is garnering a reaction.

"People are coming up and saying, 'It's my life,'" Lynne says of the song, which describes a marriage gone sour.

Key country PDs are support-

ive. "The thing I like about Rockie is that he's not a young, pretty boy," KSON San Diego PD John Marks says. "When he sings a song about love won or lost, you can bet he's lived it in some way."

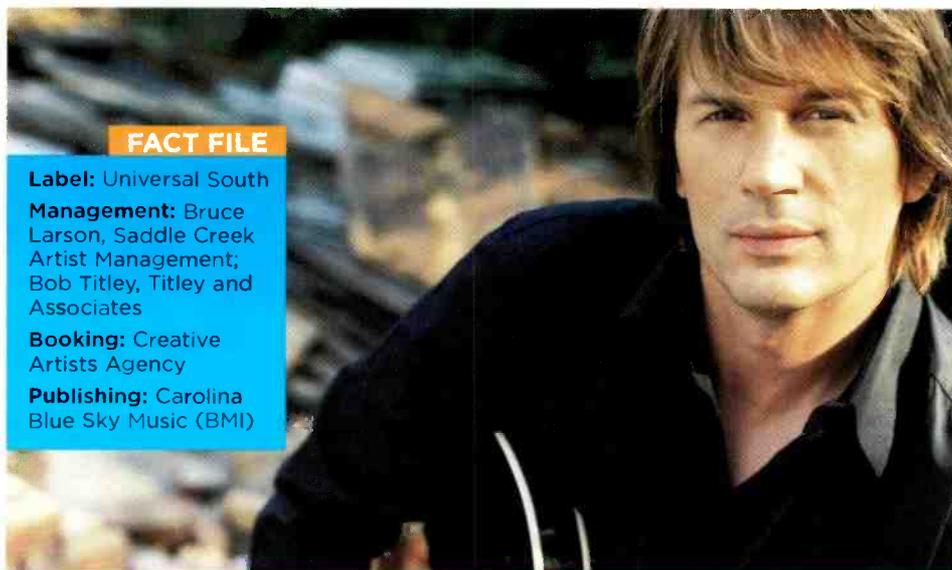
Universal South director of sales and marketing Karin Cupit says the label plans to support Lynne's release with consumer advertising on CMT and GAC as well as in publications and on radio in his top sales markets. There will be "win it before you can buy it" contests at radio.

The track "Red, White and Blue" is being used as the theme song for the americasupportyou.com Web site, where Americans can e-mail their support to troops.

For the past several months, Lynne has been visiting radio stations, and he recently wrapped a brief West Coast tour.

"One of the major goals is for people to just meet Rockie," Cupit says of his live shows. "He is the nicest guy and the hardest-working artist."

The humble performer is taken aback by his early taste of fame. "I'm not doing anything any different than before I had a record deal," Lynne says. "Music is about going out and finding your audience." ♦♦♦



## FACT FILE

**Label:** Universal South  
**Management:** Bruce Larson, Saddle Creek Artist Management; Bob Titley, Titley and Associates  
**Booking:** Creative Artists Agency  
**Publishing:** Carolina Blue Sky Music (BMI)



## Global Pulse

EDITED BY TOM FERGUSON tferguson@eu.billboard.com

# Life After The Libertines

Dirty Pretty Things Let Go With Debut Album, Tour Plans

In the 16 months since U.K. alternative rock quartet the Libertines folded, Britain's tabloids have churned out a steady stream of lurid tales about the band's frontman/guitarist Pete Doherty and his relationship with supermodel Kate Moss.

But while Doherty's drug problems dominated the headlines, the Libertines' other lead vocalist/writer/guitarist Carl Barât was quietly putting together his own new outfit, Dirty Pretty Things. The quartet releases its debut album, "Waterloo to Anywhere," May 8 on Vertigo/Universal internationally. A U.S. release on Interscope will follow.

"Waterloo" offers a more tightly focused take on the Libertines' trademark ramshackle, punky hymns to English life. Barât's bandmates include ex-

Libertines drummer Gary Powell and latter-day guitarist Anthony Rossomando plus former Cooper Temple Clause bassist Didz Hammond.

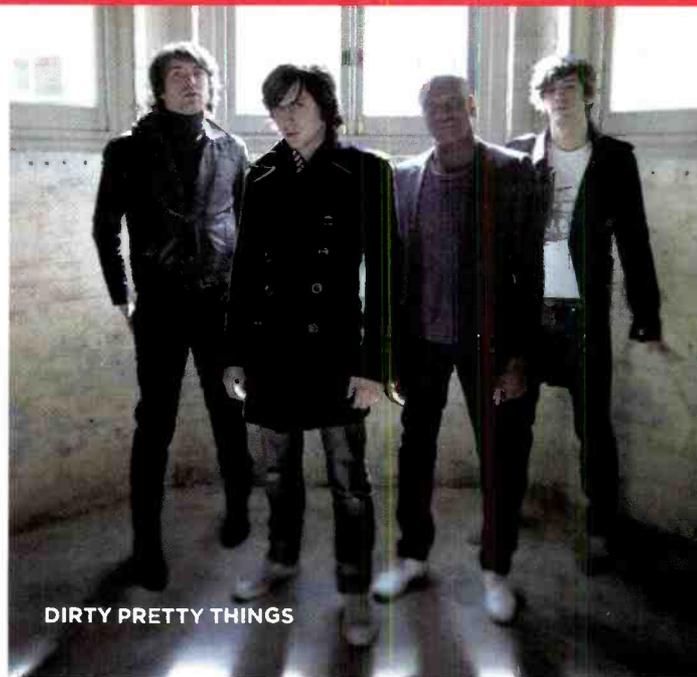
A 20-date U.K. tour booked by the Agency began April 21, with summer festival appearances to follow. The band has already toured Europe to set up the album, says Ed Scott, promotions manager at Universal Music Group International. "They've attracted massive press interest from [overseas] markets," he adds, "especially Japan, which they plan to visit in the summer. The Libertines had a significant sales base internationally, with many supporters in the media. We're looking to build upwards from there."

Barât is published by EMI Music Publishing.

—Tom Ferguson

**HISTORY LESSON:** The Charlatans' 16-year career is a story of survival against the odds. Original keyboard player Rob Collins was killed in a car crash six years ago, and in 1999 the band's accountant was jailed after embezzling a still-unrecovered £350,000 (\$626,000) from the band. Along the way, the act has also had its share of rock 'n' roll ups and downs, individual breakdowns and health scares—and outlived the "Madchester" and Britpop scenes.

Ninth studio album "Simpatico" finds the five-piece on new label Sanctuary and in the best of health. "The Charlatans come to Sanctuary with a history few groups can boast," London-based senior VP of international sales and marketing Julian Wall says. "[But] it's what



DIRTY PRETTY THINGS

they're doing now that matters—the new album is as fresh and energetic as anything you'll hear in 2006."

Sanctuary released "Simpatico" April 17 in Europe, with a U.S. release set for May 2. A 16-date U.K. tour booked through Solo began April 24, ahead of European shows, and U.S. dates through the William Morris Agency are being pen-

ciled in. "The U.S. is a key market for us," Sanctuary international manager Toby Holdsworth says. "First single 'Blackened Blue Eyes' is already impacting triple-A, alt-specialty and alternative radio. Early feedback is incredibly positive."

The Charlatans' publishing is currently Copyright Control.

—Steve Adams

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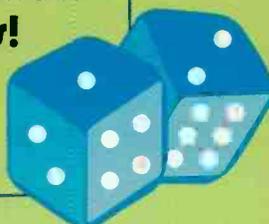
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## Real Talk

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# LIFE'S A SNAP FOR YUNG JOC

With the popularity of *Dem Franchise Boyz* and *D4L*, it seems like snap music has taken over Atlanta. But don't be fooled by the sounds in *Yung Joc's* "It's Goin' Down" record. Everything that pops is not a snap.

"A lot of times when something new is introduced, if anything else sounds like it, it's automatically put into that category," says Yung Joc, né **Jasiel Robinson**. "I could take Snoop's 'Nuthin' but a 'G' Thang' and I bet you folks in Atlanta will still snap to that."

The 23-year-old rapper began performing for his mother's friends when he was a child. By 2005 he had made a few tracks including "Thousand Ones" and "Nann 'Nother," but didn't get very far without proper management. His songs did build enough buzz for him to support So So Def artist Ms. B on her regional tour. Not long after, Joc's performance at Atlanta's Royal Peacock theater prompted Russell "Block" Spencer, head of Block Entertainment, to sign him.

Now the Atlanta native's June 6 release, "New Joc City," is the first artist dropping through Spencer's Block Entertainment/Bad Boy/Warner Music Group joint venture. In 2005, Spencer brought Bad Boy head Sean "Diddy" Combs the four-member rap group *Boyz n Da Hood*, whose members included Def Jam star *Young Jeezy*. The group was mildly successful with single "Dem Boyz," which reached No. 15 on Billboard's Hot R&B/Hip-Hop Songs chart. As a result, Combs inked a multi-artist deal with Block Entertainment, agreeing to aid in the marketing, promotion and sales of Block's releases.

Joc's project is the first of a four-album deal. He also has a "Gangsta Grillz" mix tape dropping by Southern star *DJ Drama* in a few weeks, and his "It's Goin' Down" video just entered BET's "106 & Park" top 10 countdown after getting spins on MTV's "Direct Effect" and BET's "Rap City." His single is No. 7 on Billboard's Hot R&B/Hip-Hop Songs chart and No. 8 on Hot R&B/Hip-Hop Airplay.

"I leaked 'It's Goin' Down' last August, so we'll probably release a second single in a lot of markets where it's been buzzing for awhile," Joc says. Contenders include "Patron," "Hear Me Coming," "I Know You See It" and "Knock It Out."

**HOLD THE PHONE:** D-Roc, one half of the whispering *Ying Yang Twins*, has started a group called *Da Muzicianz* with his brothers *Mr. Ball* and *Da Birthday Boy*. Their first single, "Camera Phone," was produced by *Mr. Collipark* and is at R&B/hip-hop radio now.

"We're rappers but we feel like we put our voices on the beat to create another instrument; a different pitch of some sorts," D-Roc says. "You got to keep the diversity."

A self-titled album comes out May 23, and will be the first release through D-Roc's new production company, PUNNN!!!, which runs through *Collipark/TVT Records*. Other acts signed to PUNNN!!! are *MC Geskie* and producer *Cheezey*.

YUNG JOC

Yung Joc: XBad Boy Records

## Rhythm & Blues

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# Rap Still A Target

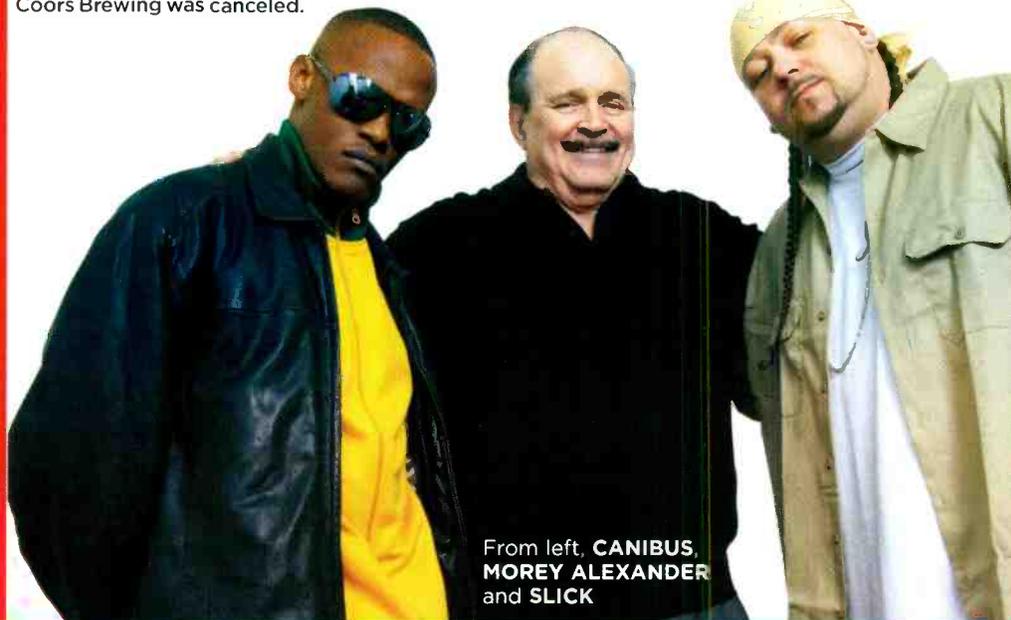
Some 30 years after rap's emergence, it seems the music still can't shake debate about connections between the genre and violence.

A recent article in *The Wall Street Journal* noted that a **Snoop Dogg** appearance at Las Vegas' Rio hotel for a private party staged by *Molson Coors Brewing* was canceled.

That's because Rio parent *Harrah's Entertainment* was pressured by local law enforcement authorities and Nevada's Gaming Control Board, according to sources. The article further reports that local Vegas venue *Moose's Beach House Bar & Grill* has ended its weekly hip-

hop party, while an event at club *OPM*—inside the *Forum Shops* mall at Vegas' *Caesars Palace*—was also canceled. It was to have featured DJ *Kid Capri* and rapper *Styles P*.

These actions follow the murders of four local Vegas rappers last year and the recent killing of



From left, **CANIBUS**, **MOREY ALEXANDER** and **SLICK**

## Jazz Notes

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# A Singer's 'Innocent' Plea

"I'm guilty of everything that I did or didn't do, and I'm not sorry about it," says spunky Los Angeles-based vocalist/songwriter **Marilyn Scott**, explaining the title of her fine new album, "Innocent of Nothing." "These songs represent what matters to me. I sing about things around me, whether it's political, environmental or just how to get by in life."

Her 11th CD, "Innocent" will be released May 30 on *Prana Entertainment* (distributed by *Mailboat Distribution*). It follows 2004's "Nightcap," the best-selling album of her career, and last year's "Handpicked," a career retrospective. The former prevailed on Billboard's Traditional Jazz chart for 48 weeks, while "Handpicked" appeared on Contemporary Jazz. The two charted simultaneously for 14 weeks, a first for a jazz vocalist in Billboard history. "Nightcap" has sold 23,000 copies, according to Nielsen SoundScan.

The new disc is produced by **George Duke**, who has worked with Scott on past albums, includ-

ing "Nightcap," for which he wrote the arrangements for the classics she sang. "George's input is so valuable, and he has great insight," Scott says. "He always puts me on the right path to interpret songs. He creates a great working environment. That's why I always gravitate back to him."

For "Innocent of Nothing," Scott enlisted the crème de la crème of L.A.'s jazz community, including *Yellowjackets* **Jimmy Haslip** and **Russell Ferrante** and keyboardists **Renato Neto** and **John Beasley**. "We're all friends and we've all grown up together," Scott says. "And they represent different genres. So I can go to Russell to see what he's thinking and then to Renato, who's from Brazil, to get a different sense."

On the disc, Scott shares writing credit on seven of the 10 tracks, including the catchy lead-off number "Round & Round" (with Ferrante) and the funky "Icebox" (with Ferrante and Haslip). The latter focuses on "someone getting burned in love and life and wanting to put

things on hold to not get burned again," Scott explains. "Russell, Jimmy and I talked about tempo and feelings for this song, which started out with crazy lyrics and a bluesy approach. Then Jimmy started playing around with the bassline from 'A Love Supreme,' and we went from there."

Scott also covers **Thelonious Monk's** classic "'Round Midnight"—a challenging interpretation that successfully fathoms the heart of the piece—and **Bob Dylan's** "It's Alright, Ma (I'm Only Bleeding)."

"That's such a dark, intense song," Scott says. "And it reeks of the moment. The only version I've heard of that song is just with his guitar. I could hear the arrangement, which I think is going to turn out great live."

**MOMENTARY DUKE:** **George Duke** has been a busy guy these days. In addition to working with **Marilyn Scott**, he recently took the helm of smooth jazz/R&B saxophone star **Everett Harp's** *Shanachie Records*

a Las Vegas police officer by local rapper Amir Crump, who was then killed by police during the gunfight, according to the Associated Press.

The killings prompted letters to state gambling regulators and casino operators from Las Vegas Metropolitan Police Sheriff's department and Nevada's gaming board raising concerns about booking "gangster" rap acts in casinos.

Given its popularity and redeeming qualities in many instances, rap will not—nor should it—be quashed.

This may be especially true in Las Vegas, a city ironically established by gangsters. Veteran rapper Ice Cube is still due to hit town May 27 for a House of Blues gig at MGM Mirage's Mandalay Bay Resort & Casino. And if another industry veteran has his way, national and local

rap acts will continue to have a home in the gambling town.

"We're trying to develop the local rap scene here," Morey Alexander says. The former Los Angeles entrepreneur has relocated to Las Vegas. A producer/manager for the last 48 years, Alexander is linked to such rap icons as N.W.A., Eazy-E and Mellow Man Ace. Alexander helms indie rap label First Kut and blues label Kent Records under the Kent Entertainment banner. The rosters include rappers Canibus and Slick & the Shock Mob, bluesman John Lee Hooker Jr. and reggaeton artist Tony the Assassin.

Alexander acknowledges the going is tough. "We can't find a venue to book without a lot of scrutiny. Very few local clubs cater to rap. We've gotten no love from radio. It's upsetting when you can't get help in your own market."

But he's not giving up. "We're thinking of doing our own events and ironically hiring local police for security," he says. He's

also planning a California road show. To help promote new First Kut projects by former MCA artist Canibus ("Def Con Zero") and Slick & the Shock Mob ("Elements of the Game"), he's pairing the label's rap and reggaeton acts to play Cali cities Barstow, Fresno and Los Angeles. Slick and Canibus recently performed at military base Fort Irwin north of Barstow.

"The rap bias is ridiculous," says Slick, who is in-house producer at Alexander's Las Vegas recording studio. "The Crump deal is a terrible tragedy. But what if it was a rock'n'roll drummer? Are you going to ban rock'n'roll again?"

No doubt that sentiment and others would be vocalized during a possible seminar that Alexander is organizing with the National Assn. of Record Industry Professionals.

"This is about racism and also politics," Alexander says. "Elections are coming . . . There's no reason not to have rap shows here. You can't stifle it." ●●●



## Nashville Scene

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# Regional Hits: RIP?

Promotion Execs Debate A Regional Single's Effectiveness

Years ago, it was not uncommon for singles to start in one pocket of the country and spread from there. Promoters swore audience tastes were substantially different from region to region, and they effectively used a regional beginning to build a national story.

In a music scene that's becoming increasingly homogenized, however, that's much less

including huge online campaigns that go nationwide or even worldwide via the Web, don't generally allow for the true regional hit anymore," he says. "I wish we could. It'd be good for the business . . . If we could keep the costs down by targeting certain markets and certain areas, it'd benefit us all, especially us little guys in the independent world."

Not everyone agrees regional hits are history.

Tony Benken, VP of promotion at Nashville indie Category 5 Records, says, "I've worked many songs that never become chart hits, but do huge numbers in certain areas and are big hits for certain stations."

A recent example is "Hicktown" from Jason Aldean, a rising star on Benken's former label, Broken Bow Records. While Aldean ultimately had a top 10 national hit with "Hicktown," his debut single, Benken says it broke out of Florida with the support of stations there.

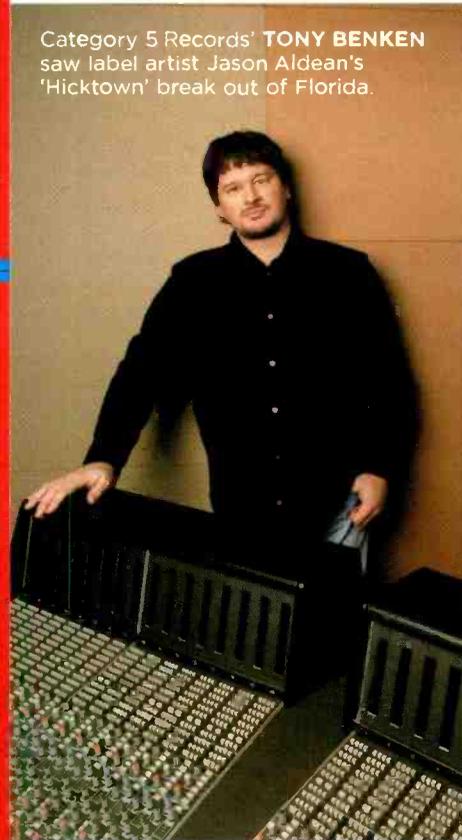
Adrian Michaels, VP of promotion for Curb/Asylum Records, is working a local hit right now with Hank Williams Jr.'s "That's How They Do It in Dixie," which also features Gretchen Wilson, Big & Rich and Van Zant. He calls it "a massive regional breakout song in the Southeast."

In country music, there is a bona fide regional scene in Texas that has spawned such artists as Pat Green, Jack Ingram, Charlie and Bruce Robison, Cory Morrow and countless others. Nevertheless, precious few of those artists have broken free of the "Texas country" label and gone on to become national stars.

As national director of promotion for Dualtone Records, Lori Kampa has numerous artists that net the majority of their airplay in Texas, including Radney Foster, Deryl Dodd and Charlie Robison. Interestingly though, she has come to believe that "it's both a blessing and a curse for those guys to be from Texas."

"While they are able to have hit records down there, [which helps them] sustain a healthy touring schedule in the state and keep a steady money flow coming in from all the work they're able to get down there, the sad reality is that it's really difficult to break outside of Texas," she says.

"Regional hits either become national hits or they go away," Reeves says. "If a station steps out on a record and then it stiff nationally, that station will generally drop the record as well, succumbing to the pressure of the chart itself. Peer pressure and competition kills more regional hits than the actual audience does." ●●●



Category 5 Records' TONY BENKEN saw label artist Jason Aldean's 'Hicktown' break out of Florida.

SCOTT



debut, "In the Moment," streeting May 23. Formerly a Blue Note Records artist who broke in with his Duke-produced self-titled 1992 disc, Harp toured last year on the successful Summer Storm package that also included Norman Brown, who contributes to the new record. For "In the Moment," Harp collaborated on six new tunes with smooth jazz noteworthy Rex Rideout.

**VISIONARY RIVERS:** This year's Vision Festival XI in New York celebrates the storied career of saxophonist/composer/bandleader Sam Rivers with its Lifetime Achievement Award. The festival, which runs June 12-18 at the Orensanz Art Center on the Lower East Side, features a feast of jazz/improvisational music stars including bassist William Parker, reeds player Roscoe Mitchell, violinist Billy Bang and saxophonist David S. Ware. The Rivers festivities take place June 14 with performances by the saxophonist's trio and big band, the Rivsea Orchestra. ●●●

common than it once was. Truth is, many label reps say, the regional hit is all but a thing of the past.

Even when it does occasionally happen, some promoters say, a regional hit is worthless unless or until the single becomes a national consensus hit. "Everything's relative to the impact it has," says Bill Mayne, VP of independent Nashville label 903 Music.

"For the most part, our distribution systems can't keep up with regional airplay," says Bob Reeves, national director of radio promotions for Midas Records in Nashville. "Major distribution and large indies cater to the big-box retailer, and their warehouse doles out the product to the stores in their chain at their discretion, [so] it's just hard to service one particular region."

Reeves says he's not sure if regional hits are possible anymore. "Our . . . marketing plans,

# LETTING THE 'WOLF' LOOSE

After Winning Over Fans In Its Native Australia, Rock Trio Wolfmother Sets Its Sights On The Rest Of The World

**W**olfmother keyboardist/bassist Chris Ross knows how unhip his Australian trio's music is. Blending '70s psychedelia, Led Zeppelin-like riffs and mythic imagery, and even throwing a toss to Black Sabbath, the band's tunes hardly resemble current commercial fare.

"I remember we met with someone who said they loved it," Ross recalls, declining to mention the industry executive. "And it was interesting to watch them talk themselves out of it, going from creative into business [mode], saying, 'But I don't know whether this will sell.' You could see the enthusiasm wearing off."

Now Ross and his bandmates are having the last laugh. The Sydney-based group's self-titled CD, released in Australia last fall, is on the verge of triple-platinum (210,000 units) at home, according to the band's manager John Watson.

And now, it is being unleashed on the rest of the world, including a May 2 U.S. release date on Modular/Interscope.

In Australia, the band broke very quickly after finally deciding to play in front of an audience: for four years, the trio played only for themselves.

Following a handful of public gigs, Wolfmother signed with tastemaking label Modular in 2004 and released an indie EP, which sold around 20,000 copies.

Modular then entered into a worldwide venture with Universal Music Group's Interscope in the United States, Universal's Island U.K. and Universal Music Group International. Wolfmother's album, produced in Los Angeles by Dave Sardy (Dandy Warhols, Oasis, Jet), was A&R'd by Interscope executives Luke Wood and Jeff Sosnow and Modular founder Steve Pavlovich.

Listeners voted a record six of the group's songs onto the Australian alternative radio network's Triple J "Hottest 100" radio poll in January. The debut album was also short-listed for the inaugural Big-Pond Australian Music Prize, the local equivalent to Britain's Mercury Prize.

And with music critics on

both sides of the Atlantic falling all over themselves to praise the band—one outlet calls the group's debut "the great stoner/psychedelia record of the new century"—it's no surprise that Ross is just trying to focus on the music.

Bands like Wolfmother face a unique challenge when they try to break stateside. On one hand, the hype among tastemakers is so huge that the act faces unrealistic expectations.

On the other, despite all the hard work the group has done in its homeland, to the vast majority of consumers it is totally unknown and, therefore, has to start at the very beginning.

## FACT FILE

**Label:** Modular/Interscope (U.S.); Modular/Island (U.K.)

**Management:** John Watson Management

**Booking:** Robbie Fraser, William Morris Agency (U.S.); Helter Skelter (U.K.)

**Publishing:** Universal Music Publishing (Aust., N.Z. only), APRA

"It does seem a little unfair," Ross says goodnaturedly. "The amount of work we've done at home doesn't register much at all [in the United States]. Anyone in the reverse situation would have a step up, people in Australia would know about them."

For Interscope, the goal is to forget the hype and build step by step.

"Our perspective on this is we have a tremendous amount of work to do," says Steve Berman, Interscope president of marketing and sales. "We're trying to ignore that noise and make every correct strategic move to build this band into a long-term artist."

That meant introducing the band via an EP in January and a seven-date tour in March before starting a full-on assault, including pushing first North American single "Woman."

The fast-paced, sonic blast is No. 21 this issue on Billboard's Modern Rock chart. PDs say the song's retro feel makes the tune stand out, but the jury is mixed on its long-

term prospects.

"I'm a little worried about it, I'm not sure if it has any legs," says PD Pat Martin of KRXQ Sacramento, Calif. "It may be one of those records we see die pretty quickly, it could be a buzz thing."

Andrew Harms, music director for KNDD Seattle, calls himself a "big fan" and adds that his listeners "really seem to enjoy 'Woman.' Can anyone live up to the amount of hype they get nowadays? Probably not. But, aside from all the hype, I think they're the real deal."

Berman stresses that "radio is a critical element for us, but it's not the only piece of the pie," adding that other avenues of exposure: media, touring, the Internet, video, retail and lifestyle marketing—given the music's trippy nature, it's not surprising that a deal with surf gear/apparel company Quiksilver is in the works—also play heavily into the marketing mix.

Hit singles have not been the main driver in Australia, says Watson, who also guided the

multiplatinum career of Aussie rock act Silverchair. The first two singles, "Mind's Eye" and "The White Unicorn," have reached no higher than the 20s, while the album has been in the top 15 nearly every week for the last six months.

"To sell [almost] triple-platinum without mainstream radio is a testament to the influence of press, online and touring and the band's connection with their audience," Watson says.

## ON THE ROAD

Witnesses say the key to "getting" Wolfmother is to see the band live.

"They are absolute gods in Australia, especially in the live scene. So we are building them now the same way Australia built them [through touring]," says Darren Aboud, VP of international marketing at UMGI. "They're just fun, and you can see it coming through."

In the United States, the group follows an April 29 appearance at the Coachella fes-

tival in Indio, Calif., with a 21-date club and small theater tour.

Much of the summer will be spent internationally, with stops at several festivals in Europe, including Britain's T in the Park and the Reading and Leeds fests, Denmark's Roskilde Festival and Japan's Fuji Rock Festival. The group will return to the States in August to play 10 dates, including Lollapalooza.

As is often the case with a group that is an international priority, territories have to negotiate for the band's presence.

"We fight very hard" to get time, Berman says. Interscope is aided by the band's desire to break stateside and by a slightly staggered release schedule. In the United Kingdom, where first single "Dimension" is on BBC Radio 1's playlist, street date was April 24. Then the album's release will be staggered in much of Continental Europe to street in early June.

*Additional reporting by Christie Eliezer in Sydney.*



## Latin Notas

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## BeatBox

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# Sony BMG Latin Sees 605 As Road To Growth

**S**ony BMG Latin's new label, Discos 605, is not your typical major-label offshoot dedicated to a specific genre. Rather, Discos 605, headed by veteran executive Angel Carrasco, will cover all music genres. Given that Carrasco is currently Sony BMG's VP of A&R for Latin America—a position he will keep—the reasons behind a distinct, yet integrated label, are not immediately obvious.

"First, we want to expand, and this is one of the ways we can grow," explains Carrasco, who has spent 26 years with Sony and has been its label head in Mexico, among other positions. "Sony BMG has a lot of product, and other products need a more specialized attention. The second reason is to exploit my experience as an A&R director and a former head of a label."

"If you have one big label silo it creates limits to what you can do," Sony BMG Latin region president Kevin Lawrie says, explaining the reasoning behind the creation of 605. "If you create a label group, with an imprint around a guy like Angel, who knows all the facets, you can expand."

Through 605, Carrasco will work artists already signed to Sony BMG Latin as well as sign his own.

On the new artist end, 605 will release albums by Puerto Ricans Alicastro and Kiuldret, whose first single is a duet with N'Klabe.

On the concept album end, 605 is working two duets albums to the adult contemporary market: One features Mexicans Yuri and Mijares, the other Puerto Rican Melina León and Colombian group Los Trío.

In tropical, 605 will work specific Sony BMG Latin acts like Oscar D'León and will also release the sophomore album of Puerto Rican duo NG2.

605 is also concentrating on Colombian music and will release several of Sony BMG Latin's already signed Colom-

bian acts, including salsa band Guayacán, Son de Cali (previously with Univision Records), pop/tropical singer Maia and vallenato star Jorge Zeledón.

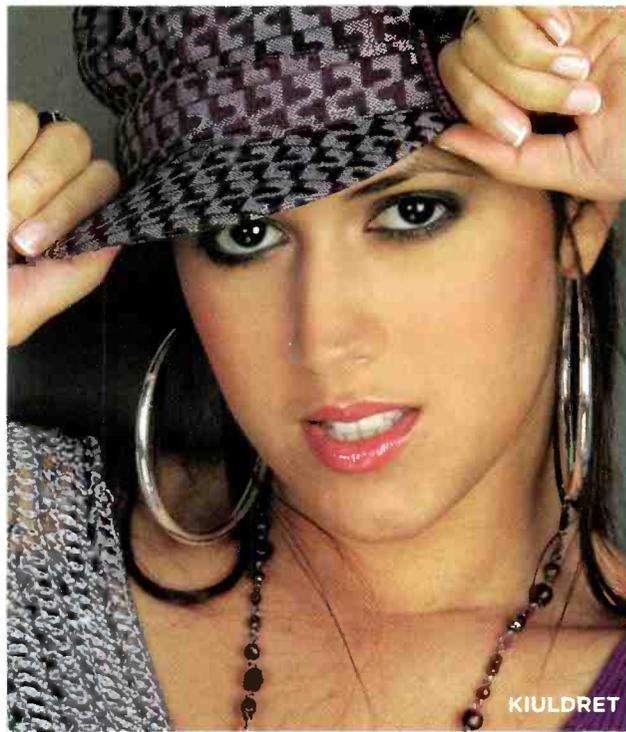
Finally, 605 will have a line dedicated to exploitation of catalog via concept-specific albums that are not necessarily tied to a particular act.

Carrasco says he is open to hearing material from unsigned acts as well. "It really will be a complete label," he says.

which administers Livi's publishing, paid him a generous advance when it signed him in 2002. Sony declined to comment on the sale, but did say it is not a contender to buy the two catalogs.

"Most companies don't administer catalogs well," Livi says with traditional bluntness. "So I would rather sell."

Throughout his career, Livi wrote, and continues to write, songs for some of Latin mu-



KIULDRET

**CATALOG FOR SALE:** Argentine songwriter Roberto Livi has put his publishing companies Livi Music and 2000 Amor Music up for sale.

Livi and 2000 Amor, whose copyrights total more than 400 songs, are probably the most important Latin American catalogs for sale by a single author.

Although Livi wouldn't discuss numbers, sources say the asking price is \$4 million, with a likely sale tag of \$2 million-\$3 million.

Whatever Livi gets, he will likely have to give something back to Sony ATV in terms of unrecovered monies. Sony,

the biggest names (José José, Raphael, Julio Iglesias) who recorded Livi's songs at the peak of their careers.

Rocío Dúrcal, who passed away in March, recorded some 30 Livi songs, including the now-standard "Vestida de Blanco" and "Cómo Han Pasado los Años," both included in the Dúrcal compilations currently on Billboard's Top Latin Albums chart.

Livi continues to write and run his label, Klásico. Launched two years ago, its roster includes Silvana Di Lorenzo, Valeria Lynch, Palito Ortega, Dyango, Chucho Avellanet and Jordi. ...

# RCA Opens Up Vault

Label's 'Labor Of Love' Puts Elusive Dance Tracks Online

If digital files are the new vinyl records then term-searching is the new crate-digging. Background knowledge once helped collectors and connoisseurs plumb a local record store's stock. Now they might use it to pick the right keyword.

But even that acuity won't necessarily help them find the track they seek. "A year ago, I looked for [Odyssey's] 'Native New Yorker' on iTunes, and I couldn't find it," says Hosh Gureli, RCA Music Group VP of A&R. "In fact, none of the classic [dance] stuff was up there." A lot of the material, Gureli's research soon revealed, was sitting in RCA's Pennsylvania storage facility, confined to dusty half-inch tapes.

Prompted by that experience, and his idea that "dance music in general has gone digital quicker than other genres of music," Gureli started work on the project that would become the RCA Dance Vault.

The ambitious effort is bringing a feast of rarities to the modern corner record store—iTunes. The vault's initial offering has just come online and includes previously non-digitized, original dance classics ("Native New Yorker"); promo-only extended mixes (Eurythmics' 12-minute "Right by Your Side"); DJ tools, like a cappellas, per cappellas and bonus beats; and new material without any other feasible means of release (Joe Bermudez's remix of Kelly Clarkson's "Because of You"). For dance music fans both old and new, it's a dream.

The vault is part catalog capitalization and part crusade: There's money to be made, sure, but not anytime soon. Gureli puts the average cost of digitally remastering each track at around \$800. And that's not even counting the effort and expense of researching the license information, reassigning selection numbers and uploading to iTunes.

"It's a labor of love," he says. "The return is not great, but it could be. And if it does start to show a profit, that's going to make a big statement for dance music, and it will, I think, get other labels interested" in doing the same thing.

**MIAMI NIGHTS:** Dance music industry folks again made their way to Miami in March, to participate in the old-guard Winter Music Conference (March 23-28) and new-jack M3 Summit (March 22-26). If they were hotels, 21-year-old WMC, with its networking events, stuffy hotel setting and slate of serious-minded panels, would be the Waldorf; while 2-year-old M3, super-slick with major corporate sponsors, morning beach yoga sessions and DJ performers so cool that even I haven't heard

of them, would be the W.

While Miami can support two demographically different conferences, there is a finite number of potential attendees for both. The city is teeming with people during that week, but most are partiers on a nightclub-hopping holiday. To survive, WMC and M3 must keep their foci tight and not think too big. Miami in

March now belongs to the local venues, not any one independent entity.

**ELECTRO-LUX:** Electro—in its latest blippy, hipster form—is starting to spawn the requisite genre-focused compilations. But they're better than the usual well-licensed/poorly executed collections of this type.

San Francisco house specialist Om Records released the first installment of its new "Om:Electrolush" series April 25. The two-CD set delivers just what its title promises: electro, for sure, but with Om's sensual stamp. Ame's massive single "Rej"—currently in every global DJ's record box, regardless of their style—leads off disc two.

Ultra Records A&R director David Waxman mixed "Ultra Electro," also the first in a new series. The collection is comprehensive: Trentemoller, Tommie Sunshine, Tiefschwarz and Eric Prydz are all represented. By giving them a platform on par with the more commercial "Ultra Club" and "Ultra Dance" series, Ultra could help make some of these underground superstars into household names. ...



CLARKSON

# Knopfler, Harris Collaboration Finally Bears Fruit

Artists' Work On New Nonesuch Album 'All The Roadrunning' Spans Seven Years

The stringent deadlines and corporate expectations of the modern music industry do not often allow for a collaborative album to be completed gradually by two well-known artists over a period of seven years.

But luckily, "All the Roadrunning" by Mark Knopfler and Emmylou Harris, on Nonesuch/Warner Bros. in the United States and internationally on Mercury, is an exception. The couple's first recordings together for the album, before it was ever planned as such a project, took place Thanksgiving Day 1998.

Beyond their admirably matched voices, writing styles and temperaments, such a relaxed approach was the very appeal of work-

ing together for the former Dire Straits frontman and the country music heroine.

"I liked the sound of our voices, it was a good blend," Harris recalls of that initial session, at which point the pair had only met "technically" when both had taken part in a tribute to Chet Atkins. "There was some talk about doing more, but it was not 'Let's do a duet record,' it was just 'Let's take our time and see.'"

And they did, socializing via a mutual friend in Nashville whenever Knopfler came to town to record. While he was there making the 2002 album "The Ragpicker's Dream," Harris came in to lay down "This Is Us" and the title song for the set they have now completed. "This Is Us" is the lead track from the collaboration, and was first released as a worldwide exclusive on iTunes April 17.

But Knopfler says the idea for music of his to include a specific female voice had already crystallized by then. "There were a couple of songs I was thinking of for [2000 album] 'Sailing to Philadelphia.' I was hearing voices, and I could hear Emmy singing this song 'Red Staggerwing.' I wanted to be the bloke, and I wanted Emmy to be the girl. It's almost like acting, I wanted her to have the part."

When Harris joined him on that song, which is now on "Road-

running," Knopfler says that "it was great, straight away, and as soon as I heard that, [the project] was already saying, 'Take me over there and make me into a grownup.' Of course, I realized subsequently that I had been going into that area [as a writer], the 'man-woman' shape."

More recently, the two reunited to bring the album to fruition. "We did eight songs in a week," Harris says. "There was no pressure, it was just 'We're going to do this now.'"

Peter Clancy, VP of marketing for Nonesuch, describes the joint release with Warner Bros. as "a very comfortable fit. Nonesuch came into the WB fold about two years ago, so there's an ongoing familiarity and a mutual respect for one another's ways of doing things."

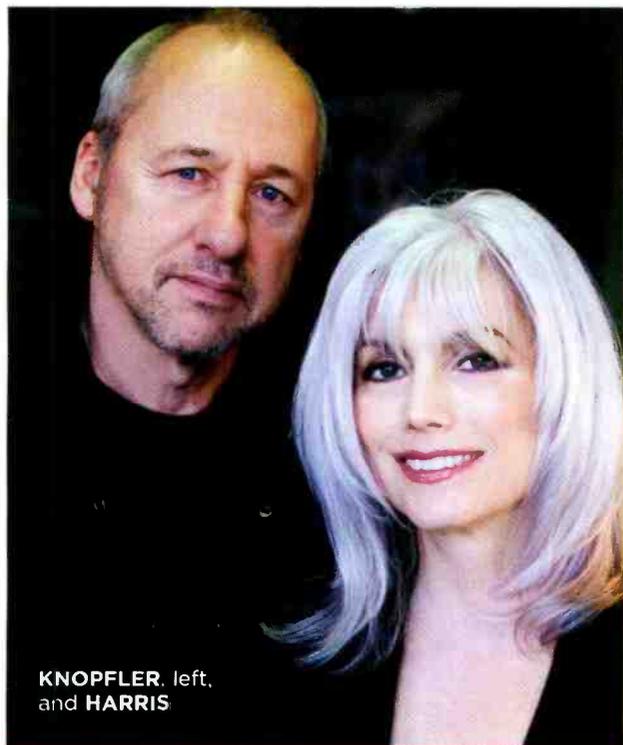
The marketing plan involves strategies that Nonesuch regularly uses for Harris, including print, NPR and relationships with key retailers, as well as tools that have been effective for Knopfler, including immediate TV pushes. Additionally, the twosome will start a tour together less than two months after street date. The European and North American outing will see Harris and Knopfler playing material from "Roadrunning" and songs from their individual repertoires together.

The first of 14 scheduled European shows is May 26 in Brussels; the North American leg of nine shows starts June 19 in Toronto.

"We had so much fun with the different roles you could play on this record," Harris says, "from the fun of the John and June [Carter] Cash thing of 'Red Staggerwing' to the wonderful storytelling of 'Donkey Town.'"

"Ultimately," Clancy says, "we feel this record's potential can reflect more than the sum of its artistic parts. The combination of artists, from a musical standpoint as well as the ironclad credibility they command with their audience, will be a big draw. And the early feedback from radio and online is sending a strong positive signal our way."

Ever-critical of his own singing, Knopfler says that recording with Harris has had another benefit. "It makes me able to listen to myself for the first time in my life," he notes wryly, "without wanting to go out and head-butt the wall."



KNOPFLER, left, and HARRIS

## FACT FILE

**Label:** Nonesuch/Warner Bros. (U.S.), Mercury (outside U.S.)

**Management:** Ken Levitan, Vector Management (Harris); Paul Crockford Management (Knopfler)

**Booking:** Brent Smith, William Morris (North America), Andrew Zweck, Sensible Events (outside N.A.)

**Publishing:** Poodlebone Music admin. by Almo Music, ASCAP (Harris); Will D. Side/Rondor Music

(U.S.), Will D. Side/Hornall Brothers Music (outside U.S.), BMI (Knopfler)

**Last U.S. album:** "Stumble Into Grace" (2003), 214,000 (Harris); "Shangri-La" (2004), 203,000 (Knopfler)

**Best-selling U.S. album:** "Red Dirt Girl" (2000), 411,000 (Harris has eight pre-SoundScan era, gold-certified albums); "Sailing to Philadelphia" (2000), 505,000 (Knopfler)



## The Beat

MELINDA NEWMAN [mnewman@billboard.com](mailto:mnewman@billboard.com)

## ASCAP EXPO HAS THE WRITE STUFF

**W**hat do you call more than 1,000 songwriters gathered in one place?

This isn't a variation on the mean riddle: What do you call 1,000 lawyers at the bottom of the ocean? But the answer could be the same: A good start.

ASCAP's first "I Create Music" Expo, held recently in Los Angeles, brought together an unprecedented number of top songwriters/producers/artists for three days to discuss the creation and business of music with hundreds of young and old hopefuls, whose name tags—perhaps overly optimistically—labeled them "music creators."

ASCAP got tremendous support from its most elite members: Tom Petty did a rare Q&A;

master sessions were conducted by Jill Scott, Desmond Child, DJ Quik and Jimmy Webb; and panel participants included Big & Rich's John Rich, Stephen Schwartz, Linda Perry, Jimmy Jam and Glen Ballard.

In a smart recruiting move, ASCAP allowed non-ASCAP members to attend as well.

At times, the sessions adopted a little too much of a band camp, "rah-rah" attitude: "Don't let anyone tell you you can't do it" was a fairly constant mantra. But every now and then, a heavy dose of reality was injected, such as when Perry flat-out admitted that some of the attendees "don't have what it takes to make it."

But the most exciting aspect was that participants not only talked about the barriers be-

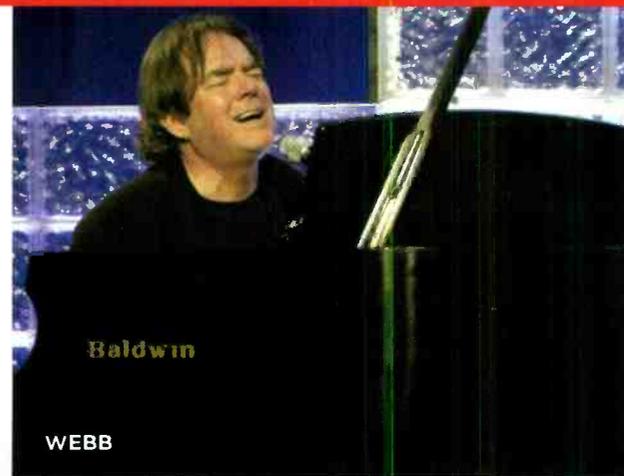
tween genres coming down—sometimes to an unrealistic extent—but that many of them told Billboard about projects that clearly are about erasing lines between formats and musical styles.

For example, Mike Elizondo, best-known for co-writing 50 Cent's "In Da Club" and Eve's "Let Me Blow Ya Mind," has been tapped to produce Maroon 5's next album. Even he admits that it's a pairing that, on paper, doesn't seem like it should work. "The songs at their core are very strong," he says. "Police, Talking Heads and Prince are the three things that keep coming up." Expect the Octone/J album before year's end. By the way, Elizondo's publishing deal with Windswept ended weeks ago, making him a free agent.

Rich says he and partner Big Kenny are "trying to nab a major urban producer" to take the helm for Cowboy Troy's next album. The 6-foot-5-inch African-American, who records for the pair's Raybow/WB imprint, calls his music "hick-hop," because of its blend of country and hip-hop. Despite virtually no airplay, Troy's label debut has still sold more than 300,000, according to Nielsen SoundScan.

Rich also extolled Nashville's underground urban scene, in particular 22-year-old rapper Chance, whom he compares to Eminem. "You get Dr. Dre hold of a kid like that and he'll sell 10 million records. It's like untapped oil under the ground."

**ALSO AT THE EXPO:** Peer-music president/COO Kathy



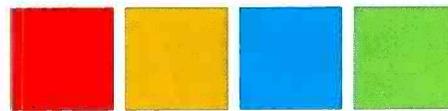
WEBB

Spanberger says that peer-music continues to look for catalogs to purchase. She has her eye on a few, but the amount of money that venture capitalists are willing to throw at the catalogs makes it difficult for publishers—who know how to crunch the numbers—to compete . . . Panelist/performer Deana Carter is starting work on her second album for Vanguard, but she tells Billboard she is also in talks to appear on a sitcom or possibly a reality show about songwriters . . .

Hands down the most romantic line ever in a song: "And I need you more than want you, and I want you for all time," from "Wichita Lineman," recorded by Glen Campbell. Writer Jimmy Webb performed the song during a session, bringing the audience immediately to its feet. There simply has not been a line written—before or since—that conveys the depth of desire, and perhaps desperation, that love can bring.

And that's what great songwriting is all about.

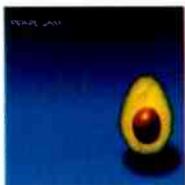
# REVIEWS



## SPOTLIGHTS

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

### ALBUMS



**PEARL JAM**  
**Pearl Jam**  
**Producers:** *Pearl Jam, Adam Kasper, Monkeywrench/J Records*  
**Release Date:** *May 2*  
 It's tempting but

misleading to label Pearl Jam's first record since 2002 a "comeback"—the band has spent its career keeping a judicious cap on its profile. But one thing is clear: Pearl Jam is fully, comprehensively re-energized. While its last few records sounded tangibly downcast, "Pearl Jam" feels like pure power—witness the one-two punch of "Life Wasted" and "World Wide Suicide," which find Eddie Vedder's fiery baritone in mighty roar. One of rock's most eloquent rabble-rousers, Vedder has written what initially sounds like a concept piece on war, but he steps back from virulent anti-Bush sentiments and lets his well-drawn, humbler stories do the talking. The band steps up musically as well: "Severed Hand" gets unexpectedly funky, and "Comatose" is 150 seconds of pure punk stomp. This album will put Pearl Jam squarely back on the map, whether the band likes it or not.—*JV*



**BRUCE SPRINGSTEEN**  
**We Shall Overcome: The Seeger Sessions**  
**Producer:** *Bruce Springsteen*  
**Columbia**  
**Release Date:** *April 25*  
 Just one year after

"Devils & Dust," Springsteen offers another acoustic-based set sans the E Street Band, a collection of traditional songs associated with folk hero Pete Seeger, who turns 87 next month. Cut live with 13 local musicians, the Boss' first covers album is a surprisingly

upbeat tour de roots, veering from tavern tunes ("Old Dan Tucker") and banjo tales ("John Henry") to swinging gospel ("O Mary Don't You Weep") and boisterous Mardi Gras chants ("Pay Me My Money Down"). Throughout, Springsteen's raucous rasp—often more Tom Waits than Woody Guthrie—soars with lightness and ease, driven by swampy brass, accordion and spontaneous shouts. Even the protest anthem "We Shall Overcome" becomes a relaxed prayer, delivered with a knowing smile. Anxious rock fans can relax, too: This folk album is a loud, energetic, arena-ready fiesta.—*SP*



**JEWEL**  
**Goodbye Alice in Wonderland**  
**Producer:** *Rob Cavallo*  
**Atlantic**  
**Release Date:** *May 2*  
 Jewel's sixth album is written and sequenced

as a chronological exploration of her rags-to-riches journey from a ranch in Alaska to big, bad Los Angeles and back. After the poorly received rhythmic dance of 2003's "0304," "Goodbye Alice in Wonderland" returns Jewel to her folk/pop roots, serving up her usual host of poetic metaphors for lessons learned and observations on humanity. Gorgeously produced by Rob Cavallo with a dominant palette of guitars and keyboards, the set's strongest tracks are among Jewel's best. Hit single "Again and Again" percolates with signature vim, while "Good Day," "Fragile Heart" (a new take from its first appearance on "0304") and "Long Slow Slide" are as astute as they are insatiably melodic. Elsewhere, the autobiographical "Stephenville, TX" is so confessional that it tells the artist's story like a one-on-one conversation. Mighty fine work.—*CT*

### SINGLES



**NATASHA BEDINGFIELD** **Single (3:31)**  
**Producers:** *Steve Kipner, Andrew Frampton, Wayne Wilkins*  
**Writers:** *N. Bedingfield,*

*S. Kipner, A. Frampton, W. Wilkins*  
**Publishers:** *various*  
*Phonogenic/Epic (CD promo)*  
 Hot on the heels of top 10 "These Words" and top five "Unwritten," breakthrough U.K. singer/songwriter Natasha Bedingfield proves she's got the goods to go three for three. "Single" again dresses up a straight-forward melodic pop frame with soulful production and enough hip-hop-leaning gizmos to fit at top 40 radio somewhere between Alicia Keys and Kelly Clarkson. With pop airwaves opening up to singalong music with mass appeal, via James Blunt, Daniel Powter and Bedingfield, "Single" is an obvious and deserving contender to further catapult Nat's rising star.—*CT*



**JON SECADA** **Free (3:42)**  
**Producers:** *Randall L. Barlow, George Noriega*  
**Writers:** *J. Secada, G. Noriega, D. Lopez, J. Daniels*  
**Publishers:** *various*  
*Big 3 (CD track)*

Jon Secada, clearly a great talent of the '90s, proved that he can still deliver (without a major label's backing) with recent top 15 AC hit, "Window to My Heart." His second single, "Free," is a hipper uptempo track, vying, perhaps, to capture a broader audience without alienating those with fan club memberships. The difference here is a souped-up Latin vibe. As always, the hooks are topped only by Secada's passionate vocal—and this song seems primed for redelivery in Spanish. We're still gunning for the release of "It's Over" as the definitive offering on "Same Dream." But "Free" is consummate art from a vocalist who always adds a touch of class to the airwaves.—*CT*

## ALBUMS

### ROCK

**THURSDAY**  
**A City by the Light Divided**  
**Producer:** *Dave Fridmann*  
*Island Def Jam*

**Release Day:** *May 2*  
 After the strife Thursday's members have endured (a near-breakup, divorce, substance abuse), a triumphant song called "We Will Overcome" was almost inevitable on new album "A City by the Light Divided," even if it does not relate to the band's troubles. Thursday has crafted a quality album that is enhanced by Andrew Everding's keyboards, which flesh out the music's earnest dimensions. His organ is reverent for "Sugar in the Sacrament" and braces the weighty instrumental "Arc-Lamps, Signalfares, a Shower of White (The Light)." Nostalgic, echoing guitars set the tone for fierce romantic tale "Running From the Rain," but things turn pensive when Geoff Rickly sings of loneliness on "The Lovesong Writer," a track with a crashing wall of percussion and distortion. "Into the Blinding Light" and "At This Velocity" explode in a similar vein.—*CLT*

**KORN**  
**Korn: Live & Rare**  
**Producers:** *various*  
*Epic*

**Release Date:** *May 9*  
 This live companion piece to Korn's 2004 "Greatest Hits Vol. 1" grabs half of its tracks from a secret show the band performed at CBGB in 2003. The club setting offers better audio quality than a larger venue, where Korn's down-tuned instruments sometimes turn into sonic mud. Every floppy slap of Fieldy's loosely strung bass is distinct, while the high-pitched guitar licks of Munky and former member Head retain their chilling effect, particularly via the eerie plinks and squeals of "Falling Away From Me." David Silveria's skill as time keeper peaks with his elaborate, booty-shaking percussion on "A.D.I.D.A.S." Crowd interaction on that song and "Blind" are as entertaining as the rollicking "Here to Stay" and "Got the Life," but the

tepid covers of "Another Brick in the Wall" and "One" are for completists only.—*CLT*

**GOMEZ**  
**How We Operate**  
**Producer:** *Gil Norton*  
**ATO**

**Release Date:** *May 2*  
 It pays to get another opinion. After self-producing all five of its studio albums, Gomez enlisted outsider Gil Norton to energize its new tunes. Norton's adroit knack for fully realizing the potential of the raw material has made all the difference on "How We Operate," the finest and most listener-friendly album of Gomez's 10-year career. The disc buoys with clipping rhythms, infectious lyricism, country infusions and distinctive vocal harmonies by its trio of songwriting, acoustic/electric guitar-wielding frontmen. The fact that the three equitably share the lead spotlight is remarkable in and of itself. But what makes "How We Operate" so exceptional is the simple brilliance of the songs, ranging from the two catchy leadoff tracks, "Notice" and "See the World," to the reflective "Charley Patton Songs," with its pleasing arc of pop arrangement.—*DO*

**THE CHARLATANS U.K.**  
**Simpatico**  
**Producer:** *Jim Lowe*  
*Sanctuary*

**Release Date:** *May 2*  
 The Charlatans have remained relevant for 16 years, but it's tempting to say that the music industry in general still doesn't know what to do with them. 2004's "Up at the Lake" was hailed as a triumphant return to form in the band's native England, but it was never even deemed worthy of a stateside release. Finally, we get a new Charlatans record across the pond in 2006, but it's a very different beast. "Simpatico" is rife with textured beats and piano/guitar/bass interplay, yet it feels warmer than 2001's similarly soulful

"Wonderland," perhaps because vocalist Tim Burgess has stopped relying on his falsetto. With strong efforts like the seductive "For Your Entertainment" and the lightly reggae-fied "The Architect," there's plenty here for old and even new fans to enjoy. Even better: We don't have to pay import prices to hear it.—*TC*

### HIP-HOP

**MOBB DEEP**  
**Blood Money**  
**Producers:** *various*  
*G-Unit/Interscope*

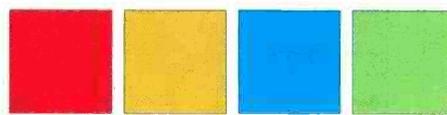
**Release Date:** *May 2*  
 Some fans guffawed when Mobb Deep signed to G-Unit, wondering whether it would lose that maverick charm that makes the duo so special. But when the death threats of "Put Em in They Place" bust loose in the second track, it's clear the group hasn't strayed too far. Throughout, Prodigy and Havoc float through their classic murder rhetoric, while also cursing out God for being ignored and threatening to rough up Jesus. Musically, new beatsmith J.R. scores with "In Love With the Moola," a rolling guitar joint featuring a drifting piano and vocal "I want you" sample. And while it's surely hard to turn down a verse from 50 Cent, Lloyd Banks and Young Buck, with only seven of the 14 tracks on "Blood Money" cameo-free, Mobb Deep often sounds like a guest at its own party.—*HC*

### CHRISTIAN

**MERCYME**  
**Coming Up to Breathe**  
**Producers:** *Brown Bannister, MercyMe*  
*INO Records/Columbia*

**Release Date:** *April 25*  
 For the most part, MercyMe has built a multiplatinum foundation on compelling power ballads. But on this set, the Texas band rocks out with passion and edgy intensity. It doesn't stray so far that it would alienate the faithful, but it delivers a powerful collection of pop/rock that should take the band's career to a new level. **continued on >>p38**

# REVIEWS



## SINGLES

from >>p37

The first single, "So Long Self," is a catchy, Beatles-esque number, while the title cut will immediately resonate with anyone who ever felt ready to exhale after an emotionally exhausting season. "Hold Fast" is a meaty power ballad about God's comforting presence. "You're to Blame" boasts a memorable melody and a mesmerizing lead vocal by frontman Bart Millard, who has never sounded better. A landmark album in an already impressive career.—DEP

### LATIN

#### NESTOR TORRES Dance, Prayers & Meditations for Peace

Producer: Carlo Pennisi  
Heads Up

★ **Release Date:** April 25  
Flutist Nestor Torres expresses himself with everything from straight-ahead Latin jazz to instrumental pop on "Dances, Prayers & Meditations for Peace," an album of original material written in the wake of Sept. 11, 2001. The project also includes a world music component that deviates from previous Torres fare, and that's precisely what makes this album stand out. The flute is a difficult instrument to give weight to, but here Torres supports it in a variety of ways using richly hued percussion, choruses (Brazilian voices in "Lotus Sutra" of the Wonderful Law," one of the most beautiful tracks here) and programming in addition to the acoustic instrumentation. In addition, Torres' melodies are some of the best of his career, making for an album with wonderful depth.—LC

### COUNTRY

#### ROCKIE LYNNE Rockie Lynne

Producers: Blake Chancey, Kevin Law, Tony Brown  
Universal South

▶ **Release Date:** May 2  
Rockie Lynne has spent years on the road honing his songwriting skills and skirting country music success, but it is finally time for him to step into the spotlight. His self-titled debut already has one hit under its belt ("Lipstick"), and there are surely more waiting in the wings. The album has several straightforward country tracks ("Red, White & Blue," "Big Time in a Small Town"), but it is Lynne's more personal lyrics on "The Only Reason" and "More" that truly tug on the heartstrings. He is at his best on the raucous "Super Country Cowboy," where his rich vocals and rocking guitar riffs reveal a more playful side. Most impressive, though, is that these songs really come to life when he performs live.—KK

### BLUES

#### TAB BENOIT Brother to the Blues

Producer: Tab Benoit,  
Randy Labbe  
Telarc  
★ **Release Date:** April 25  
Louisiana bluesman Tab Benoit has risen to the top of the genre in the past 15 years, earning his stripes as an instrumentalist, songwriter and vocalist. He's also earned the right to indulge his fancy a bit, and that is what's up with "Brother to the Blues." Guests Jim Lauderdale, Billy Joe Shaver and Waylon Thibodeaux (fiddle) add spice to this special gumbo, and Louisiana's Leroux backs Benoit from start to finish. Particularly cool tracks include Hank Williams' "I Heard That Lonesome Whistle," "Can't Do One More Two-Step," Sam

Cooke's "Bring It on Home" and the funky "If You Love Me Like You Say." Benoit pulls off this moveable feast with ease, which strongly suggests that the student has become the master.—PVV

### NEW & NOTEWORTHY

#### WOLFMOTHER Wolfmother

Producer: Dave Sardy  
Modular/Interscope  
**Release Date:** May 2  
Much-hyped Australian revivalist Wolfmother is awesomely fluent in ancient heavy rock jams, overdosing on Led Zeppelin and (early) Black Sabbath riffage. Unlike the Darkness, this power trio takes nostalgia very seriously. Heavier numbers find singer/guitarist Andrew Stockdale offering Ozzy-like wails over skull-crushing fuzz tones ("Dimension"); on folk-tinged power ballads, he delivers the best Robert Plant imitation since Whitesnake's David Coverdale ("Where the Eagles Fly"). Reveling in metal mysticism ("White Unicorn") and psycho-blooze ("Pyramid"), Wolfmother's catchy retro bombast also edges toward the White Stripes ("Apple Tree") and Soundgarden ("Tales"). A young, kick-ass band with a dusty, unpolished garage sound, Wolfmother excels in what everyone else has already done. Next time, however, they'll have to give us more than just a tour of their uncle's vinyl collection.—SP

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#### ADDITIONAL REVIEWS:

- The Black Angels, "Passover" (Light in the Attic)
- Sunny Hawkins, "More of You" (Still Waters)
- Acid Mothers Temple, "Have You Seen the Other Side of the Sky" (Ace Fu)

### POP

#### BLUE OCTOBER Hate Me (4:11)

Producers: Justin Furstenfeld, Chuck Reed  
Writer: J. Furstenfeld  
Publisher: Paris on Paper  
▶ Texas-bred rockers Blue October are already scaling modern rock radio with "Hate Me," the first single from just released album, "Foiled." The highly confessional track, making initial inroads at top 40, is rife with despairing, dark imagery (including one particularly visual reference to negative thoughts that "crawl in like a cockroach leaving babies in my bed"). Lead vocalist and songwriter Justin Furstenfeld uses the lyric to apologize to those he hurt or abandoned while battling depression and drug addiction, imploring "Hate me for all the things I didn't do for you." His bandmates ably deliver a nervous, edgy instrumental, but this song really is centered on Furstenfeld's pain, and so the vocal leads the way. After a few disappointing stops and starts over the years, it appears that Blue October has broken through. Looks like a lot of love will be coming its way in the near future.—CT

### R&B

#### DONELL JONES I'm Gonna Be (4:45)

Producers: Tim & Bob  
Writers: D. Jones, T. Kelley, B. Robinson  
Publisher: not listed  
LaFace (CD promo)  
Donell Jones achieved fleeting success with jazzy 1999 album, "Where I Wanna Be," which included singles "U Know What's Up" and the oh-so-soulful Kanye West-produced title track (before Kanye was, well, Kanye). But singer/songwriter Jones has never managed to carve a long-lasting niche. "I'm Gonna Be," the first single from his fourth set, "Journey of a Gemini," is a sweet groove, but unlike previous single "Better Start Talking," this doesn't really scream for airplay. Still, even while singing about a very common

notion (being the perfect guy), Jones' distinctly pleasant voice is better than most, and this is what makes the song really enjoyable.—CH

### COUNTRY

#### JULIE ROBERTS Men & Mascara (3:18)

Producer: Byron Gallimore  
Writers: M. Green, C. Lindsey, H. Lindsey, A. Mayo  
Publishers: various  
Mercury (CD promo)  
The title track from Roberts' forthcoming sophomore album is a compelling ballad about a woman looking for love yet finding herself alone the morning after, pondering just what she'd done and where she went wrong. The chorus boasts one of the best hook lines to come out of Nashville in a long time: "Men and mascara always run." The lyric paints a portrait of a woman scorned but resilient, and Roberts' bluesy vocals convey just the right combination of strength and vulnerability, sadness and hope. This single is a perfect match of great song and great vocalist that should easily engage programmers coast to coast. Roberts' debut disc went gold, and she became a critics' darling. With this strong new single, she looks sure

to avoid any sophomore slump.—DEP

### ROCK

#### TOOL Vicarious (7:08)

Producer: Tool  
Writer: Tool  
Publisher: not listed  
Tool Dissection/Volcano/Zomba (digital download)  
Tabloid media's mind-numbing saturation into the national psyche is the grim topic of Tool's "Vicarious." Instead of tsk-ing at reality TV or celebrity overexposure, it laments desensitization to violence (particularly when it's thousands of miles away) and how bloody images grease the wheels to higher ratings. "I need to watch things die/From a good safe distance," Maynard James Keenan sings in his husky whisper. "Vicariously I/Live while the whole world dies." As if to counter humans' increasing attention deficit, the song lasts more than seven minutes. Justin Chancellor's menacing bass takes the lead here, propelled by Danny Carey's propulsive and intricate drumming. The melody recalls Tool's hit "Schism," but this song is sparser, and a lot of the licks on "Vicarious" have been heard before. Great groove, lighter on innovation.—CLT

#### R. STAR Back of Your Car (3:17)

Producer: R. Star  
Writer: R. Star  
Publisher: The Scientist's Canvas (BMI)  
Stone Crow Records (CD promo)  
New York-based R. Star is the kind of singer/songwriter whose rock ballads make a rainy day all the more drearily picturesque. But his impassioned, super-charged, percussion-driven "Back of Your Car" signifies a breakthrough opportunity for the headliner of Billboard's New York Underground concert series. The frenetic track implies a potential partner to recognize that now is "the perfect time of night to be losing your mind/Your clothes," amid a vocal that oozes enough sensuality to excuse the emotional desperation that accompanies the seemingly confident lyric. Here's a track reaching for all destinations: It's tough enough to conquer rock radio's teen male minions and yet enticing enough to induce adoration from mainstream top 40's female core (mind you, Star's visual appeal doesn't hurt a bit). Here's an act that is ready-made for major label distribution (he's already available at iTunes and rstar.net), a shining presence awaiting his close-up. Contact: rstar@rstar.net/212-239-5215.—CT



## LEGEND & CREDITS

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

CONTRIBUTORS: Troy Carpenter, Leila Cobo, Hillary Crosley, Clover Hope, Katy Kroll, Dan Ouellette, Sven Philipp, Deborah Evans Price, Chuck Taylor, Christa L. Titus, Philip Van Vleck, Jeff Vrabel

PICK ▶: A new release predicted to hit the top half of the chart in the corresponding format.

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

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

# THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS

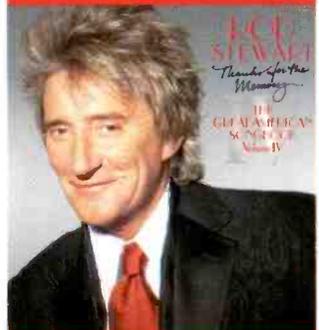


## TOOL BOX

>>Tool becomes the third band in the past seven weeks to debut in Modern Rock's top three. "Vicarious" enters at No. 2 two weeks after the Red Hot Chili Peppers' "Dani California" entered the chart at No. 1. In the March 25 issue, Pearl Jam's "World Wide Suicide" debuted at No. 3 before it rose to the top rung.

## COUNTRY ROCKS

>>"Who Says You Can't Go Home," Bon Jovi's pairing with Jennifer Nettles, breaks new ground on Hot Country Songs, becoming the first entry by a rock band to reach that chart's top step. Read all about it in Between the Bullets, page 49.



## STANDARDS TIME

>>Rod Stewart's guest turn on "American Idol" pushes re-entries on The Billboard 200 at No. 58 (up 253%) and No. 113 (up 226%). Two more of his "American Songbook" sets re-enter Top Pop Catalog at Nos. 7 and 16.

# CHART BEAT

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

>>"Grandma's Hands" Is just one of the songs on gospel singer Ana Nesby's new album, "In the Spirit," which enters Top R&B/Hip-Hop Albums and Top Gospel Albums. Nesby, who was lead singer of gospel group Sounds of Blackness, is best-known as a grandma these days, as her granddaughter Paris Bennett is one of the top five finalists on the current season of "American Idol."

>>This week's Chart Beat also includes Fred Bronson's report on the silver lining in the charts for Nick Lachey, the new standing of Daniel Powter's "Bad Day" among the No. 1 singles of 2006, the 37 No. 1 hits on the Warner Bros. label and the highest new Billboard Hot 100 chart entry in the career of the Dixie Chicks.

Billboard

# CHARTS



## Over the Counter

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

## Biz To Bunny: We Really Miss You This Week

Perhaps retailers could refit a popular Christmas carol and instigate the 12 days of Easter? That would soften the holiday's annual post-basket thud.

In 2006, the inevitable post-Easter slump leaves a particularly bitter taste, as numbers for the stanza that ended April 23 halt a three-week streak in which album sales beat the comparable 2005 frame. Hey, it was fun while it lasted.

In fact, album volume falls to the lowest we have seen in more than a decade, since 8.9 million copies were clocked in the sales week that ended Feb. 4, 1996.

A quiet April 18 release schedule makes the slide feel particularly steep. One must traipse all the way down to No. 42 to find this week's Billboard 200 Hot Shot Debut, stealthily copped by cabaret/rock opera duo the Dresden Dolls' "Yes, Virginia..."

The Tuesday after Easter does not always provide such a wide-open field.

Four of the past eight post-Easter frames saw major arrivals, the biggest of those belonging to the 2002 debut album by Ashanti, which drew a start of 503,000 copies.

Nas, in 1999 ("I Am," 471,000), and Madonna, in 2003 ("American Life,"

241,000) also chased off après-Easter blues with chart-topping bows, while Toni Braxton used the post-holiday week of 2000 to cash in a No. 2 start for "The Heat" (199,000).

That said, the prevailing trend in seven of the past 10 years has been that whichever album is No. 1 at Easter will hold the crown again the following week, a tradition Rascal Flatts upholds this issue. Even with a third-week decline of 58%, the country trio's "Me and My Gang" leads the field by 14,000 (143,000, 1.2 million since its release).

**SPEED BUMP:** So, the departure of the Easter Bunny is what it takes to slow the juggernaut that is "High School Musical."

At No. 3, the soundtrack to the Disney Channel movie sees a 55% decline, which would hardly be noteworthy in this week's climate were it not for the fact that this marks the first time in its 15 chart weeks that the Walt Disney album has failed to post a gain.

With another 116,000 copies in the till, "Musical" has rung 1.7 million to date, which makes it the best-selling album so far in 2006 and the leading contender to hold that title when the year comes to a close.

**RIDIN' HIGH:** The post-Easter shift prompts us to liberally adjust our bullet criteria on all sales charts and also draws attention to Chamillionaire.

Carried by the momentum of hot track "Ridin'," which features Krayzie Bone, the rapper's "The Sound of Revenge" is the only album in The Billboard 200's top 40 to gain over prior-week sales.

The uptick of almost 1,000 copies looks tall in this short grass, carrying Chamillionaire's set 43-20. It also moves 14-5 on Top R&B/Hip-Hop Albums, holding flat at that chart's core-store panel.

"Ridin'" holds at No. 1 on Rhythmic Airplay for a second week and grows 29-25 on Hot R&B/Hip-Hop Airplay, while its video stands at No. 8 on BET and No. 1 on MTV2. The track is also starting to



get some air at mainstream top 40 stations, rising 40-32 on Pop 100 Airplay.

Radio and video traction for "Ridin'" earns retail turf, as the album posted gains in nine of the last 10 weeks, including the last eight in a row.

**THE CAVALRY:** A passel of new releases April 25 should shake next issue's sales charts into a happier mood.

Among the incoming: Rihanna, Godsmack, Taking Back Sunday and—a year after his "Devils & Dust" led The Billboard 200 with an opener of 222,000—Bruce Springsteen.

The blockbusters are well-timed, as the sales week competes with a 2005 frame when each of the top six, including chart bows by Bobby Valentino (No. 3, 180,000) and Amerie (No. 5, 124,000), surpassed 100,000.

Only four titles reach 100,000 this week. Rock will be next week's hero, as first-day numbers cited by chains project Godsmack's "IV" at around 230,000, Taking Back Sunday's "Louder Now" at 185,000 and Springsteen's "We Shall Overcome: The Seeger Sessions" in the range of 140,000-150,000. That would likely mean rock will rule the top three slots. Rihanna's "A Girl Like Me" looks good for 125,000.

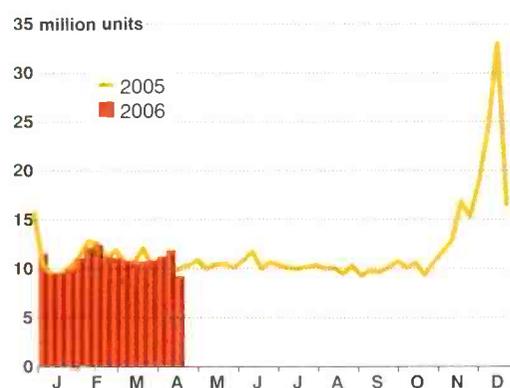
## Market Watch

A Weekly National Music Sales Report

### WEEKLY UNIT SALES

	ALBUMS	STORE SINGLES	DIGITAL TRACKS
This Week	9,144,000	59,000	10,620,000
Last Week	11,789,000	61,000	10,074,000
Change	-22.4%	-3.3%	5.4%
This Week Last Year	10,213,000	102,000	6,386,000
Change	-10.5%	-42.2%	66.3%

### WEEKLY ALBUM SALES



### YEAR-TO-DATE

	2005	2006	CHANGE
<b>OVERALL UNIT SALES</b>			
Albums	174,936,000	172,532,000	-1.4%
Digital Tracks	95,513,000	174,886,000	83.1%
Store Singles	1,358,000	1,076,000	-20.8%
<b>Total</b>	<b>271,807,000</b>	<b>348,494,000</b>	<b>28.2%</b>
Albums w/TEA*	184,487,300	190,020,600	3.0%

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

### Album Sales

'05	174.9 million
'06	172.5 million

### SALES BY ALBUM FORMAT

	2005	2006	CHANGE
CD	169,778,000	162,738,000	-4.1%
Digital	3,730,000	9,028,000	142.0%
Cassette	1,048,000	464,000	-55.7%
Other	380,000	302,000	-20.5%

For week ending April 23, 2006. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected and provided by Nielsen SoundScan.

	2005	2006	CHANGE
<b>YEAR-TO-DATE SALES BY ALBUM CATEGORY</b>			
Current	107,327,000	105,379,000	-1.8%
Catalog	67,609,000	67,153,000	-0.7%
Deep Catalog	46,179,000	46,758,000	1.3%

### Current Album Sales

'05	107.3 million
'06	105.4 million

### Catalog Album Sales

'05	67.6 million
'06	67.2 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.

# MAY 6 2006 THE Billboard 200

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	3	<b>RASCAL FLATTS</b> LYRIC STREET 165058/HOLLYWOOD (18.98)	Me And My Gang		1
2	3	2	<b>VARIOUS ARTISTS</b> UNIVERSAL/EMI/SONY BMG MUSIC/ZOMBA 006201/UME (18.98)	Now 21		2
3	4	15	<b>SOUNDTRACK</b> WALT DISNEY 861426 (12.98)	High School Musical		2
4	2	2	<b>TOBY KEITH</b> SHOW DOG NASHVILLE 006270 (18.98)	White Trash With Money		2
5	3	4	<b>T.I.</b> GRAND HUSTLE/ATLANTIC 83800*/AG (18.98) ⊕	King		1
6	7	5	<b>TIM MCGRAW</b> CURB 78891 (18.98)	Greatest Hits Vol 2: Reflected		1
7	10	7	<b>JAMES BLUNT</b> CUSTARD ATLANTIC 97250*/AG (18.98)	Back To Bedlam		1
8	12	8	<b>SHAKIRA</b> EPIC 81585/SONY MUSIC (18.98)	Oral Fixation Vol. 2		5
9	9	2	<b>DANIEL POWTER</b> WARNER BROS. 49332 (18.98)	Daniel Powter		3
10	8	6	<b>PINK</b> LAFACE 80320/ZOMBA (18.98) ⊕	I'm Not Dead		4
11	6	2	<b>LL COOL J</b> DEF JAM 006158*/IDJMG (13.98)	Todd Smith		1
12	11	10	<b>ALAN JACKSON</b> ACR/ARISTA NASHVILLE 80281 RLG (18.98)	Precious Memories		4
13	14	15	<b>NE-YO</b> DEF JAM 004934*/IDJMG (13.98)	In My Own Words		1
14	17	19	<b>NICKELBACK</b> ROADRUNNER 618300/IDJMG (18.98)	All The Right Reasons		2
15	13	16	<b>CARRIE UNDERWOOD</b> ARISTA/ARISTA NASHVILLE 71197/RMG (18.98)	Some Hearts		2
16	31	34	<b>SEAN PAUL</b> VP/ATLANTIC 83788*/AG (18.98)	The Trinity		1
17	25	32	<b>PANIC! AT THE DISCO</b> DEGAYDANCE 077/RULED BY RAMEN (13.98)	A Fever You Can't Sweat Out		1
18	24	20	<b>JOHNNY CASH</b> LEGACY/COLUMBIA (NASHVILLE)/AMERICAN/ISLAND 005288/UME (13.98)	The Legend Of Johnny Cash		1
19	19	24	<b>KELLY CLARKSON</b> RCA 64491/RMG (18.98)	Breakaway		5
20	43	47	<b>CHAMILLIONAIRE</b> UNIVERSAL MOTOWN 005423*/UMRG (13.98)	The Sound Of Revenge		10
21	22	35	<b>THE PUSSYCAT DOLLS</b> A&M 005374/INTERSCOPE (13.98)	PCD		1
22	18	22	<b>KEITH URBAN</b> CAPITOL (NASHVILLE) 77-89 (18.98)	Be Here		3
23	15	21	<b>VARIOUS ARTISTS</b> WALT DISNEY 861453 (18.98)	Disneymania 4: Music Stars Sing Disney ...Their Way!		15
24	21	30	<b>MARY J. BLIGE</b> MATRIARCH GEFEN 005722*/INTERSCOPE (13.98/8.98)	The Breakthrough		2
25	23	18	<b>ANDREA BOCELLI</b> SUGAR/DECCA 006069/UNIVERSAL CLASSICS GROUP (13.98)	Amore		1
26	20	25	<b>JACK JOHNSON</b> BRUSHFIRE/UNIVERSAL REPUBLIC 006116/UMRG (13.98)	Curious George (Soundtrack)		1
27	32	12	<b>ROB ZOMBIE</b> GEFFEN 006331/INTERSCOPE (13.98)	Educated Horses		1
28	30	13	<b>PRINCE</b> UNIVERSAL REPUBLIC 006296/UMRG (13.98)	3121		1
29	51	56	<b>THE FRAY</b> EPIC 93931/SONY MUSIC (11.98)	How To Save A Life		29
30	35	36	<b>EMINEM</b> SHADY/AFTERMATH 005881*/INTERSCOPE (13.98/8.98)	Curtain Call: The Hits		2
31	26	26	<b>BARRY MANILOW</b> ARISTA 74509/RMG (18.98) ⊕	The Greatest Songs Of The Fifties		1
32	40	42	<b>KEYSHIA COLE</b> A&M 003554*/INTERSCOPE (13.98)	The Way It Is		1
33	28	45	<b>THE ALL-AMERICAN REJECTS</b> DOGHOUSE 004791/INTERSCOPE (13.98)	Move Along		1
34	34	33	<b>SOUNDTRACK</b> FOX 13109/WIND-UP (18.98)	Walk The Line		1
35	27	40	<b>FALL OUT BOY</b> FUELED BY RAMEN/ISLAND 004140*/IDJMG (13.98)	From Under The Cork Tree		2
36	39	9	<b>BUBBA SPARXXX</b> NEW SOUTH PURPLE RIBBON 47163*/VIRGIN (18.98)	The Charm		1
37	29	39	<b>THE BLACK EYED PEAS</b> A&M 004341*/INTERSCOPE (13.98/8.98)	Monkey Business		3
38	33	31	<b>RASCAL FLATTS</b> LYRIC STREET 165048/HOLLYWOOD (18.98)	Feels Like Today		4
39	44	48	<b>CHRIS BROWN</b> JIVE 82876/ZOMBA (18.98) ⊕	Chris Brown		1
40	41	53	<b>TEDDY GEIGER</b> CRED. COLUMBIA 94964/SONY MUSIC (15.98) ⊕	Underage Thinking		1
41	37	17	<b>JOSH TURNER</b> MCA NASHVILLE 004744/UMGN (18.98)	Your Man		1
42	<b>HOT SHOT DEBUT</b>	1	<b>THE DRESDEN DOLLS</b> ROADRUNNER 618081/IDJMG (13.98)	Yes, Virginia...		42
43	38	44	<b>MICHAEL BUBLE</b> 143/RCA/EMI 48946/WARNER BROS. (18.98) ⊕	It's Time		1
44	50	60	<b>TRACE ADKINS</b> CAPITOL (NASHVILLE) 64512 (18.98)	Songs About Me		1
45	47	38	<b>MATISYAHU</b> OR/EPIC 97895*/SONY MUSIC (18.98)	Youth		4
46	<b>NEW</b>	1	<b>NOFX</b> FAT WRECK CHORDS 711* (13.98)	Wolves In Wolves' Clothing		46
47	52	23	<b>GHOSTFACE KILLAH</b> DEF JAM 006155*/IDJMG (11.98)	FishScale		1
48	42	58	<b>NATASHA BEDINGFIELD</b> EPIC 77915/SONY MUSIC (11.98) ⊕	Unwritten		26
49	69	29	<b>BLUE OCTOBER</b> UNIVERSAL MOTOWN 006262/UMRG (9.98)	Foiled		29
50	<b>NEW</b>	1	<b>DRIVE BY TRUCKERS</b> NEW WEST 6089 (16.98)	A Blessing And A Curse		50

Her album has smallest decline in the top 13, down 29%. Not bad, since overall albums are off by 22%.

A \$7.99 tag at Best Buy helps album snare a 14% gain (14,000), the chart's largest percentage jump.

With Easter over, family-friendly fare takes a dive. Witness "Kidz Bop 9," down 77%.

At No. 42, duo's second album enters with 19,000, making its first debut on any Billboard chart. Act begins tour with Panic at the Disco in June.

Group marks its best week ever with 17,000 units and new chart high; enters at No. 1 on Tastemakers chart.

## THE BILLBOARD 200 ARTIST INDEX

10 YEARS	156	ARCTIC MONKEYS	68	B.G.	98	CHRIS BROWN	39	MARIAH CAREY	79	DANE COOK	125	DESTINY'S CHILD	146	ENYA	180	JUAN GABRIEL	117	HAWK NELSON	155	J	BAND	172	
TRACE ADKINS	44	ATREYU	77	THE BLACK EYED PEAS	37	MICHAEL BUBLE	43	CASCADA	122	CRED	128	DISTURBED	106			JACKSON	12	HEATHER HEADLEY	75	ALAN JACKSON	12	KIDZ BOP KIDS	72
JASON ALDEAN	41	AVENGED SEVENFOLD	118	MARY J. BLIGE	24	BUCKCHERRY	67	NEKO CASE	190	SHERYL CROW	116	THE DRESDEN DOLLS	42	FALL OUT BOY	35	GHOSTFACE KILLAH	47	IMOGEN HEAP	187	JAHMEI	134	SONYA KITCHELL	196
THE ALL-AMERICAN REJECTS	33	BUILT TO SPILL	112	JOHNNY CASH	18	ANTHONY BURGER	188	JOHNNY CASH	18	BILLY CURRINGTON	160	DRIVE BY TRUCKERS	50	THE FLAMING LIPS	74	GORILLAZ	76	FAITH HILL	120	JACK JOHNSON	26.55	KORN	66
GARY ALLAN	170	JEFF BATES	139	ANTHONY BURNETT	152	JUNANTA BYNUM	152	CELTIC WOMAN	95	CASTING CROWNS	105	ROCIO DURCAL	109	FLYLEAF	80	GREEN DAY	73	HIM	124	JUVENILE	64	KUTLESS	158
ALY & AJ	110	THE BEATLES	129	EVANS BLUE	17	DA BACKWUZZ	94	DAVID GILMOUR	71	DADDY YANKEE	97	E-40	59	FOR MINOR	65	JAMIE FOXX	85	HINDER	121	MAT KEARNEY	161	LACUNA COIL	84
AMB	119	NATASHA BEDINGFIELD	48	JAMES BLUNT	7	DAVID GILMOUR	71	KENNY CHESNEY	71	DAVID GILMOUR	97	EAGLES OF DEATH	115	KIRK FRANKLIN	29	ANTHONY HAMILTON	107	IL DIVO	92.141	TOBY KEITH	4.114	MIRANDA LAMBERT	147
		ANDREA BOCELLI	25.195	BON JOVI	69	DAVID GILMOUR	71	KELLY CLARKSON	19	DEATH CAB FOR CUTIE	143	METAL	115	THE FRAY	29	BEN HARPER	81			KID ROCK & THE TWISTED	147	LIL WAYNE	183
		BROOKS & DUNN	61	DAKOTA	78	DAVID GILMOUR	71	KEYSHIA COLE	32	DEM FRANCHIZE BOYZ	52	EMINEM	30	FROM FIRST TO LAST	162					BROWN TRUCKER	145	THE LITTLE WILLIES	145

LEGEND FOR HOT 100 AIRPLAY LOCATED BELOW CHART. HOT DIGITAL SONGS: Top selling paid download songs compiled from Internet sales reports collected and provided by Nielsen SoundScan. This data is used to compile both The Billboard Hot 100 and Pop 100. ADULT TOP 40/ADULT CONTEMPORARY/MODERN ROCK: 75 adult top 40 stations, 82 adult contemporary stations and 75 modern rock stations are electronically monitored 24 hours a day, 7 days a week. See Chart Legend for additional rules and explanations. © 2006, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

AIRPLAY MONITORED BY SALES DATA COMPILED BY



# Billboard HOT 100

MAY 6 2006

## HOT 100 AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	15	<b>#1</b> TEMPERATURE	SEAN PAUL (VP/ATLANTIC)
2	2	24	BE WITHOUT YOU	MARY J. BLIGE (Geffen)
3	3	10	WHAT YOU KNOW	T.I. (GRAND HUSTLE/ATLANTIC)
4	5	7	HIPS DON'T LIE	SHAKIRA FEAT. WYCLEF JEAN (EPIC)
5	4	16	LEAN WIT IT, ROCK WIT IT	DEM FRANCHIZE BOYZ (SO SO DEF/VIRGIN)
6	10	9	BAD DAY	DANIEL POWTER (WARNER BROS.)
7	7	14	MS. NEW BOOTY	BUBBA SPARXXX (NEW SOUTH/PURPLE RIBBON/VIRGIN)
8	9	12	SOS	RIHANNA (SRP/DEF JAM/IDJMG)
9	8	18	UNWRITTEN	NATASHA BEDINGFIELD (EPIC)
10	6	17	YOU'RE BEAUTIFUL	JAMES BLUNT (CUSTARD/ATLANTIC)
11	13	8	RIDIN'	CHAMILLIONAIRE (UNIVERSAL MOTOWN)
12	14	7	WHEN YOU'RE MAD	NE-YO (DEF JAM/IDJMG)
13	11	18	YO (EXCUSE ME MISS)	CHRIS BROWN (JIVE/ZOMBA)
14	12	22	SO SICK	NE-YO (DEF JAM/IDJMG)
15	16	14	WHO SAYS YOU CAN'T GO HOME	BON JOVI (ISLAND/IDJMG)
16	15	14	LOVE	KEYSHIA COLE (A&M/INTERSCOPE)
17	19	15	WALK AWAY	KELLY CLARKSON (RCA/RMG)
18	18	20	TOUCH IT	BUSTA RHYMES (AFTERMATH/INTERSCOPE)
19	22	8	GIRL	PAUL WALL (SWISHHOUSE/ASYLUM/ATLANTIC)
20	21	22	ROMPE	DADDY YANKEE (EL CARTEL/INTERSCOPE)
21	17	25	CHECK ON IT	BEYONCE FEAT. SLIM THUG (COLUMBIA)
22	34	5	SAY I	CHRISTINA MILIAN FEAT. YOUNG JEEZY (ISLAND/IDJMG)
23	32	5	IT'S GOIN' DOWN	YOUNG JOC (BLACK/BAD BOY SOUTH/ATLANTIC)
24	27	15	EVERYTIME WE TOUCH	CASCADA (ROBBINS)
25	26	35	BECAUSE OF YOU	KELLY CLARKSON (RCA/RMG)

## ADULT TOP 40

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
26	24	8	POPPIN' MY COLLAR	THREE 6 MAFIA (HYPNOTIZE MINDS/COLUMBIA)
27	29	6	GETTIN' SOME	SHAWNNA (DTP/DEF JAM/IDJMG)
28	28	6	SNAP YO FINGERS	LIL JON (BME/TVI)
29	25	15	WHAT HURTS THE MOST	RASCAL FLATTS (LYRIC STREET)
30	31	9	BEST FRIEND	50 CENT & OLIVIA (G-UNIT/INTERSCOPE)
31	39	4	SO WHAT	FIELD MOB FEAT. CIARA (DTP/GEFFEN)
32	23	18	I'M N LUV (WIT A STRIPPER)	T-PAIN FEAT. MIKE JONES (KONVICT MUZIK/JIVE/ZOMBA)
33	36	7	SAVIN' ME	NICKELBACK (ROADRUNNER/IDJMG)
34	38	7	WHY	JASON ALOEAN (BROKEN BOW)
35	33	26	GRILLZ	NELLY FEAT. PAUL WALL, ALI & GIPP (DERRITYFO/REAL/UNIVERSAL MOTOWN)
36	59	3	GIMME THAT	CHRIS BROWN FEAT. LIL WAYNE (JIVE/ZOMBA)
37	40	8	4 MINUTES	AVANT (MAGIC JOHNSON/GEFFEN)
38	37	36	RUN IT!	CHRIS BROWN (JIVE/ZOMBA)
39	30	21	DANCE, DANCE	FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)
40	46	6	SETTLE FOR A SLOWDOWN	DIERKS BENTLEY (CAPITOL (NASHVILLE))
41	54	2	WHERE'D YOU GO	FORT MINOR FEAT. HOLLY BROOK (MACHINE SHOP/WARNER BROS.)
42	41	8	WHEREVER YOU ARE	JACK INGRAM (BIG MACHINE)
43	45	9	CAN'T LET GO	ANTHONY HAMILTON (SO SO DEF/ZOMBA)
44	43	6	THE LUCKY ONE	FAITH HILL (WARNER BROS. (NASHVILLE) WRN)
45	35	9	TELL ME WHEN TO GO	E-40 FEAT. KEAK DA SNEAK (SICK WID IT/BME/REPRISE)
46	47	5	SOMETHING'S GOTTA GIVE	LEANN RIMES (ASYLUM-CURB)
47	63	2	ME & U	CASSIE (NEXT SELECTION/BAD BOY/ATLANTIC)
48	52	2	WHY YOU WANNA	T.I. (GRAND HUSTLE/ATLANTIC)
49	56	4	ENOUGH CRYIN	MARY J. BLIGE FEAT. BROOK-LYN (MARIARCH/GEFFEN)
50	50	3	DANI CALIFORNIA	RED HOT CHILI PEPPERS (WARNER BROS.)

1,036 stations, comprised of top 40, adult contemporary, R&B/hip-hop, country, rock, gospel, Latin, and Christian formats, are electronically monitored 24 hours a day, 7 days a week. This data is used to compile The Billboard Hot 100.

## ADULT CONTEMPORARY

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	37	<b>#1</b> YOU'RE BEAUTIFUL	JAMES BLUNT (CUSTARD/ATLANTIC)	
2	2	17	BAD DAY	DANIEL POWTER (WARNER BROS.)	☆
3	4	28	BECAUSE OF YOU	KELLY CLARKSON (RCA/RMG)	
4	3	44	YOU AND ME	LIFEHOUSE (Geffen)	
5	5	15	SAVE THE LAST DANCE FOR ME	MICHAEL BUBLE (143/REPRISE)	
6	6	17	MAKING MEMORIES OF US	KEITH URBAN (CAPITOL (NASHVILLE)/EMC)	
7	8	8	UNWRITTEN	NATASHA BEDINGFIELD (EPIC)	☆
8	7	63	LOVELY NO MORE	ROB THOMAS (MELISMA/ATLANTIC)	☆
9	9	15	PROBABLY WOULDN'T BE THIS WAY	LEANN RIMES (CURB)	
10	11	30	LIKE WE NEVER LOVED AT ALL	FAITH HILL (WARNER BROS./WARNER BROS.)	☆
11	12	19	EVER THE SAME	ROB THOMAS (MELISMA/ATLANTIC)	
12	10	32	I'M FEELING YOU	SANTANA FEAT. MICHELLE BRANCH (ARISTA/RMG)	☆
13	13	11	SOME HEARTS	CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE/RMG)	
14	14	10	ALWAYS ON YOUR SIDE	SHERYL CROW & STING (A&M/INTERSCOPE)	
15	15	11	WHEN DID YOU FALL (IN LOVE WITH ME)	CHRIS RICE (INO/COLUMBIA)	☆
16	16	23	PHOTOGRAPH	NICKELBACK (ROADRUNNER/IDJMG)	
17	17	7	GET OUT OF MY MIND	HOOTIE & THE BLOWFISH (SNEAKY LONG/VANGUARD)	
18	20	11	WHO SAYS YOU CAN'T GO HOME	BON JOVI (ISLAND/IDJMG)	☆
19	19	12	CAB	TRAIN (COLUMBIA)	☆
20	22	5	WHAT'S LEFT OF ME	NICK LACHEY (JIVE/ZOMBA)	
21	21	7	FEEL	CHICAGO (RHINO)	
22	26	5	WALK AWAY	KELLY CLARKSON (RCA/RMG)	
23	25	7	JESUS, TAKE THE WHEEL	CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE/RMG)	
24	24	3	CRAZY IN LOVE	NICOL SPONBERG (CURB)	
25	23	13	COLOUR EVERYWHERE	DIAN DIAZ (STRIP CITY)	

## HOT DIGITAL SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
1	1	11	<b>#1</b> BAD DAY	DANIEL POWTER (WARNER BROS.)	
2	4	15	TEMPERATURE	SEAN PAUL (VP/ATLANTIC)	
3	2	2	CONTROL MYSELF	LL COOL J FEAT. JENNIFER LOPEZ (DEF JAM/IDJMG)	
4	3	2	LET U GO	ASHLEY PARKER ANGEL (BLACKGROUND/UNIVERSAL MOTOWN)	
5	3	3	DANI CALIFORNIA	RED HOT CHILI PEPPERS (WARNER BROS.)	
6	11	8	RIDIN'	CHAMILLIONAIRE FEAT. KRATZIE BONE (UNIVERSAL MOTOWN)	
7	6	4	WHAT YOU KNOW	T.I. (GRAND HUSTLE/ATLANTIC)	
8	5	3	WHAT HURTS THE MOST	RASCAL FLATTS (LYRIC STREET)	
9	7	22	UNWRITTEN	NATASHA BEDINGFIELD (EPIC)	3
10	12	13	MOVE ALONG	THE ALL-AMERICAN REJECTS (DOGHOUSE/INTERSCOPE)	
11	-	1	NOT READY TO MAKE NICE	DIXIE CHICKS (COLUMBIA)	
12	10	26	YOU'RE BEAUTIFUL	JAMES BLUNT (CUSTARD/ATLANTIC)	2
13	14	8	OVER MY HEAD (CABLE CAR)	THE FRAY (EPIC)	
14	13	10	BEEP	THE PUSSYCAT DOLLS FEAT. WILL I AM (A&M/INTERSCOPE)	
15	15	10	MS. NEW BOOTY	BUBBA SPARXXX (NEW SOUTH/PURPLE RIBBON/VIRGIN)	
16	18	13	LEAN WIT IT, ROCK WIT IT	DEM FRANCHIZE BOYZ (SO SO DEF/VIRGIN)	
17	9	11	STUPID GIRLS	PINK (LAFACE/ZOMBA)	
18	16	12	WALK AWAY	KELLY CLARKSON (RCA/RMG)	
19	44	2	WHERE'D YOU GO	FORT MINOR FEAT. HOLLY BROOK (MACHINE SHOP/WARNER BROS.)	
20	17	20	EVERYTIME WE TOUCH	CASCADA (ROBBINS)	
21	21	12	FOR YOU I WILL (CONFIDENCE)	TEDDY GEIGER (CRED./COLUMBIA)	
22	19	6	SAVIN' ME	NICKELBACK (ROADRUNNER/IDJMG)	
23	33	9	WHAT'S LEFT OF ME	NICK LACHEY (JIVE/ZOMBA)	
24	25	8	I WRITE SINS NOT TRAGEDIES	PANIC! AT THE DISCO (DECA/DANCE/FUELED BY RAMEN/LAVA)	
25	25	7	POPPIN' MY COLLAR	THREE 6 MAFIA (HYPNOTIZE MINDS/COLUMBIA)	

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
26	34	9	GIRL NEXT DOOR	SAVING JANE (TOUCAN COVE/UNIVERSAL REPUBLIC)	
27	20	8	SO SICK	NE-YO (DEF JAM/IDJMG)	
28	22	11	TOUCH IT	BUSTA RHYMES (AFTERMATH/INTERSCOPE)	
29	24	16	I'M N LUV (WIT A STRIPPER)	T-PAIN FEAT. MIKE JONES (KONVICT MUZIK/JIVE/ZOMBA)	
30	27	22	GRILLZ	NELLY FEAT. PAUL WALL, ALI & GIPP (DERRITYFO/REAL/UNIVERSAL MOTOWN)	
31	29	18	SHAKE THAT	EMINEM (SHADY/AFTERMATH/INTERSCOPE)	
32	30	31	PUMP IT	THE BLACK EYED PEAS (A&M/INTERSCOPE)	
33	30	15	ROMPE	DADDY YANKEE (EL CARTEL/INTERSCOPE)	
34	31	41	DIRTY LITTLE SECRET	THE ALL-AMERICAN REJECTS (DOGHOUSE/INTERSCOPE)	
35	21	5	BEAUTIFUL LOVE	THE AFTERS (SIMPLE/INO/EPIC)	
36	28	9	BOHEMIAN RHAPSODY	QUEEN (HOLLYWOOD)	
37	35	27	DANCE, DANCE	FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)	2
38	36	2	WE WILL ROCK YOU	QUEEN (HOLLYWOOD)	
39	32	14	FRESH AZIMIZ	BOW WOW FEAT. J-KWON & JERMAINE DUPRI (COLUMBIA)	
40	41	9	WHO SAYS YOU CAN'T GO HOME	BON JOVI (ISLAND/IDJMG)	
41	37	38	MY HUMPS	THE BLACK EYED PEAS (A&M/INTERSCOPE)	
42	56	2	BEST FRIEND	50 CENT & OLIVIA (G-UNIT/INTERSCOPE)	
43	39	15	YO (EXCUSE ME MISS)	CHRIS BROWN (JIVE/ZOMBA)	
44	49	5	A LITTLE LESS SIXTEEN CANDLES, A LITTLE MORE TOUCH ME	FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)	
45	42	11	RUSH	ALY & AJ (HOLLYWOOD)	
46	43	23	CHECK ON IT	BEYONCE FEAT. SLIM THUG (COLUMBIA)	3
47	40	19	BE WITHOUT YOU	MARY J. BLIGE (Geffen)	
48	-	1	WE RUN THIS	MISSY ELLIOTT (THE GOLD MIND/ATLANTIC)	
49	52	34	GOLD DIGGER	KANYE WEST FEAT. JAMIE FOXX (ROC-A-FELLA/DEF JAM/IDJMG)	5
50	48	25	JESUS, TAKE THE WHEEL	CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE)	

## MODERN ROCK

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	3	<b>#1</b> DANI CALIFORNIA	RED HOT CHILI PEPPERS (WARNER BROS.)	☆
2	-	1	VICARIOUS	TOOL (TOOL DISSECTIONAL/VOLCANO/ZOMBA)	
3	2	7	WORLD WIDE SUICIDE	PEARL JAM (J/RMG)	
4	3	13	HATE ME	BLUE OCTOBER (UNIVERSAL MOTOWN)	
5	5	12	THE ONLY DIFFERENCE BETWEEN MARTYRDOM AND SUICIDE IS...	PANIC! AT THE DISCO (DECA/DANCE/FUELED BY RAMEN/LAVA)	
6	6	5	STEADY, AS SHE GOES	THE RACONTEURS (THIRD MAN/V2)	
7	14	5	THE ADVENTURE	ANGELS & AIRWAVES (SURETONE/GEFFEN)	
8	4	13	NO WAY BACK	FOO FIGHTERS (ROSWELL/RCA/RMG)	☆
9	7	13	SAYING SORRY	HAWTHORNE HEIGHTS (VICTORY)	
10	9	8	I BET YOU LOOK GOOD ON THE DANCEFLOOR	ARCTIC MONKEYS (DOMINO)	
11	16	10	LOVELY DAY	SYSTEM OF A DOWN (AMERICAN/COLUMBIA)	
12	17	10	I DARE YOU	SHINEDOWN (ATLANTIC)	
13	13	37	WASTELAND	10 YEARS (UNIVERSAL REPUBLIC)	
14	10	13	CROOKED TEETH	DEATH CAB FOR CUTIE (ATLANTIC)	
15	12	11	SPEAK	GODSMACK (UNIVERSAL REPUBLIC)	
16	15	25	DANCE, DANCE	FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)	☆
17	16	11	GOLD LION	YEAH YEAH YEAHS (DRESS UP/INTERSCOPE)	
18	11	19	EVERY DAY IS EXACTLY THE SAME	NINE INCH NAILS (NOTHING/INTERSCOPE)	
19	8	20	TEAR YOU APART	SHE WANTS REVENGE (PERFECT10SS/FLAWLESS/GEFFEN)	
20	20	7	YOUTH	MATISYAHU (JOUR/DR/EPIC)	
21	21	5	WOMAN	WOLFMOTHER (MODULAR/INTERSCOPE)	
22	-	1	MISS MURDER	AFI (TINY EVIL/INTERSCOPE)	
23	22	5	PARALYZED	ROCK KILLS KID (REPRISE)	
24	20	10	THE KILL (BURY ME)	30 SECONDS TO MARS (IMMORTAL/VIRGIN)	
25	27	3	ANIMAL I HAVE BECOME	THREE DAYS GRACE (JIVE/ZOMBA)	

# MAY 6 2006 POP Billboard



## POP 100

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	11	<b>#1</b> BAD DAY	DANIEL POWTER (WARNER BROS.)
2	2	16	TEMPERATURE	SEAN PAUL (VP/ATLANTIC)
3	3	26	UNWRITTEN	NATASHA BEDINGFIELD (EPIC)
4	4	25	YOU'RE BEAUTIFUL	JAMES BLUNT (CUSTARO/ATLANTIC)
5	5	2	CONTROL MYSELF	LL COOL J FEAT. JENNIFER LOPEZ (DEF JAM/IDJMG)
6	7	13	WALK AWAY	KELLY CLARKSON (RCA/RMG)
7	9	13	SOS	RIHANNA (SRP/DEF JAM/IDJMG)
8	8	22	EVERYTIME WE TOUCH	CASCADA (ROBBINS)
9	15	4	LET U GO	ASHLEY PARKER ANGEL (BLACKGROUND/UNIVERSAL MOTOWN)
10	6	20	BE WITHOUT YOU	MARY J. BLIGE (GEPFEN)
11	12	9	HIPS DON'T LIE	SHAKIRA FEAT. WYCLEF JEAN (EPIC)
12	29	4	WHERE'D YOU GO	FORT MINOR FEAT. HOLLY BROOK (MACHINE SHOP/WARNER BROS.)
13	22	9	RDIN'	CHAMILLIONAIRE FEAT. KRAYZIE BONE (UNIVERSAL MOTOWN)
14	10	19	BEEP	THE PUSSYCAT DOLLS FEAT. WILL.I.AM (A&M/INTERSCOPE)
15	14	13	MOVE ALONG	THE ALL-AMERICAN REJECTS (DOGHOUSE/INTERSCOPE)
16	11	3	DANI CALIFORNIA	RED HOT CHILI PEPPERS (WARNER BROS.)
17	16	1	MS. NEW BOOTY	BUBBA SPARKXX (NEW SOUTH/PURPLE RIBBON/VIRGIN)
18	18	9	SAVIN' ME	NICKELBACK (ROADRUNNER/IDJMG)
19	17	4	WHAT YOU KNOW	T.I. (GRAND HUSTLE/ATLANTIC)
20	34	9	WHAT'S LEFT OF ME	NICK LACHEY (JIVE/ZOMBA)
21	25	15	LEAN WIT IT, ROCK WIT IT	DEM FRANCHIZE BOYZ (SO SO DEF/VIRGIN)
22	28	14	FOR YOU I WILL (CONFIDENCE)	TEDDY GEIGER (CRED/COLUMBIA)
23	27	12	OVER MY HEAD (CABLE CAR)	THE FRAY (EPIC)
24	13	3	WHAT HURTS THE MOST	RASCAL FLATTS (LYRIC STREET)
25	21	28	DANCE, DANCE	FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)
26	24	26	CHECK ON IT	BEYONCE FEAT. SLIM THUG (COLUMBIA)
27	31	16	ROMPE	DADDY YANKEE (EL CARTEL/INTERSCOPE)
28	30	36	RIGHT HERE	STAINED (FLIP/ATLANTIC)
29	20	20	SO SICK	NE-YO (DEF JAM/IDJMG)
30	26	41	DIRTY LITTLE SECRET	THE ALL-AMERICAN REJECTS (DOGHOUSE/INTERSCOPE)
31	-	1	NOT READY TO MAKE NICE	DIXIE CHICKS (COLUMBIA)
32	19	12	STUPID GIRLS	PINK (LAFACE/ZOMBA)
33	23	18	YO (EXCUSE ME MISS)	CHRIS BROWN (JIVE/ZOMBA)
34	33	20	SHAKE THAT	EMINEM FEAT. NATE DOGG (SHADY/AFTERMATH/INTERSCOPE)
35	32	17	I'M N LUV (WIT A STRIPPER)	T-PAIN FEAT. MIKE JONES (KONVICT MUZIK/JIVE/ZOMBA)
36	37	8	WHEN YOU'RE MAD	NE-YO (DEF JAM/IDJMG)
37	35	22	GRILLZ	NELLY FEAT. PAUL WALL, ALI & GEPF (DEPT/RYFO REEL/UNIVERSAL MOTOWN)
38	38	21	GIRL NEXT DOOR	SAVING JANE (TOUCAN COVE/UNIVERSAL REPUBLIC)
39	39	1	THE REAL THING	BO BICE (RCA/RMG)
40	44	2	I WRITE SINS NOT TRAGEDIES	PANIC! AT THE DISCO (DECAYDANCE/FUELED BY RAMEN/LAVA)
41	36	30	STICKWITU	THE PUSSYCAT DOLLS (A&M/INTERSCOPE)
42	42	8	POPPIN' MY COLLAR	THREE 6 MAFIA (HYPNOTIZE MINDS/COLUMBIA)
43	40	9	TOUCH IT	BUSTA RHYMES (AFTERMATH/INTERSCOPE)
44	41	8	FRESH AZIMIZ	BOW WOW FEAT. J-KWON & JERMAINE DUPRI (COLUMBIA)
45	46	5	A LITTLE LESS SIXTEEN CANDLES, A LITTLE MORE TOUCH ME	FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)
46	45	3	WHO SAYS YOU CAN'T GO HOME	BON JOVI (ISLAND/IDJMG)
47	50	-	SAY SOMETHIN'	MARIAH CAREY FEAT. SNOOP DOGG (ISLAND/IDJMG)
48	54	3	GIRL	PAUL WALL (SWISHAHOUSE/ASYLUM/ATLANTIC)
49	43	3	BEAUTIFUL LOVE	THE AFTERS (SIMPLE/NO/EPIC)
50	48	-2	RUSH	ALY & AJ (HOLLYWOOD)

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

## POP 100 AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICTOR
1	1	3	<b>#1</b> TEMPERATURE	SEAN PAUL (VP/ATLANTIC)	
2	2	3	SOS	RIHANNA (SRP/DEF JAM/IDJMG)	
3	5	30	HIPS DON'T LIE	SHAKIRA FEAT. WYCLEF JEAN (EPIC)	☆
4	4	25	UNWRITTEN	NATASHA BEDINGFIELD (EPIC)	☆
5	4	14	BE WITHOUT YOU	MARY J. BLIGE (GEPFEN)	
6	1	1	BAD DAY	DANIEL POWTER (WARNER BROS.)	☆
7	6	15	YOU'RE BEAUTIFUL	JAMES BLUNT (CUSTARO/ATLANTIC)	☆
8	8	22	WALK AWAY	KELLY CLARKSON (RCA/RMG)	☆
9	9	2	EVERYTIME WE TOUCH	CASCADA (ROBBINS)	☆
10	16	-	WHERE'D YOU GO	FORT MINOR (MACHINE SHOP/WARNER BROS.)	
11	11	13	RIGHT HERE	STAINED (FLIP/ATLANTIC)	
12	10	25	DANCE, DANCE	FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)	☆
13	13	11	BEEP	THE PUSSYCAT DOLLS FEAT. WILL.I.AM (A&M/INTERSCOPE)	
14	14	25	CHECK ON IT	BEYONCE FEAT. SLIM THUG (COLUMBIA)	
15	18	1	SAVIN' ME	NICKELBACK (ROADRUNNER/IDJMG)	☆
16	21	7	ROMPE	DADDY YANKEE (EL CARTEL/INTERSCOPE)	
17	22	1	MS. NEW BOOTY	BUBBA SPARKXX (NEW SOUTH/PURPLE RIBBON/VIRGIN)	
18	23	18	WHAT'S LEFT OF ME	NICK LACHEY (JIVE/ZOMBA)	☆
19	20	7	WHEN YOU'RE MAD	NE-YO (DEF JAM/IDJMG)	
20	12	14	YO (EXCUSE ME MISS)	CHRIS BROWN (JIVE/ZOMBA)	
21	17	25	DIRTY LITTLE SECRET	THE ALL-AMERICAN REJECTS (DOGHOUSE/INTERSCOPE)	☆
22	25	1	MOVE ALONG	THE ALL-AMERICAN REJECTS (DOGHOUSE/INTERSCOPE)	☆
23	15	21	SO SICK	NE-YO (DEF JAM/IDJMG)	☆
24	24	19	SHAKE THAT	EMINEM FEAT. NATE DOGG (SHADY/AFTERMATH/INTERSCOPE)	
25	19	30	STICKWITU	THE PUSSYCAT DOLLS (A&M/INTERSCOPE)	

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

## HOT SINGLES SALES

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	3	<b>#1</b> EVERY DAY IS EXACTLY THE SAME	NINE INCH NAILS (NOTHING/INTERSCOPE)
2	2	10	SISTER	SCOUNDREL SQUAD FEAT. BUN-B (INVISIBLE)
3	6	26	GHETTO	SCOUNDRELS FEAT. PASTOR TROY (INVISIBLE)
4	5	15	TOUCH IT	BUSTA RHYMES (AFTERMATH/INTERSCOPE)
5	3	9	SORRY	MADONNA (WARNER BROS.)
6	4	15	CHECK ON IT	BEYONCE FEAT. SLIM THUG (COLUMBIA)
7	15	8	SHOULDER WORK	GEL FEAT. STAT QUO (FORESEEN LEGENDS/SUPERNATURAL)
8	8	9	GOLD LION	YEAH YEAH YEAH (DRESS UP/INTERSCOPE)
9	7	8	SWEAT	JES (CELESTIAL ARTS PUBLISHING)
10	16	7	STRAIGHT TO VIDEO	MINDLESS SELF INDULGENCE (METROPOLIS)
11	10	12	HEAD LIKE A HOLE	NINE INCH NAILS (RYKODISC)
12	-	1	WHAT THE LYCK READ?	TRIPLE J (BIG SCALE)
13	9	2	THE WINGS (THEME FROM BROKEBACK MOUNTAIN)	GUSTAVO SANTALLA (FOCUS/VERVE FORECAST/VERVE)
14	13	16	HEARTBREAK HOTEL	ELVIS PRESLEY (RCA/SONY BMG STRATEGIC MARKETING GROUP)
15	19	20	I AM NOT MY HAIR	INDIA ARIE (UNIVERSAL MOTOWN)
16	12	4	YOU HAVE KILLED ME	MORRISSEY (ATTACK/SANCTUARY)
17	-	1	PICK IT UP	K'PRIS (OPHIR)
18	14	23	HUNG UP	MADONNA (WARNER BROS.)
19	44	5	WELCOME TO MY PARTY	AHMIR (AHMIR)
20	22	5	SHAKE	YING YANG TWINS FEAT. PITBULL (COLLIPARK/TVT)
21	25	3	THINKIN' BOUTCHOO	GARY ESCOE (TIGER/ESCOTICA PRODUCTIONS)
22	-	1	FLY	BLIND GUARDIAN (NUCLEAR BLAST)
23	45	5	IT'S WHATEVER	FREDDY P FEAT. RAYZOR & PRESSURE (MOMAX/PMG)
24	-	1	POPPIN' MY COLLAR	THREE 6 MAFIA (HYPNOTIZE MINDS/COLUMBIA)
25	18	63	WE WILL BECOME SILHOUETTES/BE STILL MY HEART	THE POSTAL SERVICE (SUB POP)

## HITPREDICTOR

DATA PROVIDED BY **promosquad**

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

ARTIST/Title/LABEL (Score) Chart Rank

### POP 100 AIRPLAY

- SHAKIRA FEAT. WYCLEF JEAN (Hips Don't Lie) (EPIC) (67.0) 3
- DANIEL POWTER Bad Day (WARNER BROS.) (68.7) 8
- NICKELBACK Savin' Me (ROADRUNNER) (68.3) 18
- NICK LACHEY What's Left of Me (JIVE/ZOMBA) (68.3) 18
- THE ALL-AMERICAN REJECTS Move Along (DOGHOUSE/INTERSCOPE) (66.9) 22
- FALL OUT BOY A Little Less Sixteen Candles, A Little More Touch Me (ISLAND/IDJMG) (77.0) 45
- ANNA NALICK Breathe (2 AM) (COLUMBIA) (69.6) -

### ADULT TOP 40

- NATASHA BEDINGFIELD Unwritten (EPIC) (65.9) 2
- KELLY CLARKSON Walk Away (RCA/RMG) (68.3) 2
- BON JOVI Who Says You Can't Go Home (IDJMG) (73.6) 6
- GOO GOO DOLLS Stay With You (WARNER BROS.) (79.4) 17
- HOBBASTANK I Wrote You (IDJMG) (65.2) 15
- KEITH URBAN Making Memories of Us (emc) (78.2) 22
- INXS Afterglow (EPIC) (66.2) 23
- BO BICE The Real Thing (RCA/RMG) (75.7) 24

### ADULT CONTEMPORARY

- NATASHA BEDINGFIELD Unwritten (EPIC) (72.3) 7
- FAITH HILL Like We Never Loved At All (WARNER BROS.) (82.3) 10
- CHRIS RICE When Did You Fall in Love With Me (COLUMBIA) (75.2) 15
- BON JOVI Who Says You Can't Go Home (IDJMG) (75.7) 18
- TRAIN Cab (COLUMBIA) (82.5) 19

### MODERN ROCK

- RED HOT CHILI PEPPERS Dani California (WARNER BROS.) (80.5) 1
- YELLOWCARD Rough Landing, Holy (CAPITOL) (58.5) 39
- FALL OUT BOY A Little Less Sixteen Candles, A Little More Touch Me (ISLAND/IDJMG) (56.9) 40
- GORILLAZ El Manana (VIRGIN) (63.1) -
- THE ALL-AMERICAN REJECTS Move Along (IDJMG) (61.2) -
- PANIC! AT THE DISCO Write Sins, Not Tragedies (LAVA) (58.2) -

SALES DATA COMPILED BY



# Billboard R&B/HIP-HOP

MAY 6 2006

## TOP R&B/HIP-HOP ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	WEEKS ON CHART	PEAK POSITION
1	1	5	<b>#1</b> T.I. 4 WKS GRAND HUSTLE/ATLANTIC 83800*/AG (18.98) ⊕	King	1	1
2	2	2	LL COOL J DEF JAM 006158*/DJMG (13.98)	Todd Smith	2	2
3	3	8	NE-YO DEF JAM 004934*/DJMG (13.98)	In My Own Words	1	1
4	4	2	VARIOUS ARTISTS UNIVERSAL/EMI/SONY BMG MUSIC/ZOMBA 006201/UME (18.98)	Now 21	2	2
5	5	22	CHAMILLIONAIRE UNIVERSAL MOTOWN 005423*/UMRG (13.98)	The Sound Of Revenge	2	2
6	6	4	GHOSTFACE KILLAH DEF JAM 006155*/DJMG (11.98)	FishScale	2	2
7	7	3	BUBBA SPARXXX NEW SOUTH/PURPLE RIBBON 47163*/VIRGIN (18.98)	The Charm	3	3
8	8	5	PRINCE UNIVERSAL REPUBLIC 006296/UMRG (13.98)	3121	1	1
9	9	11	MARY J. BLIGE MTRIARCH/GEFFEN 005722*/INTERSCOPE (13.98/8.98)	The Breakthrough	2	2
10	10	44	KEYSHIA COLE A&M 003554*/INTERSCOPE (13.98)	The Way It Is	1	1
11	11	12	HEATHER HEADLEY RCA 64492/RMG (18.98) ⊕	In My Mind	1	1
12	12	30	SEAN PAUL VP/ATLANTIC 83788*/AG (18.98)	The Trinity	1	1
13	13	19	JAMIE FOXX J 71779*/RMG (18.98) ⊕	Unpredictable	2	2
14	14	2	CAM'RON PRESENTS DUKEDAGOD DIPLOMATIC MAN 68754/ASYLUM (18.98)	Dipset: The Movement Moves On	1	1
15	15	21	CHRIS BROWN JIVE 82876/ZOMBA (18.98) ⊕	Chris Brown	1	1
16	16	7	JUVENILE UTP/ATLANTIC 83790*/AG (18.98)	Reality Check	1	1
17	17	11	DEM FRANCHIZE BOYZ SO SO DEF 53423*/VIRGIN (18.98) ⊕	On Top Of Our Game	1	1
18	18	8	B.G. CHOPPA CITY 5849/KOCH (17.98)	The Heart Of Tha Streetz, Vol. 2 (I Am What I Am)	1	1
19	19	15	E-40 SICK WID' IT/BME 49963/WARNER BROS. (18.98)	My Ghetto Report Card	1	1
20	20	19	ANTHONY HAMILTON SO SO DEF 74278/ZOMBA (18.98)	Ain't Nobody Worryin'	1	1
21	HOT SHOT DEBUT	1	PASTOR TROY 845 118/SMC (15.98)	Stay Tru	21	21
22	22	18	LIL WAYNE CASH MONEY/UNIVERSAL MOTOWN 005124*/UMRG (13.98)	Tha Carter II	1	1
23	NEW	1	DA BACKWUDZ MAJOR WAY/ROWDY 006364/UMRG (9.98)	Wood Work	23	23
24	24	9	SOUNDTRACK UNIVERSAL MOTOWN 006212/UMRG (13.98)	Tyler Perry's Madea's Family Reunion	4	4
25	25	10	JAHEIM DIVINE MILL 48802/WARNER BROS. (18.98)	Ghetto Classics	1	1
26	26	28	KIRK FRANKLIN FO YO SOUL/GOSPO CENTRIC 71019/ZOMBA (18.98)	Hero	4	4
27	27	30	THREE 6 MAFIA HYPNOTIZE MINDS/COLUMBIA 94724/SONY MUSIC (18.98) ⊕	Most Known Unknown	1	1
28	28	54	MARIAH CAREY ISLAND 005784*/DJMG (13.98) ⊕	The Emancipation Of Mimi	1	1
29	29	20	T-PAIN KONVICT MUZIK/JIVE 73200/ZOMBA (18.98)	Rappa Ternt Sanga	8	8
30	30	20	EMINEM SHADY/AFTERMATH 005881*/INTERSCOPE (13.98/8.98)	Curtain Call: The Hits	2	2
31	31	39	YOUNG JEEZY CORPORATE THUGZ/DEF JAM 004421*/DJMG (13.98)	Let's Get It: Thug Motivation 101	1	1
32	32	27	THE BLACK EYED PEAS A&M 004341*/INTERSCOPE (13.98/8.98)	Monkey Business	3	3
33	38	5	<b>GREATEST GAINER</b> URBAN MYSTIC SDBE 49998/WARNER BROS. (13.98)	Ghetto Revelations: II	28	28
34	34	24	SCARFACE J PRINCE 68516/RAP-A-LOT 4 LIFE (18.98)	My Homies Part 2	3	3
35	35	32	PAUL WALL SWISHHOUSE/ATLANTIC 83808/ASYLUM (18.98)	The Peoples Champ	1	1
36	36	11	SOUNDTRACK G-UNIT 005605*/INTERSCOPE (13.98/8.98)	Get Rich Or Die Tryin'	1	1
37	37	4	LUDACRIS AND DTP DTP/DEF JAM 005786*/DJMG (13.98) ⊕	Ludacris Presents...Disturbing Tha Peace	1	1
38	38	16	MARY MARY MY BLOCK/COLUMBIA 77733/SONY MUSIC (18.98)	Mary Mary	4	4
39	39	35	THE NOTORIOUS B.I.G. BAD BOY 83885*/AG (19.98)	Duets: The Final Chapter	3	3
40	40	33	REMY MA SRC/UNIVERSAL MOTOWN 005122*/UMRG (13.98)	There's Something About Remy: Based On A True Story	7	7
41	41	44	BUN-B RAP-A-LOT 4 LIFE 68539/ASYLUM (18.98)	Trill	1	1
42	42	39	JUELZ SANTANA DIPLOMATS/DEF JAM 005426*/DJMG (13.98/8.98) ⊕	What The Game's Been Missing!	1	1
43	43	40	CHARLIE WILSON JIVE 69429/ZOMBA (18.98)	Charlie, Last Name Wilson	3	3
44	44	51	WARREN G HAWIND/G-FUNK 54707*/LIGHTYEAR (18.98)	In The Mid-Nite Hour	15	15
45	45	38	DESTINY'S CHILD COLUMBIA 97765/SONY MUSIC (18.98) ⊕	#1's	1	1
46	46	22	VAN HUNT CAPITOL 74851 (18.98)	On The Jungle Floor	22	22
47	47	41	KANYE WEST ROC-A-FELLA/DEF JAM 004813*/DJMG (13.98)	Late Registration	3	3
48	48	45	RAY J KNOCKOUT 87521/SANCTUARY (18.98)	Raydiation	13	13
49	49	43	YING YANG TWINS COLLIPARK 2790/TVT (11.98 CD/DVD) ⊕	U.S.A. Still United	16	16
50	50	44	SOUNDTRACK GRAND HUSTLE/ATLANTIC 83822*/AG (18.98)	Hustle & Flow	7	7
51	51	45	LIL' KIM QUEEN BEE/ATLANTIC 83818*/AG (18.98)	The Naked Truth	3	3
52	52	54	SHOW N' TELL CUT THROAT ENTERTAINMENT 77/OMNI (15.98)	Blood, Sweat & Tears	52	52
53	53	49	KEM UNIVERSAL MOTOWN 004232/UMRG (13.98) ⊕	Album II	1	1
54	54	69	FORT MINOR MACHINE SHOP 49368/WARNER BROS. (18.98) ⊕	The Rising Tied	28	28
55	55	56	BONE THUGS-N-HARMONY RUTHLESS 25423 (18.98)	Greatest Hits	30	30

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	WEEKS ON CHART	PEAK POSITION
56	52	48	DAMIAN "JR. GOING" MARLEY GHETTO YOUTHS/TUFF GONG/UNIVERSAL REPUBLIC 005416*/UMRG (13.98)	Welcome To Jamrock	1	1
57	48	47	JOHN LEGEND G.O.O.D./COLUMBIA 92776*/SONY MUSIC (18.98) ⊕Ⓜ	Get Lifted	1	1
58	57	6	BIRD THE BRICKLAYER LO-END 5 (12.98)	Power Struggle	58	58
59	57	23	PITBULL DIAZ BROTHERS 2750/TVT (11.98 CD/DVD) ⊕	Money Is Still A Major Issue	4	4
60	77	31	RAHEEM DEVAUGHN JIVE 53723/ZOMBA (11.98)	The Love Experience	9	9
61	60	64	RIHANNA SRP/DEF JAM 004937/DJMG (13.98)	Music Of The Sun	6	6
62	61	18	YOUNGBLOODZ LAFACE 73175*/ZOMBA (18.98) ⊕	Ev'rybody Know Me	1	1
63	63	46	D4L DEEMONEY/ASYLUM 83890/AG (18.98)	Down For Life	1	1
64	64	54	FLOETRY ERVINGWONDER/GEFFEN 005609/INTERSCOPE (13.98)	Flo' Ology	1	1
65	65	53	YOLANDA ADAMS ELEKTRA/ATLANTIC 83789/AG (18.98)	Day By Day	1	1
66	66	26	NELLY FO' REEL/DEERTY/UNIVERSAL MOTOWN 005825*/UMRG (13.98)	Sweatsuit	1	1
67	67	38	LYFE JENNINGS COLUMBIA 90946/SONY MUSIC (12.98) ⊕Ⓜ	Lyfe 268-192	1	1
68	68	9	SCARFACE PRESENTS... THE PRODUCT UNDERGROUND RAILROAD 5828*/KOCH (17.98)	One Hunid	1	1
69	NEW	1	HIL ST. SOUL SHANACHIE 5758 (17.98)	Soulified	69	69
70	68	22	PURPLE RIBBON ALL-STARS PURPLE RIBBON 12207*/VIRGIN (18.98)	Big Boi Presents...Got Purp? Vol. II	1	1
71	87	91	<b>PAGE SETTER</b> KINDRED THE FAMILY SOUL HIDDEN BEACH/EPIC 96512/SONY MUSIC (18.98)	In This Life Together	15	15
72	NEW	1	ANN NESBY IT'S TIME CHILD 5759/SHANACHIE (17.98)	In The Spirit	72	72
73	65	60	TREY SONGZ SONG BOOK/ATLANTIC 83721/AG (15.98)	I Gotta Make It	6	6
74	70	83	50 CENT SHADY/AFTERMATH 004092*/INTERSCOPE (13.98/8.98) ⊕	The Massacre	5	5
75	67	55	VARIOUS ARTISTS RAZOR & TIE 89121 (18.98)	Slow Motion 2	25	25

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

## TOP BLUES ALBUMS

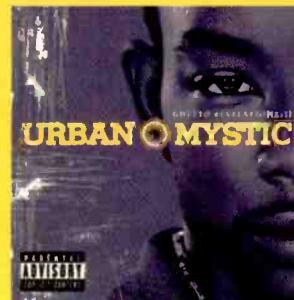
THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	WEEKS ON CHART	PEAK POSITION
1	2	9	<b>#1</b> THE DEREK TRUCKS BAND 4 WKS COLUMBIA 92844/SONY MUSIC	Songlines	1	1
2	1	10	GEORGE THOROGOOD & THE DESTROYERS CAPITOL 98430	Greatest Hits: 30 Years Of Rock	1	1
3	3	10	JAMES HUNTER E 612187/ROUNDER	People Gonna Talk	1	1
4	4	15	ETTA JAMES HIP-O/CHRONICLES 004010/UME	The Definitive Collection	1	1
5	5	28	SUSAN TEDESCHI VERVE FDRCAST 005111/VG	Hope And Desire	1	1
6	6	50	B.B. KING CEFFEN/CHRONICLES 003854/UME	The Ultimate Collection	1	1
7	11	3	VARIOUS ARTISTS ALLIGATOR 2021	35 X 35: 35 Songs, 35 Years Of Genuine Houserockin' Music	1	1
8	14	6	GEORGE THOROGOOD & THE DESTROYERS CAPITOL 11895	The Best Of George Thorogood & The Destroyers	1	1
9	3	35	DELBERT MCCLINTON FEW WEST 6079	Cost Of Living	1	1
10	3	3	MEL WAITERS VALDOXY 2842/MALACO	Throw Back Days	1	1
11	10	32	B.B. KING GEFFEN/CHRONICLES 005263/UME	B.B. King & Friends: 80	1	1
12	9	15	DION DIMENSIONAL/THE ORCHARD 82960/RAZOR & TIE	Bronx In Blue	1	1
13	12	30	BUDDY GUY JILVERTONE 72426/ZOMBA	Bring 'Em In	1	1
14	13	1	RAY CHARLES MADACY SPECIAL PRODUCTS 51843/MADACY	Golden Legends: Ray Charles Live	1	1
15	RE-ENTRY	1	BETTYE LAVETTE ANTI- 86772*/EPITAPH	I've Got My Own Hell To Raise	1	1

BETWEEN THE BULLETS rgeorge@billboard.com

## NEW 'REVELATIONS' FOR MYSTIC

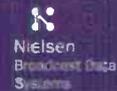
Fosting a 29% improvement at core R&B/hip-hop retailers, "Ghetto Revelations: II" from Urban Mystic earns the Greatest Gainer medal at Top R&B/Hip-Hop Albums (No. 33). "Revelations II" is carried by the single "I Refuse," which cracks the top 10 at Adult R&B airplay for his first trip into that list's upper region.

After bowing at No. 28 four weeks ago, the set claims its second double-digit gain and may outshine "Revelations" from 2004, which has sold only 55,000 units.



Urban Mystic's previous endeavors, "Where Were You" from 2004 and "Long Ways" from 2005, didn't crack that chart's top 20.

—Raphael George



# MAY 6 2006 R&B/HIP-HOP Billboard

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICTOR
1	1	12	<b>#1 WHAT YOU KNOW</b>	T.I. (GRAND HUSTLE/ATLANTIC)	★
2	2	26	<b>BE WITHOUT YOU</b>	MARY J. BLIGE (Geffen/Interscope)	★
3	3	1	<b>TOUCH IT</b>	Busta Rhymes (Aftermath/Interscope)	★
4	3	22	<b>LEAN WIT IT, ROCK WIT IT</b>	Dem Franchize Boyz (SO SO DEF/Virgin)	
5	5	29	<b>UNPREDICTABLE</b>	Jamie Foxx feat. Ludacris (J/RMG)	★
6	6	18	<b>TEMPERATURE</b>	Sean Paul (VP/Atlantic)	
7	11	32	<b>LOOKING FOR YOU</b>	Kirk Franklin (FO YO SOUL/GOSPD Centric/Zomba)	★
8	14	12	<b>IT'S GOIN' DOWN</b>	Yung Joc (Block/Bad Boy South/Atlantic)	
9	13	13	<b>4 MINUTES</b>	Avant (Magic Johnson/Geffen/Interscope)	★
10	12	18	<b>GETTIN' SOME</b>	Shawna (DTP/DEF JAM/IDJMG)	
11	7	19	<b>LOVE</b>	Keyshia Cole (A&M/Interscope)	★
12	9	18	<b>MS. NEW BOOTY</b>	Bubba Sparxxx (New South/Purple Ribbon/Virgin)	
13	16	26	<b>CAN'T LET GO</b>	Anthony Hamilton (SO SO DEF/Zomba)	★
14	1	1	<b>WHEN YOU'RE MAD</b>	Ne-Yo (DEF JAM/IDJMG)	★
15	18	9	<b>SAY I</b>	Christina Milian feat. Young Jeezy (Island/DJMG)	★
16	10	14	<b>POPPIN' MY COLLAR</b>	Three 6 Mafia (Hypnotize Minds/Columbia/SUM)	
17	15	21	<b>YO (EXCUSE ME MISS)</b>	Chris Brown (Jive/Zomba)	
18	8	25	<b>SO SICK</b>	Ne-Yo (DEF JAM/IDJMG)	★
19	24	8	<b>TORN</b>	Letoya (Capitol)	★
20	20	6	<b>ENOUGH CRYIN'</b>	Mary J. Blige feat. Brook-Lyn (Matriarch/Geffen/Interscope)	★
21	19	26	<b>IN MY MIND</b>	Heather Headley (RCA/RMG)	
22	21	5	<b>WHY YOU WANNA</b>	T.I. (GRAND HUSTLE/ATLANTIC)	★
23	22	13	<b>GOOD LUCK CHARM</b>	Jagged Edge (Columbia/SUM)	★
24	23	17	<b>SNAP YO FINGERS</b>	Lil Jon (BME/TVT)	★
25	29	10	<b>RIDIN'</b>	Chamillionaire (Universal Motown)	★

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICTOR
26	3	3	<b>DJ PLAY A LOVE SONG</b>	Jamie Foxx feat. Twista (J/RMG)	★
27	33	3	<b>GIMME THAT</b>	Chris Brown feat. Lil' Wayne (Jive/Zomba)	★
28	25	30	<b>GOTTA GO</b>	Trey Songz (Song Book/Atlantic)	
29	27	13	<b>BEST FRIEND</b>	50 Cent feat. Olivia (G-Unit/Interscope)	
30	26	12	<b>BACK LIKE THAT</b>	Ghostface Killah feat. Ne-Yo (DEF JAM/IDJMG)	
31	28	14	<b>JUST CAME HERE TO CHILL</b>	The Isley Brothers (DEF SOUL/DEF JAM/IDJMG)	
32	34	9	<b>FLY LIKE A BIRD</b>	Mariah Carey (Island/DJMG)	★
33	30	11	<b>HUSTLIN'</b>	Rick Ross (Slip-N-Slide/DEF JAM/IDJMG)	
34	39	8	<b>HUSTLER MUSIK</b>	Lil' Wayne (Cash Money/Universal Motown)	
35	37	11	<b>WHOA</b>	Lil' Kim (Queen Bee/Atlantic)	
36	40	5	<b>SO WHAT</b>	Field Mob feat. Ciara (DTP/Geffen/Interscope)	★
37	32	13	<b>FIND MYSELF IN YOU</b>	Brian McKnight (Universal Motown)	
38	42	27	<b>GRILLZ</b>	Nelly feat. Paul Wall, Ali & Gipp (Derrty/FO' REEL/Universal Motown)	★
39	35	7	<b>CONCEITED (THERE'S SOMETHING ABOUT REMY)</b>	Remy Ma (SRC/Universal Motown)	★
40	36	23	<b>CHECK ON IT</b>	Beyoncé feat. Slim Thug (Columbia/SUM)	★
41	41	11	<b>TELL ME WHEN TO GO</b>	E-40 feat. Keak Da Sneak (Sick Wid' It/BME/Warner Bros.)	
42	31	20	<b>I'M N LUV (WIT A STRIPPER)</b>	T-Pain feat. Mike Jones (Konvict Muzik/Jive/Zomba)	
43	43	26	<b>TRU LOVE</b>	Faith Evans (Capitol)	
44	45	8	<b>OOH WEE</b>	Teena Marie (Cash Money/Universal Motown)	
45	50	4	<b>DO IT TO IT</b>	Cherish (Sho'nuff/Capitol)	
46	48	10	<b>HOLLA AT ME</b>	DJ Khaled feat. Lil' Wayne (Terror Squad/Koch)	
47	53	8	<b>CAN I TAKE YOU HOME</b>	Jamie Foxx (J/RMG)	
48	44	9	<b>GIRL</b>	Paul Wall (Swishahouse/Asylum/Atlantic)	★
49	59	5	<b>I REFUSE</b>	Urban Mystic (Sobe/Warner Bros.)	
50	58	12	<b>I LOVE YOU</b>	Cheri Dennis (Bad Boy/Atlantic)	★

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICTOR
1	1	23	<b>#1 BE WITHOUT YOU</b>	Mary J. Blige (Geffen/Interscope)	★
2	2	21	<b>CAN'T LET GO</b>	Anthony Hamilton (SO SO DEF/Zomba)	
3	3	15	<b>JUST CAME HERE TO CHILL</b>	The Isley Brothers feat. Ronald Isley (DEF SOUL/DEF JAM/IDJMG)	
4	4	30	<b>IN MY MIND</b>	Heather Headley (RCA/RMG)	
5	5	15	<b>FIND MYSELF IN YOU</b>	Brian McKnight (Universal Motown)	
6	6	32	<b>LOOKING FOR YOU</b>	Kirk Franklin (FO YO SOUL/GOSPD Centric/Zomba)	
7	8	9	<b>OOH WEE</b>	Teena Marie (Cash Money/Universal Motown)	
8	7	18	<b>UNPREDICTABLE</b>	Jamie Foxx feat. Ludacris (J/RMG)	
9	10	7	<b>FLY LIKE A BIRD</b>	Mariah Carey (Island/DJMG)	
10	1	14	<b>I REFUSE</b>	Urban Mystic (Sobe/Warner Bros.)	
11	14	26	<b>MAGIC</b>	Charlie Wilson (Jive/Zomba)	
12	9	14	<b>SO SICK</b>	Ne-Yo (DEF JAM/IDJMG)	
13	11	11	<b>PRETTY BABY</b>	Eric Benet (Friday/Reprise/Warner Bros.)	
14	13	12	<b>GOD'S GIFT</b>	Jeff Majors feat. Kelly Price (Music One/Epic/SUM)	
15	12	33	<b>UNBREAKABLE</b>	Alicia Keys (J/RMG)	
16	16	13	<b>LOVE</b>	Keyshia Cole (A&M/Interscope)	
17	17	13	<b>INTO YOU</b>	Kem (Universal Motown)	
18	20	19	<b>FIRST LOVE</b>	Goapele (Skyblaze/Columbia/SUM)	
19	19	10	<b>LAY DOWN</b>	Floetry (ErvingWonder/Geffen/Interscope)	
20	23	7	<b>YOU</b>	Raheem DeVaughn (Jive/Zomba)	
21	5	5	<b>I'M GONNA BE</b>	Donell Jones (Lafayette/Zomba)	
22	25	4	<b>TAKE CARE OF U</b>	Shanice (Imajah/Playtyme)	
23	24	6	<b>CHARACTER</b>	Van Hunt (Capitol)	
24	22	6	<b>WOMAN FIRST</b>	Kinred The Family Soul (Epic/Hidden Beach)	
25	27	9	<b>YO (EXCUSE ME MISS)</b>	Chris Brown (Jive/Zomba)	

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICTOR
1	2	20	<b>#1 SHOULDER WORK</b>	Gel feat. Stat Quo (Foreseen Legenos/Supernatural)	★
2	1	19	<b>GHETTO</b>	Scoundrels feat. Pastor Troy (Invisible)	
3	3	7	<b>SISTER</b>	Scoundrel Squad feat. Bun-B (Invisible)	
4	4	1	<b>WHAT THE LICK READ?</b>	Triple J (Big Scale)	
5	12	5	<b>WELCOME TO MY PARTY</b>	Ahmir (Ahmir)	
6	4	6	<b>THINKIN' BOUTCHOO</b>	Gary Escoe (TCB/Escotica Productions)	
7	7	1	<b>PICK IT UP</b>	K'ris (Ophir)	
8	14	5	<b>IT'S WHATEVER</b>	Freddy P feat. Rayzor & Pressure (Momax/PMG)	
9	6	9	<b>OOH...</b>	Allyse Elyse feat. Celinski (Soul City/Trump)	
10	15	5	<b>ONLY LIVE ONCE</b>	Timbuk 2 (Raw Naked)	
11	8	5	<b>I REMEMBER...</b>	Melissa Morgan (Lu Ann/Drpheus)	
12	3	7	<b>I TRADE IT ALL</b>	Orlando Brown (UP ONE Entertainment)	
13	23	11	<b>BOOM DRAH</b>	Y.G.O. (Negril West/Orpheus)	
14	10	4	<b>THE NEXT ONE (GITIT2GETHA)</b>	Josephine Sincere (Kixx)	
15	21	16	<b>TOUCH IT</b>	Busta Rhymes (Aftermath/Interscope)	
16	13	1	<b>POPPIN' MY COLLAR</b>	Three 6 Mafia (Hypnotize Minds/Columbia/SUM)	
17	17	1	<b>WHY YOU WANNA</b>	T.I. (GRAND HUSTLE/ATLANTIC)	
18	17	3	<b>UPGRADE</b>	City Boy (Hype City)	
19	18	20	<b>I AM NOT MY HAIR</b>	India.Arie (Universal Motown)	
20	13	8	<b>I REFUSE</b>	Urban Mystic (Sobe/Warner Bros.)	
21	7	2	<b>STEPPIN' INTO LOVE</b>	Kool & The Gang (Ktfa)	
22	22	1	<b>MY EVERYTHING</b>	TL (Imperial)	
23	30	3	<b>IT'S GOIN' DOWN</b>	Yung Joc (Block/Bad Boy South/Atlantic)	
24	5	2	<b>SNAP YO FINGERS</b>	Lil Jon (BME/TVT)	
25	22	3	<b>NOTHING BUT LOVE SPOKEN</b>	Felton Pilate (Escapi)	

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICTOR
1	1	4	<b>#1 RIDIN'</b>	Chamillionaire feat. Krayzie Bone (Universal Motown)	★
2	2	3	<b>LEAN WIT IT, ROCK WIT IT</b>	Dem Franchize Boyz (SO SO DEF/Virgin)	
3	4	0	<b>GIRL</b>	Paul Wall (Swishahouse/Asylum/Atlantic)	★
4	3	9	<b>TEMPERATURE</b>	Sean Paul (VP/Atlantic)	★
5	7	8	<b>WHAT YOU KNOW</b>	T.I. (GRAND HUSTLE/ATLANTIC)	
6	5	9	<b>MS. NEW BOOTY</b>	Bubba Sparxxx (New South/Purple Ribbon/Virgin)	
7	9	2	<b>TELL ME WHEN TO GO</b>	E-40 feat. Keak Da Sneak (Sick Wid' It/BME/Warner Bros.)	
8	8	0	<b>LOVE</b>	Keyshia Cole (A&M/Interscope)	★
9	6	10	<b>BE WITHOUT YOU</b>	Mary J. Blige (Geffen/Interscope)	★
10	12	1	<b>SO WHAT</b>	Field Mob feat. Ciara (DTP/Geffen/Interscope)	★
11	16	1	<b>SNAP YO FINGERS</b>	Lil' Jon feat. E-40 & Sean Paul of The Youngbloodz (BME/TVT)	
12	15	11	<b>BEST FRIEND</b>	50 Cent & Olivia (G-Unit/Interscope)	★
13	10	17	<b>YO (EXCUSE ME MISS)</b>	Chris Brown (Jive/Zomba)	★
14	14	1	<b>WHEN YOU'RE MAD</b>	Ne-Yo (DEF JAM/IDJMG)	★
15	13	12	<b>SOS</b>	Rihanna (SRP/DEF JAM/IDJMG)	★
16	19	1	<b>HIPS DON'T LIE</b>	Shakira feat. Wyclef Jean (Epic/SUM)	★
17	11	13	<b>I'M N LUV (WIT A STRIPPER)</b>	T-Pain feat. Mike Jones (Konvict Muzik/Jive/Zomba)	★
18	22	1	<b>DOING TOO MUCH</b>	Paula Deanda feat. Baby Bash (Arista/RMG)	★
19	23	1	<b>ME &amp; U</b>	Cassie (Next Selection/Bad Boy/Atlantic)	★
20	20	1	<b>POPPIN' MY COLLAR</b>	Three 6 Mafia (Hypnotize Minds/Columbia/SUM)	★
21	18	13	<b>ROMPE</b>	Daddy Yankee (El Cartel/Interscope)	★
22	24	7	<b>SAY I</b>	Christina Milian feat. Young Jeezy (Island/DJMG)	★
23	31	1	<b>GIMME THAT</b>	Chris Brown feat. Lil' Wayne (Jive/Zomba)	★
24	25	7	<b>WHAT I NEED</b>	Ray J (Knockout/Sanctuary)	★
25	29	1	<b>SAY SOMETHIN'</b>	Mariah Carey feat. Snoop Dogg (Island/IDJMG)	★

## HITPREDICTOR

DATA PROVIDED BY promosquad

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

ARTIST/TITLE (Score)	Chart Rank
<b>R&amp;B/HIP-HOP AIRPLAY</b>	
AVANT 4 Minutes INTERSCOPE (71.1)	9
NE-YO When You're Mad IDJMG (79.8)	14
CHRISTINA MILIAN Say I IDJMG (82.8)	15
LETOYA Torn CAPITOL (73.8)	19
MARY J. BLIGE FEAT. BROOK-LYN Enough Cryin INTERSCOPE (93.0)	20
T.I. Why You Wanna ATLANTIC (77.9)	22
JAGGED EDGE Good Luck Charm SUM (85.4)	23
LIL JON FEAT. E-40 & SEAN PAUL Snap Yo FingersTVT (74.9)	24
JAMIE FOXX FEAT. TWISTA DJ Play A Love Song RMG (85.3)	26
CHRIS BROWN FEAT. LIL' WAYNE Gimme That ZOMBA (86.5)	27
MARIAH CAREY Fly Like A Bird IDJMG (90.1)	32
FIELD MOB FEAT. CIARA So What INTERSCOPE (78.6)	36
CHERI DENNIS I Love You ATLANTIC (84.4)	50
MEGAN ROACHEL FEAT. FABOLOUS The One You Need IDJMG (69.1)	51
JAHNEEM Tee Chosen One WARNER BROS. (77.5)	58
DEM FRANCHIZE BOYZ Ridin' Rims VIRGIN (66.8)	61
<b>RHYTHMIC AIRPLAY</b>	
FIELD MOB FEAT. CIARA So What INTERSCOPE (71.3)	10
50 CENT & OLIVIA Best Friend INTERSCOPE (73.1)	12
NE-YO When You're Mad IDJMG (77.6)	14
SHAKIRA FEAT. WYCLEF JEAN Hips Don't Lie (SUM) (72.0)	16
PAULA DEANDA FEAT. BABY BASH Doing Too Much EVIDENT (69.3)	18
CHRISTINA MILIAN Say I IDJMG (76.2)	22
CHRIS BROWN FEAT. LIL' WAYNE Gimme That ZOMBA (83.9)	23
RAY J What I Need SANCTUARY (81.1)	24
MARIAH CAREY FEAT. SNOOP DOGG Say Somethin IDJMG (68.4)	25
CHERISH Do It To It CAPITOL (66.9)	33
KELIS FEAT. TOO SHORT Bossy ZOMBA (66.4)	35
JAMIE FOXX FEAT. TWISTA DJ Play A Love Song RMG (82.2)	37
T.I. Why You Wanna ATLANTIC (69.8)	40
MARY J. BLIGE FEAT. BROOK-LYN Enough Cryin INTERSCOPE (93.9)	-
MILLA J Complete UNIVERSAL MOTOWN (69.4)	-
MARIO VAZQUEZ Gallery RMG (65.7)	-
★ POTZEE Dat Girl ATLANTIC (67.7)	-
★ RIHANNA Unfaithful IDJMG (66.2)	-

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## HOT COUNTRY SONGS

WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION	WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
1	2	3	<b>#1 WHO SAYS YOU CAN'T GO HOME</b> J. SHANKS, J. BON JOVI, R. SAMBORA (J. BON JOVI, R. SAMBORA)	Bon Jovi Duet With Jennifer Nettles ISLAND/MERCURY		1	31	31	14	<b>ON AGAIN TONIGHT</b> F. ROGERS (M. GREEN, J. MELTON, P.B. WHITE)	Trent Willmon COLUMBIA		31
2	1	3	<b>WHAT HURTS THE MOST</b> D. HUFF, R. RASCAL FLATTS (J. STEELE, S. ROBSON)	Rascal Flatts LYRIC STREET		1	32	33	9	<b>YEE HAW</b> J. RITCHEY (J. OWEN, C. BEATHARD, K. MARVELL)	Jake Owen RCA		32
3	9	3	<b>WHY</b> M. KNDX (J. RICH, V. MCGEHE, R. CLAWSON)	Jason Aldean BROKEN BOW		3	33	32	9	<b>FAVORITE STATE OF MIND</b> M. WILLIAMS (M. CHAGNON, B. DALY)	Josh Gracin LYRIC STREET		32
4	7	3	<b>WHEREVER YOU ARE</b> J. STOVER (J. STOVER, S. BOGARD)	Jack Ingram BIG MACHINE		4	34	34	14	<b>NEVER MIND ME</b> B. KENNY, J. RICH, P. WORLEY (B. KENNY, J. RICH, E. CLAWSON)	Big & Rich WARNER BROS./WRN		34
5	10	3	<b>THE LUCKY ONE</b> B. GALLIMORE, F. HILL (B. WARREN, B. WARREN, J. JOYCE)	Faith Hill WARNER BROS./WRN		5	35	36	8	<b>AIN'T WHAT IT USED TO BE</b> M. BRIGHT (T. MARTIN, M. NESLER)	Megan Mullins BROKEN BOW		35
6	12	3	<b>SETTLE FOR A SLOWDOWN</b> B. BEAVERS (T. MARTIN, B. BEAVERS, D. BENTLEY)	Dierks Bentley CAPITOL		6	36	42	3	<b>THAT GIRL IS A COWBOY</b> A. REYNOLDS (G. BROOKS, J.L. NIEMAN, R. BROWN)	Garth Brooks PEARL/LYRIC STREET		36
7	13	3	<b>SOMETHING'S GOTTA GIVE</b> D. HUFF (C. WISEMAN, T. MULLINS)	LeAnn Rimes ASYLUM/CURB		7	37	35	11	<b>THE LAST OF A DYING BREED</b> E. SILVER (T. CONNERS, D. ROLLINS, D. WILLIAMS)	Neal McCoy 903 MUSIC		35
8	8	3	<b>BELIEVE</b> T. BROWN, R. DUNN, K. BROOKS (R. DUNN, C. WISEMAN)	Brooks & Dunn ARISTA NASHVILLE		8	38	40	8	<b>FINDIN' A GOOD MAN</b> J. STDYER (J. STDYER, B.D. MAHER, C. KOESEL)	Danielle Peck BIG MACHINE		38
9	12	4	<b>WHEN THE STARS GO BLUE</b> B. GALLIMORE, T. MCGRAW, D. SMITH (R. ADAMS)	Tim McGraw CURB		9	39	38	10	<b>I DON'T KNOW WHAT SHE SAID</b> T. JOHNSON, R.L. FEEK (C. BATTEN, K. BLAZYL, TURNER)	Blaine Larsen GIANTS/LAYER/BA		38
10	4	4	<b>TONIGHT I WANNA CRY</b> D. HUFF, K. URBAN (M. POWELL, K. URBAN)	Keith Urban CAPITOL		10	40	43	16	<b>BRAND NEW GIRLFRIEND</b> L. MILLER (S. MINOR, B. ALLMAN, J. STEELE)	Steve Holy CURB		40
11	3	4	<b>GET DRUNK AND BE SOMEBODY</b> L. WHITE, T. KEITH (T. KEITH, S. EMERICK)	Toby Keith SHOW DOG NASHVILLE		11	41	41	16	<b>LEAVE THE PIECES</b> J. SHANKS, M. BRANCH (J. HANSON, B. AUSTIN)	The Wreckers MAVERICK/WARNER BROS./WRN		41
12	15	16	<b>THE SEASHORES OF OLD MEXICO</b> T. BROWN, G. STRAIT (M. HAGGARD)	George Strait MCA NASHVILLE		12	42	44	16	<b>THAT'S HOW THEY DO IT IN DIXIE</b> Hank Williams Jr. With Gretchen Wilson, Big & Rich & Van Zant	Hank Williams Jr. With Gretchen Wilson, Big & Rich & Van Zant ASYLUM/CURB		42
13	17	16	<b>LAST DAY OF MY LIFE</b> F. ROGERS (P. VASSAR, I. RYAN)	Phil Vassar ARISTA NASHVILLE		13	43	37	7	<b>NOT READY TO MAKE NICE</b> R. RUBIN (E. ROBISON, M. MAGUIRE, N. MAINES, D. WILSON)	Dixie Chicks COLUMBIA		36
14	15	16	<b>SIZE MATTERS (SOMEDAY)</b> B. CANNON (B. HILL, M. DEKLE)	Joe Nichols UNIVERSAL SOUTH		14	44	46	7	<b>SATISFIED</b> M. WRIGHT (A. MONROE, S. BARRIS)	Ashley Monroe COLUMBIA		44
15	11	5	<b>NOBODY BUT ME</b> B. BRADDOCK (P.B. WHITE, S. CAMP)	Blake Shelton WARNER BROS./WRN		15	45	53	59	<b>NEW STRINGS</b> F. LIDDELL, M. WRUCKE (M. LAMBERT)	Miranda Lambert EPIC		45
16	22	5	<b>SUMMERTIME</b> B. CANNON, K. CHESNEY (S. MCEWAN, C. WISEMAN)	Kenny Chesney BNA		16	46	47	51	<b>GOD ONLY CRIES</b> M. D. CLUTE, DIAMOND RIO (T. JOHNSON)	Diamond Rio ARISTA NASHVILLE		46
17	17	16	<b>EVERY TIME I HEAR YOUR NAME</b> J. STEELE (K. ANDERSON, T. HAMBROIDGE, J. STEELE)	Keith Anderson ARISTA NASHVILLE		17	47	<b>HOT SHOT DEBUT</b>	1	<b>WOULD YOU GO WITH ME</b> F. ROGERS (S. CAMP, J. SHERRILL)	Josh Turner MCA NASHVILLE		47
18	18	16	<b>THE WORLD</b> F. ROGERS (B. PAISLEY, K. LOVELACE, L. T. MILLER)	Brad Paisley ARISTA NASHVILLE		18	48	51	13	<b>THIS TIME AROUND</b> M. MCCLURE, CROSS CANADIAN RAGWEED (C. CANADA, R. ROGERS)	Cross Canadian Ragweed UNIVERSAL SOUTH		48
19	21	20	<b>AIR POWER DON'T FORGET TO REMEMBER ME</b> M. BRIGHT (M. HAYES, K. LOVELACE, A. GORLEY)	Carrie Underwood ARISTA/ARISTA NASHVILLE		19	49	60	3	<b>COALMINE</b> S. EVANS, M. BRIGHT (R. DEAN, R. HARBIN, R. MCDONALD)	Sara Evans RCA		49
20	20	20	<b>I GOT YOU</b> C. MORGAN, P. O'DONNELL (C. MDRGAN, P. O'DONNELL, T. OWENS)	Craig Morgan BROKEN BOW		20	50	48	13	<b>GOOD TO GO</b> O. S. MILLER, T. NOVICK (T. NICHOLS, R. CLAWSON)	John Corbett FUNBOY/COS		43
21	22	25	<b>LIFE AIN'T ALWAYS BEAUTIFUL</b> M. WRIGHT, G. ALLAN (C. GOODMAN, T.L. JAMES)	Gary Allan MCA NASHVILLE		21	51	49	5	<b>COUNTRY MUSIC LOVE SONG</b> C. HOWARD, E. PITTARELLI (B. F. E. PITTARELLI, R. ROYER)	Bomshel CURB		49
22	24	27	<b>BRING IT ON HOME</b> W. KIRKPATRICK, LITTLE BIG TOWN (W. KIRKPATRICK, G. BIECK, T.H. BIECK)	Little Big Town EQUITY		22	52	56	2	<b>WHAT'S UP WITH THAT</b> T. KEITH (T. KEITH, S. EMERICK)	Scotty Emerick SHOW DOG NASHVILLE		52
23	26	29	<b>IF YOU'RE GOING THROUGH HELL (BEFORE THE DEVIL EVEN KNOWS)</b> T. HEWITT (S. TATE, A. TATE, D. BERG)	Rodney Atkins CURB		23	53	<b>NEW</b>	1	<b>EVERYBODY KNOWS</b> R. RUBIN (E. ROBISON, M. MAGUIRE, N. MAINES, G. LOURIS)	Dixie Chicks COLUMBIA		53
24	23	24	<b>POLITICALLY INCORRECT</b> G. WILSON, J. RICH, M. WRIGHT (L. SATCHEL, O. STEAGALL, B. HENDERSON)	Gretchen Wilson Featuring Merle Haggard EPIC		24	54	<b>NEW</b>	1	<b>HANK</b> B. JAMES (B. JAMES, B. LUTHER)	Mark Willis EQUITY		54
25	25	25	<b>I CAN'T UNLOVE YOU</b> D. HUFF (W. KIRBY, W. ROBINSON)	Kenny Rogers CAPITOL		25	55	55	9	<b>BEFORE HE CHEATS</b> M. BRIGHT (C. TOMPKINS, J. KEAR)	Carrie Underwood ARISTA/ARISTA NASHVILLE		55
26	29	55	<b>GREATEST GAINER ME AND MY GANG</b> D. HUFF, R. RASCAL FLATTS (J. STEELE, T. MULLINS, J. STONE)	Rascal Flatts LYRIC STREET		26	56	50	6	<b>EASY DOES IT</b> R. LANDIS (K. PLUSH, A. DRUFF)	Hot Apple Pie MCA NASHVILLE		50
27	7	24	<b>HOW 'BOUT YOU</b> J. JOYCE (E. CHURCH, E. CHURCH, B. BEAVERS)	Eric Church CAPITOL		27	57	57	4	<b>A GOOD MAN</b> B. ALLEN, K. FOLLESE (K. FOLLESE, A. FOLLESE, V. SHAW)	Emerson Drive MIDAS		57
28	10	32	<b>DOWN IN MISSISSIPPI (UP TO NO GOOD)</b> G. FUNDIS (K. BUSH, K. HALL, J. NETTLES)	Sugarland MERCURY		28	58	54	5	<b>LOCAL GIRLS</b> K. STEGALL (B. DIPIERO, R. RUTHERFORD)	Ronnie Milsap RCA		54
29	18	31	<b>WHY, WHY, WHY</b> C. CHAMBERLAIN (B. CURRINGTON, T. MARTIN, M. NESLER)	Billy Currington MERCURY		29	59	59	2	<b>GONE EITHER WAY</b> P. MOORE, B. CANNON (R. SCOTT, P. MOORE, J. BOHLINGER)	Ray Scott WARNER BROS./WRN		59
30	5	30	<b>A LITTLE TOO LATE</b> T. KEITH, L. WHITE (T. KEITH, S. EMERICK, D. DILLON)	Toby Keith SHOW DOG NASHVILLE		30	60	<b>NEW</b>	1	<b>GET OUTTA MY WAY</b> C. BLACK, CAROLINA RAIN (R. E. ORRALL, C. WRIGHT)	Carolina Rain EQUITY		60

Singer lodges 37th top 10 single with 23.4 million audience impressions at 129 panel stations.

Singer's highest debut to date, topping a No. 56 start with album's title track last summer.

Second single, from May 23 album, "Taking the Long Way," starts with spins at six 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
<b>COUNTRY</b>		<b>KENNY CHESNEY</b> Summertime BNA (86.9)	16	<b>THE WRECKERS</b> Leave The Pieces WARNER BROS. (79.1)	41
<b>BON JOVI WITH JENNIFER NETTLES</b>		<b>BRAD PAISLEY</b> The World ARISTA NASHVILLE (87.5)	18	<b>MIRANDA LAMBERT</b> New Strings EPIC (89.1)	45
<b>Who Says You Can't Go Home</b> MERCURY (81.7)	1	<b>CARRIE UNDERWOOD</b> Don't Forget To Remember Me ARISTA NASHVILLE (93.7)	19	<b>DIAMOND RIO</b> God Only Cries ARISTA NASHVILLE (94.7)	46
<b>JASON ALDEAN</b> Why BROKEN BOW (76.9)	3	<b>CRAIG MORGAN</b> I Got You BROKEN BOW (83.3)	20	☆ <b>SARA EVANS</b> Coalmine RCA (84.0)	-
<b>FAITH HILL</b> The Lucky One WARNER BROS. (77.4)	5	<b>GARY ALLAN</b> Life Ain't Always Beautiful MCA NASHVILLE (87.6)	21	☆ <b>CHRIS CAGLE</b> Anywhere But Here CAPITOL (86.0)	-
<b>DIERKS BENTLEY</b> Settle For A Slowdown CAPITOL (87.8)	6	<b>GRETCHEN WILSON FEAT. MERLE HAGGARD</b>			
<b>LEANN RIMES</b> Something's Gotta Give ASYLUM/CURB (75.0)	7	Politically Incorrect EPIC (76.1)	24		
<b>TIM MCGRAW</b> When The Stars Go Blue CURB (78.5)	9	<b>KENNY ROGERS</b> I Can't Unlove You CAPITOL (90.3)	25		
<b>GEORGE STRAIT</b> The Seashores Of Old Mexico MCA NASHVILLE (85.0)	12	☆ <b>TOBY KEITH</b> A Little Too Late SHOW DOG (87.0)	30		
<b>PHIL VASSAR</b> Last Day Of My Life ARISTA NASHVILLE (96.4)	13	<b>GARTH BROOKS</b> That Girl Is A Cowboy LYRIC STREET (89.8)	36		
<b>JOE NICHOLS</b> Size Matters (Someday) UNIVERSAL SOUTH (92.2)	14	<b>BLAINE LARSEN</b> I Don't Know What She Said BNA (75.1)	39		

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ALL CHARTS: See Chart Legend for rules and explanations.

BETWEEN THE BULLETS wjessen@billboard.com

## BON JOVI ROCKS COUNTRY CHART HISTORY

A rock group crowns Hot Country Songs for the first time since Billboard launched a country singles chart in 1944, as Bon Jovi's duet with Sugarland's Jennifer Nettles steps 2-1 with 35 million audience impressions.

"Who Says You Can't Go Home" marks the first time in almost 30 years a noncountry artist has reached No. 1 with a first attempt at the country chart. It has not happened since crooner Tom Jones did so with "Say You'll Stay Until Tomorrow" in 1977.



This is also Nettles' first No. 1—a feat her duo's singles have yet to achieve. Two Sugarland singles peaked at No. 2, and a third rose to No. 7.

Pop-to-country crossover No. 1s are not new, but it has not happened for a rocker since Jerry Lee Lewis and Elvis Presley. When Kenny Chesney's 2004 duet with Uncle Kracker, "When the Sun Goes Down," topped the country list, Chesney was the lead artist.

—Wade Jessen

MAY 6 2006 **LATIN Billboard**



**HOT LATIN SONGS**

THIS WEEK	LAST WEEK	WEEKS AGO	WEEKS ON CHIT	TITLE	Artist	PEAK POSITION
				PRODUCER (SONGWRITER)	IMPRINT / PROMOTION LABEL	
1	1	1	8	<b>#1</b> LO QUE SON LAS COSAS S. GEORGE, B. BENDEZZO (L.A. MARQUEZ)	Anais UNIVISION	1
2	2	2	26	LLAME PA' VERTE LUNY TUNES, NELLY (WISIN, YANDEL)	Wisin & Yandel MACHETE	1
3	3	3	12	MACHUCANDO LUNY TUNES (R. AYALA, E. DAVILA)	Daddy Yankee EL CARTEL / INTERSCOPE	2
4	4	9	4	CAILE LUNY TUNES, TINY (TITO EL BAMBINO)	Tito El Bambino EMI LATIN	4
5	6	8	7	DOWN MAMBO KINGS (G. CRUZ, K. VASQUEZ, J. NIEVES)	Rakim & Ken-Y PINA / UNIVERSAL LATINO	5
6	5	4	24	ROMPE MONSERRATE, OJ. URBA, S. FISHER (R. AYALA, V. CABRERA)	Daddy Yankee EL CARTEL / INTERSCOPE	1
7	9	13	3	HIPS DON'T LIE W. JEAN, J. DUPLESSIS, S. MEBARAK R. (W. JEAN, J. DUPLESSIS, S. MEBARAK R., O. ALFANNO, L. PARKER)	Shakira Featuring Wyclef Jean EPIC / SONY BMG NORTE	7
8	8	7	16	UN BESO L. SANTOS, A. SANTOS (A. SANTOS)	Aventura PREMIUM LATIN	6
9	13	12	12	<b>GREATEST GAINER</b> ALIADO DEL TIEMPO M. BARBA (M. BARBA)	Mariano Barba THREE SOUND	9
10	7	5	14	LO QUE ME GUSTA A MI G. SANTAOLALLA, J. JUANES (JUANES)	Juanes SURCO / UNIVERSAL LATINO	2
11	10	15	7	TEMPERATURE R. FULLER (S. HENRIQUES, A. MARSHALL, R. FULLER)	Sean Paul VP / ATLANTIC	10
12	11	6	12	NOCHE DE SEXO NELLY (WISIN, YANDEL, A. SANTOS, NELLY)	Wisin & Yandel Featuring Aventura MACHETE	4
13	14	10	10	SEÑOR LOCUTOR LOS TIGRES DEL NORTE (M. E. TOSCANO)	Los Tigres Del Norte FONOVISA	10
14	12	11	10	ALGO DE MI J. GUILLÉN (D. VILLARREAL)	Conjunto Primavera FONOVISA	7
15	18	24	3	VOLVERTE A AMAR L. CERONI (A. GUZMAN, M. DOMM)	Alejandra Guzman SONY BMG NORTE	15
16	16	20	2	LIBERTAD R. MERCENARIO (M. I. PESANTE)	Ivy Queen LA CALLE / UNIVISION	13
17	15	17	2	TE ECHO DE MENOS F. PINERO JR., C. PONCE (C. PONCE, F. PINERO JR.)	Chayanne SONY BMG NORTE	15
18	21	16	8	CHULIN CULIN CHUNFLY (THE RATTLESNAKE SONG) NESTY (J. RAMOS, R. PEREZ, E. F. PADILLA, R. GOMES BOLANOS)	Voltio Featuring Calle 13 WHITE LION/EPIC / SONY BMG NORTE	8
19	24	28	9	QUE ME ALCANCE LA VIDA A. BAQUEIRO (L. GARCIA, N. SCHAIRIS)	Sin Bandera SONY BMG NORTE	19
20	28	22	13	SI YO FUERA TU AMOR O. URBINA JR., R. URBINA (NOT LISTED)	Alacranes Musical UNIVISION	14
21	19	27	9	DIAMOND GIRL D. PAVEL, J. CHAN (A. LAMMOGLIA, J. A. GRANDA)	KMW BALBOA	19
22	22	25	10	POR UNA MUJER S. KRYS (M. CHAN, E. TORRES)	Luis Fonsi UNIVERSAL LATINO	16
23	30	26	12	DE CONTRABANDO PRIVERA (J. SEBASTIAN)	Jenni Rivera FONOVISA	21
24	25	32	3	AUN HAY ALGO C. LARA, M. DI CARLO (C. LARA, K. SOKOLOFF)	RBD EMI LATIN	24
25	27	33	14	ATREVETE TE, TE! E. CABRA, D. FERNANDEZ (R. PEREZ)	Calle 13 WHITE LION / SONY BMG NORTE	25

Song comes from Omar's "King of Kings" album, which streets May 23.



Female rocker scores first No. 1 on Latin Pop Airplay. Her previous best on that chart was No. 7 with "Despertar" in 1995.

Fifth single from Marc Anthony's "Valio La Pena" album is his 17th chart-topper on Tropical Airplay.

THIS WEEK	LAST WEEK	WEEKS AGO	WEEKS ON CHIT	TITLE	Artist	PEAK POSITION
				PRODUCER (SONGWRITER)	IMPRINT / PROMOTION LABEL	
26	NEW	DEBUT	1	ANGELITOS NOT LISTED (W. Q. LANDRON)	Don Omar VI/MACHETE	26
27	23	19	17	COMO SI NO NOS HUBIERAMOS AMADO C. VALLI (L. PAUSINI, CHEPE, L. TRISTAN, DANIEL)	Laura Pausini WARNER LATINA	10
28	31	34	9	DEJATE LLEVAR D. LOPEZ, G. PAJON JR., WILLIAM, G. NORIEGA (D. LOPEZ, S. LAMILLA, J. GARCIA, G. PAJON JR.)	Ricky Martin COLUMBIA / SONY BMG NORTE	28
29	32	39	5	UNO Y UNO ES IGUAL A TRES S. KRYS (C. E. LOPEZ AVILA)	Jeremias UNIVERSAL LATINO	29
30	29	23	10	PARA QUE REGRESES E. PEREZ (G. RAMIREZ FLORES)	El Chapo De Sinaloa DISA	23
31	33	31	7	VIVA EL AMOR J. G. DEGOLLADO, S. DEGOLLADO (M. A. SOLIS)	Control UNIVISION	31
32	42	41	3	QUE LASTIMA A. RAMIREZ CORRAL (S. LOPEZ GONZALEZ)	Alfredo Ramirez Corral UNIDOS / DISA	32
33	26	21	12	QUE VIDA LA MIA A. VAZQUEZ, K. CIBRIAN (K. CIBRIAN, M. RUIZ)	Reik SONY BMG NORTE	18
34	46	50	9	SIN TU AMOR C. LOPEZ (C. SOROKIN)	Christian Castro UNIVERSAL LATINO	21
35	36	30	17	NO TE APARTES DE MI G. GRACA MELLO (R. CARLOS, E. CARLOS, L. GOMEZ ESCOLAR)	Yahir WARNER LATINA	28
36	39	37	7	OJOS DE CIELO M. SANTIESTEBAN (EL SUEÑO DE MORFEO)	El Sueno De Morfeo WARNER LATINA	36
37	37	42	3	COMO DUELE (BARRERA DE AMOR) A. POSSE, M. L. ARRIAGA, J. E. MURGIA (M. L. ARRIAGA, J. E. MURGIA)	Noelia EMI LATIN	37
38	41	2	2	SIN TU AMOR A. GABRIEL (A. GABRIEL)	Ana Gabriel EMI LATIN	38
39	35	38	19	QUE VOY A HACER CON MI AMOR A. BAQUEIRO (L. C. MONROY, R. ORNELAS)	Alejandro Fernandez SONY BMG NORTE	31
40	40	40	6	ABRAZAME M. DOMM (M. DOMM)	Camila SONY BMG NORTE	32
41	43	36	6	PERDICON A. AVILA (N. JIMENEZ)	La 5A Estacion SONY BMG NORTE	24
42	RE-ENTRY	3	3	MUCHACHITA DE OJOS TRISTES O. GOMEZ (J. M. GALLARDO VERA, J. MAS PORTET)	Sergio Vega SONY BMG NORTE	42
43	34	29	19	CONTRA VIENTO Y MAREA R. MUNOZ, R. MARTINEZ (J. E. MURGIA, M. L. ARRIAGA)	Intocable EMI LATIN	43
44	44	49	3	PINGUINOS EN LA CAMA T. TORRES (R. ARJONA)	Ricardo Arjona SONY BMG NORTE	44
45	38	35	6	ME PREGUNTO C. LOPEZ (D. GUERRERO)	Belanova UNIVERSAL LATINO	34
46	NEW	1	1	MUNECA DE TRAPO N. WALKER, L. A. OREJA DE VAN GOGH (A. MONTERO, X. SAN MARTIN, P. BENEGAS)	La Oreja De Van Gogh SONY BMG NORTE	46
47	47	45	7	PENSANDO EN TI G. GARCIA (A. GARCIA, C. GONZALEZ)	Beto Y Sus Canarios DISA	44
48	NEW	1	1	TU AMOR ME HACE BIEN S. GEORGE, ESTEFANO (ESTEFANO)	Marc Anthony SONY BMG NORTE	48
49	48	2	2	ADIOS A MI AMANTE J. L. TERRAZAS (J. VELAZQUEZ AGUILAR)	Grupo Montez De Durango DISA	48
50	RE-ENTRY	2	2	SI TE PERDIERA L. MIGUEL (M. ALEJANDRO)	Luis Miguel WARNER LATINA	47

**TOP LATIN ALBUMS**

THIS WEEK	LAST WEEK	WEEKS AGO	WEEKS ON CHIT	ARTIST	Title	CERT.	PEAK POSITION
				IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)			
1	1	1	5	<b>#1</b> VARIOUS ARTISTS	NOW Latino		1
2	2	5	19	DADDY YANKEE	Barrio Fino: En Directo EL CARTEL 005792/INTERSCOPE (13.98 CD/DVD)		1
3	5	6	12	ROCIO DURCAL	Amor Eterno SONY BMG NORTE 77124 (15.98)		2
4	4	4	4	JUAN GABRIEL	La Historia Del Divo SONY BMG NORTE 81079 (15.98)		4
5	3	2	2	LOS TIGRES DEL NORTE	Historias Que Contar FONOVISA 352290/UG (14.98)		2
6	6	7	2	RBD	RBD: Live In Hollywood EMI LATIN 58122 (13.98)		6
7	7	3	3	TITO EL BAMBINO	Top Of The Line EMI LATIN 49552 (13.98)		3
8	14	14	23	REGGAETON NINOS	Reggaeton Ninos Vol. 1 AFUEGO/URBAN BOX OFFICE 46957/EMI LATIN (13.98)		5
9	3	9	1	ANDREA BOCELLI	Amor SUGAR/VENEMUSIC 006144/UNIVERSAL LATINO (18.98)		2
10	10	12	23	RBD	Nuestro Amor EMI LATIN 35902 (14.98)		1
11	NEW	DEBUT	1	ANAI	Asi Soy Yo UNIVISION 310884/UG (11.98)		11
12	13	16	24	DON OMAR	Da Hitman Presents Reggaeton Latino VI/MACHETE 005850/UMRG (13.98)		1
13	7	8	2	GRUPO BRYNDIS	Recordandote DISA 720786 (12.98)		8
14	12	13	24	WISIN & YANDEL	Pa' Mundo MACHETE 561402 (15.98)		1
15	15	10	18	RAKIM & KEN-Y	Masterpiece: Nuestra Obra Maestra PINA 270183/UNIVERSAL LATINO (15.98)		2
16	11	2	2	VARIOUS ARTISTS	Unidos UNIDOS 720795/DISA (12.98)		11
17	19	17	4	MONCHY & ALEXANDRA	Exitos Y Mas J&N 50078/SONY BMG NORTE (16.98)		10
18	17	15	2	RAMON AYALA Y SUS BRAVOS DEL NORTE	Antologia De Un Rey Vol. 2 FREDDIE 1940 (16.98)		15
19	16	18	4	RBD	Rebelde EMI LATIN 75852 (14.98)		2
20	NEW	DEBUT	1	ALICIA VILLARREAL	Orgullo De Mujer UNIVERSAL LATINO 006605 (14.98)		20
21	20	19	3	ANA GABRIEL	Historia De Una Reina SONY BMG NORTE 95902 (15.98)		5
22	18	21	4	SHAKIRA	Fijacion Oral Vol. 1 EPIC 93700/SONY MUSIC (18.98)		1
23	26	27	3	VARIOUS ARTISTS	Boy Wonder & Chenocho Records Present: El Draft 2006 CHENCHO/CHENCHO FEMER 1058/URBAN BOX OFFICE (9.98)		4
24	25	24	4	JUANES	Mi Sangre SURCO 003475/UNIVERSAL LATINO (17.98)		1
25	22	20	3	A.B. QUINTANILLA III PRESENTS KUMBIA KINGS	Kumbia Kings Live EMI LATIN 12189 (16.98)		20

THIS WEEK	LAST WEEK	WEEKS AGO	WEEKS ON CHIT	ARTIST	Title	CERT.	PEAK POSITION
				IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)			
26	NEW	DEBUT	1	VALENTIN ELIZALDE	Vencedor UNIVERSAL LATINO 006611 (9.98)		26
27	29	29	19	YURIDIA	La Voz De Un Angel SONY BMG NORTE 76550 (12.98 CD/DVD)		16
28	27	22	3	ALEJANDRA GUZMAN	Indeleble SONY BMG NORTE 78534 (15.98)		22
29	33	26	8	CONJUNTO PRIMAVERA	Algo De Mi FONOVISA 352250/UG (13.98)		2
30	21	31	13	DADDY YANKEE	Barrio Fino EL CARTEL VI 450639/MACHETE (15.98)		1
31	30	30	9	RAMON AYALA Y SUS BRAVOS DEL NORTE	Antologia De Un Rey FREDDIE 1890 (16.98)		11
32	31	2	2	BRONCO: EL GIGANTE DE AMERICA	30 Historias De Un Gigante FONOVISA 352532/UG (14.98)		31
33	41	37	7	<b>GREATEST GAINER</b> GUARDIANES DEL AMOR	Corazon Romantico: Los Exitos SONY BMG NORTE 78625 (13.98)		33
34	34	35	19	CALLE 13	Calle 13 WHITE LION 96875/SONY BMG NORTE (15.98)		6
35	23	23	21	VOZ A VOZ	En Presencia Del Futuro URBAN BOX OFFICE 1019 (13.98)		21
36	24	11	3	EDNITA NAZARIO	Apasionada Live SONY BMG NORTE 80636 (18.98)		11
37	35	32	23	RICARDO ARJONA	Adentro SONY BMG NORTE 67549 (18.98)		3
38	39	39	35	Laura Pausini	Escucha Atento WARNER LATINA 61896 (17.98)		20
39	32	28	2	LUNY TUNES	Reggaeton Hits MAS FLOW 230010/MACHETE (17.98 CD/DVD)		15
40	37	47	31	LOS TIGRES DEL NORTE	20 Nortenas Famosas FONOVISA 351480/UG (13.98)		4
41	40	38	44	ANDY ANDY	Ironia WEPA 1060/URBAN BOX OFFICE (9.98 CD/DVD)		4
42	38	40	51	VARIOUS ARTISTS	Los 20 Sencillos Del Ano Y Sus Videos DISA 726977 (14.98 CD/DVD)		5
43	NEW	DEBUT	1	VARIOUS ARTISTS	K-Paz E Invitados DISA 720787 (11.98)		43
44	28	25	18	JOSE JOSE	La Historia Del Principe SONY BMG NORTE 77517 (15.98)		12
45	36	3	3	ROCIO DURCAL	Su Historia Y Exitos Musicales Vol. 3 SONY BMG NORTE 60221 (16.98)		36
46	51	54	62	LOS CAMINANTES	Tesoros De Coleccion: Lo Romantico De Los Caminantes SONY BMG NORTE 95637 (9.98)		22
47	47	42	9	LOS ORIGINALES DE SAN JUAN	El Tequero EMI LATIN 50400 (14.98)		30
48	48	44	71	A.B. QUINTANILLA III PRESENTS KUMBIA KINGS	Fuogo EMI LATIN 90595 (15.98)		2
49	49	45	46	MONCHY & ALEXANDRA	Hasta El Fin J&N 95422/SONY BMG NORTE (15.98)		7
50	46	49	52	AVENTURA	God's Project PREMIUM LATIN 94082/SONY BMG NORTE (13.98)		5

THIS WEEK	LAST WEEK	WEEKS AGO	WEEKS ON CHIT	ARTIST	Title	CERT.	PEAK POSITION
				IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)			
51	45	50	19	VARIOUS ARTISTS	Top Latino SONY BMG NORTE 96902 (17.98)		24
52	44	2	2	PATRULLA 81	Los Super Exitos Payaso Loco DISA 720789 (12.98)		44
53	NEW	DEBUT	1	LILA DOWNS	La Cantina NARADA 34248 (17.98)		53
54	50	43	55	INTOCABLE	X EMI LATIN 98613 (16.98)		2
55	52	34	6	GILBERTO SANTA ROSA	Directo Al Corazon SONY BMG NORTE 96814 (16.98)		10
56	42	36	3	JAE-P	Pa Mi Raza UNIVISION 310386/UG (14.98)		36
57	43	33	13	ANA GABRIEL	Dos Amores Un Amante EMI LATIN 46956 (15.98)		22
58	60	55	31	JENNI RIVERA	Parrandera, Rebelde Y Atrevida FONOVISA 352185/UG (13.98)		10
59	56	58	58	LUNY TUNES & BABY RANKS	Mas Flow 2 MAS FLOW 230007/MACHETE (14.98)		2
60	53	61	98	VICENTE FERNANDEZ	Tesoros De Coleccion SONY BMG NORTE 95241 (9.98)		8
61	55	53	29	K-PAZ DE LA SIERRA	Mas Capaces Que Nunca DISA 720626 (11.98)		1
62	54	41	8	SELENA/ANA BARBARA	Dos Historias UNIVISION 310872/UG (12.98)		21
63	57	64	47	GRUPO MONTEZ DE DURANGO	Y Sigue La Mata Dando DISA 720464 (12.98)		1
64	73	24	24	DIANA REYES	La Reina Del Pasito Duranguense MUSIMEX 005158/UNIVERSAL LATINO (11.98)		24
65	59	59	17	VOLTIO	Voltio WHITE LION/EPIC 96526/SONY MUSIC (11.98)		17
66	64	66	43	REIK	Reik SONY BMG NORTE 95680 (14.98)		34
67	61	46	9	EL CHICHICUILOTE	La Pluma Negra LIDERES 950808 (13.98)		33
68	58	51					



Nielsen Broadcast Data Systems



Nielsen SoundScan

# LATIN

# Billboard DANCE

MAY 6 2006

## LATIN AIRPLAY

### POP

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	<b>VOLVERTE A AMAR</b>	ALEJANDRA GUZMAN (SONY BMG NORTE)
2	1	<b>LO QUE ME GUSTA A MI</b>	JUANES (SURCO/UNIVERSAL LATINO)
3	1	<b>LO QUE SON LAS COSAS</b>	ANAS (UNIVISION)
4	4	<b>TE ECHO DE MENOS</b>	CHAYANNE (SONY BMG NORTE)
5	5	<b>QUE ME ALCANCE LA VIDA</b>	SIN BANDERA (SONY BMG NORTE)
6	6	<b>COMO SI NO NOS HUBIERAMOS AMADO</b>	LAURA PAUSINI (WARNER LATINA)
7	7	<b>DEJATE LLEVAR</b>	RICKY MARTIN (COLUMBIA/SONY BMG NORTE)
8	8	<b>POR UNA MUJER</b>	LUIS FONSI (UNIVERSAL LATINO)
9	10	<b>AUN HAY ALGO</b>	RBD (EMI LATIN)
10	11	<b>UNO Y UNO ES IGUAL A TRES</b>	JEREMIAS (UNIVERSAL LATINO)
11	11	<b>NO</b>	SHAKIRA (EPIC/SONY BMG NORTE)
12	12	<b>QUE VIDA LA MIA</b>	REIK (SONY BMG NORTE)
13	13	<b>OJOS DE CIELO</b>	EL SUENO DE MORFEO (WARNER LATINA)
14	14	<b>SIN TU AMOR</b>	ANA GABRIEL (EMI LATIN)
15	15	<b>QUE VOY A HACER CON MI AMOR</b>	ALEJANDRO FERNANDEZ (SONY BMG NORTE)

## RHYTHM

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	<b>LLAME PA' VERTE</b>	WISIN & YANDEL (MACHETE)
2	2	<b>ROMPE</b>	DADDY YANKEE (EL CARTEL/INTERSCOPE)
3	3	<b>MACHUCANDO</b>	DADDY YANKEE (EL CARTEL/INTERSCOPE)
4	4	<b>DOWN</b>	RAKIM & KEN-Y (PINA/UNIVERSAL LATINO)
5	5	<b>HIPS DON'T LIE</b>	SHAKIRA FEATURING WYCLEF JEAN (EPIC/SONY BMG NORTE)
6	6	<b>TEMPERATURE</b>	SEAN PAUL (VP/ATLANTIC)
7	7	<b>CAILE</b>	TITO EL BAMBINO (EMI LATIN)
8	8	<b>UN BESO</b>	AVENTURA (PREMIUM LATIN)
9	9	<b>NOCHE DE SEXO</b>	WISIN & YANDEL FEATURING AVENTURA (MACHETE)
10	10	<b>LIBERTAD</b>	JYVY QUEEN (LA CALLE/UNIVISION)
11	11	<b>CHULIN CULIN CHUNFLY (THE RATTLESNAKE SONG)</b>	VOLTIO FEATURING CALLE 13 (WHITE LION/EPIC/SONY BMG NORTE)
12	12	<b>DIAMOND GIRL</b>	KMW (BALBOA)
13	13	<b>VEN BAILALO</b>	ANGEL & KHRIZ (LUAR/MVP/MACHETE)
14	14	<b>ATREVE TE, TE!</b>	CALLE 13 (WHITE LION/SONY BMG NORTE)
15	15	<b>ANGELITOS</b>	DON OMAR (V/MACHETE)

## REGIONAL MEXICAN

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	2	<b>SEÑOR LOCUTOR</b>	LOS TIGRES DEL NORTE (FONOVISA)
2	3	<b>ALIADO DEL TIEMPO</b>	MARIANO BARBA (THREE SOUND)
3	1	<b>ALGO DE MI</b>	CONJUNTO PRIMAVERA (FONOVISA)
4	5	<b>SI YO FUERA TU AMOR</b>	ALACRANES MUSICAL (UNIVISION)
5	3	<b>DE CONTRABANDO</b>	JENNI RIVERA (FONOVISA)
6	7	<b>PERO TE VAS A ARREPENTIR</b>	K-PAZ DE LA SIERRA WITH JOSE MANUEL ZAMAONA (DISA)
7	4	<b>PARA QUE REGRESES</b>	EL CHAPO DE SINALOA (DISA)
8	11	<b>QUE LASTIMA</b>	ALFREDO RAMIREZ CORRAL (UNIDOS/DISA)
9	6	<b>VIVA EL AMOR</b>	CONTROL (UNIVISION)
10	9	<b>NO PUEDO OLVIDARTE</b>	BETO Y SUS CANARIOS (DISA)
11	10	<b>LO QUE SON LAS COSAS</b>	ANAS (UNIVISION)
12	15	<b>MUCHACHITA DE OJOS TRISTES</b>	SERGIO VEGA (SONY BMG NORTE)
13	12	<b>PENSANDO EN TI</b>	BETO Y SUS CANARIOS (DISA)
14	14	<b>ADIOS A MI AMANTE</b>	GRUPO MONTEZ DE DURANGO (DISA)
15	16	<b>TU SOMBRA</b>	PESADO (WARNER LATINA)

## LATIN ALBUMS

### POP

THIS WEEK	LAST WEEK	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)
1	1	<b>VARIOUS ARTISTS</b>	NOI LATINO (THE BM GROUP/UNIVERSAL/COLUMBIA/SONY BMG NORTE/SONY BMG STRATEGIC MARKETING GROUP)
2	3	<b>ROCIO DURCAL</b>	AMOR ETERNO (ANDR ETERNO (SONY BMG NORTE)
3	2	<b>JUAN GABRIEL</b>	LA HISTORIA DEL DIVO (SONY BMG NORTE)
4	4	<b>RBD</b>	RBD: LIVE IN HOLLYWOOD (EMI LATIN)
5	5	<b>ANDREA BOCELLI</b>	AMOR (SUGAR/VENEMUSIC/UNIVERSAL LATINO)
6	6	<b>RBD</b>	NUESTRO AMOR (EMI LATIN)
7	-	<b>ANAS</b>	ASI SOY YO (UNIVISION/UG)
8	7	<b>RBD</b>	REBELDE (EMI LATIN)
9	9	<b>ANA GABRIEL</b>	HISTORIA DE UNA REINA (SONY BMG NORTE)
10	8	<b>SHAKIRA</b>	FIJACION ORAL VOL. 1 (EPIC/SONY MUSIC)
11	13	<b>JUANES</b>	MI SANGRE (SURCO/UNIVERSAL LATINO)
12	10	<b>A.B. QUINTANILLA III PRESENTS KUMBIA KINGS</b>	KUMBIA KINGS LIVE (EMI LATIN)
13	16	<b>YURIDIA</b>	LA VOZ DE UN ANGEL (SONY BMG NORTE)
14	14	<b>ALEJANDRA GUZMAN</b>	INDELEBLE (SONY BMG NORTE)
15	11	<b>VOZ A VOZ</b>	EN PRESENCIA DEL FUTURO (URBAN BOX OFFICE)

## RHYTHM

THIS WEEK	LAST WEEK	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)
1	1	<b>DADDY YANKEE</b>	BARRIO FINO: EN DIRECTO (EL CARTEL/INTERSCOPE)
2	2	<b>TITO EL BAMBINO</b>	TOP OF THE LINE (EMI LATIN)
3	5	<b>REGGAETON NINOS</b>	REGGAETON NINOS VOL. 1 (ARJEGU/URBAN BOX OFFICE/EMI LATIN)
4	4	<b>DON OMAR</b>	DA HITMAN PRESENTS REGGAETON LATINO (VI/MACHETE/UMRG)
5	3	<b>WISIN &amp; YANDEL</b>	PA' MUNDO (MACHETE)
6	6	<b>RAKIM &amp; KEN-Y</b>	MASTERPIECE: NUESTRA OBRA MAESTRA (PINA/UNIVERSAL LATINO)
7	8	<b>VARIOUS ARTISTS</b>	NOT WONDER & CHORRITO RECORDS PRESENTS EL DRAPE 2005 (CHORRITO/CHORRITO RECORDS/SONY BMG NORTE)
8	7	<b>DADDY YANKEE</b>	BARRIO FINO (EL CARTEL/VI/MACHETE)
9	10	<b>CALLE 13</b>	CALLE 13 (WHITE LION/SONY BMG NORTE)
10	9	<b>LUNY TUNES</b>	REGGAETON HITS (MAS FLOW/MACHETE)
11	11	<b>JAE-P</b>	PA MI RAZA (UNIVISION/UG)
12	12	<b>LUNY TUNES &amp; BABY RANKS</b>	MAS FLOW 2 (MAS FLOW/MACHETE)
13	13	<b>VOLTIO</b>	VOLTIO (WHITE LION/EPIC/SONY MUSIC)
14	-	<b>ANGEL &amp; KHRIZ</b>	LOS MVP'S (LUAR/MVP/MACHETE)
15	-	<b>TONY HAZE &amp; SHAKA BLACK</b>	NO HAY MAS NA QUE HABLAR (WARNER LATINA)

## REGIONAL MEXICAN

THIS WEEK	LAST WEEK	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)
1	-	<b>LOS TIGRES DEL NORTE</b>	HISTORIAS QUE CONTAR (FONOVISA/UG)
2	3	<b>GRUPO BRYNDIS</b>	RECORDANDO (DISA)
3	3	<b>VARIOUS ARTISTS</b>	UNIDOS (UNIDOS/DISA)
4	1	<b>RAMON AYALA Y SUS BRAVOS DEL NORTE</b>	ANTOLOGIA DE UN REY VOL. 2 (FREDDIE)
5	-	<b>ALICIA VILLARREAL</b>	ORGULLO DE MUJER (UNIVERSAL LATINO)
6	-	<b>VALENTIN ELIZALDE</b>	VENCEDOR (UNIVERSAL LATINO)
7	7	<b>CONJUNTO PRIMAVERA</b>	ALGO DE MI (FONOVISA/UG)
8	5	<b>RAMON AYALA Y SUS BRAVOS DEL NORTE</b>	ANTOLOGIA DE UN REY (FREDDIE)
9	6	<b>BRONCO: EL GIGANTE DE AMERICA</b>	30 HISTORIAS DE UN GIGANTE (FONOVISA/UG)
10	10	<b>GUARDIANES DEL AMOR</b>	CORAZON ROMANTICO: LOS EXITOS (SONY BMG NORTE)
11	8	<b>LOS TIGRES DEL NORTE</b>	20 NORTEMAS FAMOSAS (FONOVISA/UG)
12	9	<b>VARIOUS ARTISTS</b>	LOS 20 SENCILLOS DEL AÑO Y SUS VIDEOS (DISA)
13	-	<b>VARIOUS ARTISTS</b>	K-PAZ E INVITADOS (DISA)
14	14	<b>LOS CAMINANTES</b>	TESOROS DE COLECCION: LO ROMANTICO DE LOS CAMINANTES (SONY BMG NORTE)
15	12	<b>LOS ORIGINALES DE SAN JUAN</b>	EL TEQUILERO (EMI LATIN)

## HOT DANCE CLUB PLAY

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	2	<b>#1 IT MAKES A DIFFERENCE</b>	KIM ENGLISH NERVOUS 20571
2	3	<b>I WANT MORE (CLING ON TO ME)</b>	AMUKA KULT 174
3	4	<b>SOS (J. NEVINS/CHRIS COX MIXES)</b>	RIHANNA SRP/DEF JAM PROMO/IDJMG
4	9	<b>THE WINGS (THEME FROM BROKEBACK MOUNTAIN)</b>	GUSTAVO SANTAOLALLA FOCUS/VERVE FORECAST 006615/VERVE
5	7	<b>LOVE WILL FIND A WAY</b>	VERNESSA MITCHELL JVM 029
6	10	<b>KISS YOU</b>	110 MADE 5664
7	5	<b>OOH LA LA</b>	GOLDFRAPP MUTE 35613
8	1	<b>GIVE ME YOUR LOVE</b>	CARL COX FEATURING HANNAH ROBINSON KOCH 9893
9	11	<b>WALK AWAY (R. ROSARIO/CHRIS COX/CRAIG J MIXES)</b>	KELLY CLARKSON RCA PROMO/RMG
10	17	<b>SAY SOMETHIN' (D. MORALES MIXES)</b>	MARIAH CAREY FEAT. SNOOP DDG ISLAND PROMO/IDJMG
11	13	<b>RAPTURE RIDERS</b>	BLONDIE VS. THE DOORS CAPITOL PROMO
12	14	<b>SO SPECIAL (STROBE/EUPHORIA/MW PROJECT MIXES)</b>	JUDGE JULES KOCH PROMO
13	6	<b>STARS ABOVE US</b>	SAINT ETIENNE SAVOY JAZZ PROMO
14	8	<b>FEVER (L.E.X. MIXES)</b>	BETTE MIDLER COLUMBIA 81803
15	18	<b>KISS THE SKY</b>	DANIELLE BOLLINGER ESNTION SILVER PROMO/ESNTION
16	12	<b>OH YEAH, OH SIX</b>	YELLO OATASOUND IMPORT
17	19	<b>CONTROL MYSELF (J. NEVINS/J. BERMUDEZ MIXES)</b>	LL COOL J FEAT. JENNIFER LOPEZ DEF JAM PROMO/IDJMG
18	25	<b>SUFFER WELL</b>	DEPECHE MODE SIRE/MUTE PROMO/REPRISE
19	16	<b>WHY SHOULD I BELIEVE YOU</b>	JENNA DREY AUDIO ONE PROMO
20	34	<b>FASTER KILL PUSSYCAT</b>	DAKENFOLD FEAT. BRITTANY MURPHY MAVERICK 42906/REPRISE
21	21	<b>TAKE A GOOD LOOK</b>	ALYSON PM MEDIA 2309
22	33	<b>POWER PICK</b>	NATASHA BEDINGFIELD EPIC PROMO
23	23	<b>DISCO LIBIDO (D. AUDE/J. HARRIS MIXES)</b>	JESSICA VALE EXPLICIT PROMO
24	30	<b>HANDS UP TO HEAVEN</b>	HEAVEN 17 NINTHWAVE 10040
25	29	<b>YOU KNOW HOW TO LOVE ME</b>	LORI JENAIRE DAUMAN PROMO

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
26	26	<b>DREAMS</b>	DEEP DISH FEAT. STEVIE NICKS DEEP DISH PROMO/THRIVE
27	15	<b>GLORY OF LIFE</b>	MINK RHYTHM ZONE 1124/KING STREET
28	32	<b>CHA CHA (L.E.X./D. AUDE MIXES)</b>	HELLO SONY BMG NORTE PROMO
29	20	<b>CHELLO</b>	ALEX SANTER TWISTED 50048
30	31	<b>NEVER ENDING</b>	RONNIE VENTURA FEAT. LATRICE VERRETT NUUF PROMO
31	27	<b>TO LIFE, TO LOVE</b>	ANDY HUNTER SPARROW PROMO
32	22	<b>SORRY</b>	MADONNA WARNER BROS. 42892
33	37	<b>STUPID GIRLS</b>	PINK LAFAGE PROMO/ZOMBA
34	28	<b>BRING IT ON</b>	DEBBY HOLIDAY NEBULA 9 1355
35	24	<b>TALK (JUNKIE XL/FRANCOIS K/J. LU CONT MIXES)</b>	COLDPLAY CAPITOL PROMO
36	38	<b>SAY I</b>	CHRISTINA MILIAN FEAT. YOUNG JEEZY ISLAND PROMO/IDJMG
37	39	<b>FALLING APART</b>	THE LOVEMAKERS CHERRYTREE PROMO/INTERSCOPE
38	36	<b>TAKE ME OR LEAVE ME (T. YOUNG/J. CHRISTIE/G.D. VINE MIXES)</b>	IDINA MENZEL & TRACIE THOMS WARNER BROS. 42922
39	42	<b>DIBIZA (BRING THE DRUMS BACK)</b>	DANNY TENAGLIA STEREO IMPORT
40	44	<b>INSTIGATOR</b>	KACI BROWN THE OAS LABEL PROMO/INTERSCOPE
41	35	<b>BE WITHOUT YOU</b>	MARY J. BLIGE GEFEN PROMO
42	43	<b>INCREDIBLE</b>	SHAPE: UK NOCTURNAL GROOVE IMPORT/POSITIVA
43	NO SHOT	<b>TRACKING TREASURE DOWN</b>	GABRIEL & DRESDEN ORGANIZED NATURE 005
44	FEV	<b>FADE AWAY</b>	SARAH ATERETH BEGUILLE PROMO/LIGHTYEAR
45	FEV	<b>FASHIONISTA</b>	JIMMY JAMES MADE 9884
46	4C	<b>LET ME BE (B. HALLQUIST/XAQ MIXES)</b>	OZZIE BONGIOVI PROMO/ZONE
47	41	<b>NICE DAY</b>	PERSEPHONE'S BEES COLUMBIA PROMO
48	4E	<b>JUKEBOX</b>	BENT FABRIC HIDDEN BEACH IMPORT
49	47	<b>LET EVERYTHING THAT HAS BREATH</b>	CECE WINANS PURESPPRINGS GOSPEL/INO PROMO/EPIC
50	4E	<b>DANCE, DANCE</b>	FALL OUT BOY FUELED BY RAMEN/ISLAND PROMO/IDJMG

## HOT DANCE SINGLES SALES

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / DISTRIBUTING LABEL)
1	1	<b>#1 EVERY DAY IS EXACTLY THE SAME</b>	NINE INCH NAILS NOTHING 006589/INTERSCOPE
2	2	<b>CHECK ON IT</b>	BEYONCE FEAT. SLIM THUG COLUMBIA 80277/SONY MUSIC
3	3	<b>SORRY</b>	MADONNA WARNER BROS. 42892
4	6	<b>STRAIGHT TO VIDEO</b>	MINDLESS SELF INDULGENCE METROPOLIS 409
5	2	<b>THE WINGS (THEME FROM BROKEBACK MOUNTAIN)</b>	GUSTAVO SANTAOLALLA FOCUS/VERVE FORECAST 006615/VERVE
6	7	<b>SHAKE (X-PRESS 2 MIXES)</b>	YING YANG TWINS FEATURING PITBULL COLLIPARK 2536/TVT
7	5	<b>HUNG UP</b>	MADONNA WARNER BROS. 42845
8	8	<b>WE WILL BECOME SILHOUETTES</b>	THE POSTAL SERVICE SUB POP 70856
9	9	<b>EVERYTIME WE TOUCH</b>	CASCADA ROBBINS 72130
10	11	<b>TAKE ME OR LEAVE ME (T. YOUNG/J. CHRISTIE/G.D. VINE MIXES)</b>	IDINA MENZEL & TRACIE THOMS WARNER BROS. 42922
11	NEW	<b>KISS YOU</b>	110 MADE 5664
12	10	<b>SEASONS OF LOVE</b>	CAST OF RENT WARNER BROS. 42866
13	12	<b>NUMBER 1</b>	GOLDFRAPP MUTE 9304
14	NEW	<b>FASTER KILL PUSSYCAT</b>	DAKENFOLD FEAT. BRITTANY MURPHY MAVERICK/REPRISE 42906/WARNER BROS.
15	NO ENTRY	<b>HELICOPTER</b>	BLOC PARTY DJM MAK 095/VICE
16	13	<b>CRAZY</b>	GNARLS BARKLEY DOWNTOWN 70002
17	NO ENTRY	<b>ONLY (RICHARD X/EL-P MIXES)</b>	NINE INCH NAILS NOTHING 005465/INTERSCOPE
18	17	<b>PRECIOUS</b>	DEPECHE MODE SIRE/MUTE/REPRISE 42831/WARNER BROS.
19	19	<b>TEARY EYED</b>	MISSY ELLIOTT THE GOLD MIND/ATLANTIC 94161/AG
20	22	<b>THE HAND THAT FEEDS</b>	NINE INCH NAILS NOTHING 005127 & 005128/INTERSCOPE
21	20	<b>ENJOY THE SILENCE...04</b>	DEPECHE MODE MUTE/REPRISE 42757/WARNER BROS.
22	16	<b>FIRE</b>	FERRY CORSTEN ULTRA 1376
23	14	<b>WHAT ELSE IS THERE?</b>	ROYKSOPP WALL OF SOUND 47546/ASTRALWERKS
24	RE-ENTRY	<b>STRICT MACHINE (REMIXES)</b>	GOLDFRAPP MUTE 9215
25	RE-ENTRY	<b>THE OTHER SIDE</b>	PAUL VAN DYK FEAT. WAYNE JACKSON VANDIT 9292/MUTE

## HOT DANCE AIRPLAY

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	<b>#1 SOS</b>	RIHANNA SRP/DEF JAM/IDJMG
2	2	<b>WALK AWAY</b>	KELLY CLARKSON RCA/RMG
3	3	<b>OOH LA LA</b>	GOLDFRAPP MUTE
4	4	<b>WAITING</b>	TAXI 0011 WWW.TAXIDOLL.COM
5	5	<b>RAINDROPS</b>	STUNT ULTRA
6	6	<b>BE WITHOUT YOU</b>	MARY J. BLIGE GEFEN
7	7	<b>SORRY</b>	MADONNA WARNER BROS.
8	8	<b>CHECK ON IT</b>	BEYONCE FEATURING SLIM THUG COLUMBIA
9	9	<b>FIRE</b>	FERRY CORSTEN ULTRA
10	10	<b>UNWRITTEN</b>	NATASHA BEDINGFIELD EPIC
11	11	<b>KISS YOU</b>	110 MADE
12	12	<b>WATERMAN</b>	OLAV BASOSKI FEATURING MICHIE ONE ROBBINS
13	13	<b>KISS THE SKY</b>	DANIELLE BOLLINGER ESNTION SILVER/ESNTION
14	14	<b>FASTER KILL PUSSYCAT</b>	DAKENFOLD FEAT. BRITTANY MURPHY MAVERICK/REPRISE
15			

# HITS OF THE WORLD



MAY 6 2006

THIS WEEK		LAST WEEK		ALBUMS		(SOUNDSCAN JAPAN)		APRIL 25, 2006
1	1			HY	CONFIDENCE AVEX TRAX			
2	NEW			GOSPE RATS	GOSPE RATS (LTD EDITION) EPIC			
3		3		SPITZ	CYCLE HIT 1991-1997 UNIVERSAL			
4	NEW			RIHANNA	A GIRL LIKE ME (FIRST LTD EDITION) UNIVERSAL			
5		10		DANIEL POWTER	DANIEL POWTER (LTD EDITION) WARNER			
6	NEW			CHRISTINA MILIAN	SO AMAZIN' (FIRST LTD EDITION) UNIVERSAL			
7	NEW			VARIOUS ARTISTS	WHAT'S UP? HIPHOP GREATEST HITS IV UNIVERSAL			
8	5			AQUA TIMEZ	NANAIRONO RAKUGAKI EPIC			
9	4			SAMBOMASTER	BOKU TO KIMI NO SUBETE WO ROCK'N ROLL... SONY			
10	7			EXILE	ASIA (CD/DVD) AVEX TRAX			

THIS WEEK		LAST WEEK		ALBUMS		(THE OFFICIAL UK CHARTS CO.)		APRIL 23, 2006
1	NEW			SHAYNE WARD	SHAYNE WARD SYCO			
2	NEW			THE ZUTONS	TIRED OF HANGING AROUND DELTASONIC			
3		3		KOOKS	INSIDE IN/INSIDE OUT VIRGIN			
4		2		MASSIVE ATTACK	COLLECTED - BEST OF VIRGIN			
5		1		THE STREETS	THE HARDEST WAY TO MAKE AN EASY LIVING 679 RECORDINGS/PURE GROOVE			
6		4		JACK JOHNSON	IN BETWEEN DREAMS JACK JOHNSON/BRUSHFIRE/UNIVERSAL			
7		5		CORINNE BAILEY RAE	AMAZINE BAILEY RAE GOOD GROOVE/EMI			
8	NEW			PETER GRANT	NEW VINTAGE GLOBE RECORDS			
9		9		BEVERLEY KNIGHT	VOICE - THE BEST OF PARLOPHONE			
10	NEW			THE CHARLATANS	SIMPATICO CREOLE			

THIS WEEK		LAST WEEK		ALBUMS		(MEDIA CONTROL)		APRIL 25, 2006
1		1		TOKIO HOTEL	SCHREI ISLAND			
2		1		ANDREA BERG	SPLITTENACKT ARIOLA			
3		3		ROSENSTOLZ	DAS GROSSE LEBEN ISLAND			
4		4		PINK	I'M NOT DEAD LAFACE/ZOMBA			
5		5		KATIE MELUA	PIECE BY PIECE DRAMATIC			
6		7		KELLY CLARKSON	BREAKAWAY RCA			
7		6		BANAROO	AMAZING NA KLAR			
8		8		US 5	HERE WE GO UNIVERSAL			
9		10		JAMES BLUNT	BACK TO BEDLAM ATLANTIC			
10		17		JACK JOHNSON & FRIENDS	SING-A-LONG AND LULLABIES CURIOUS GEORGE JACK JOHNSON/BRUSHFIRE/UNIVERSAL			

THIS WEEK		LAST WEEK		EURO DIGITAL TRACKS		(NIELSEN SOUNDSCAN INTERNATIONAL)		MAY 6, 2006
1	2			SOS	RIHANNA SRP/DEF JAM			
2				CRAZY (SINGLE VERSION)	SHARLS BARKLEY DOWNTOWN/ATLANTIC			
3				DANI CALIFORNIA (ALBUM VERSION)	RED HOT CHILI PEPPERS WARNER BROS.			
4				ONE	MARY J. BLIGE AND U2 MTRIARCH/GEFFEN			
5	18			FROM PARIS TO BERLIN (RADIO EDIT)	INFERNAL BORDER BREAKERS			
6	5			NO PROMISES	SHAYNE WARD SYCO			
7				HIPS DON'T LIE	SHAKIRA FT. WYCLEF JEAN EPIC			
8				NAIVE	THE KOOKS VIRGIN			
9				PUMP IT	THE BLACK EYED PEAS A&M/INTERSCOPE			
10				NO TOMMORROW	ORSON MERCURY			
11	10			BEEP	THE PUSSYCAT DOLLS FT. WILLIAM A&M/INTERSCOPE			
12	9			STUPID GIRLS	PINK LAFACE/ZOMBA			
13	NEW			YOU'RE ALL I HAVE	SNOW PATROL FICTION/POLYDOR			
14				BECAUSE OF YOU	KELLY CLARKSON RCA			
15	NEW			SOMEBODY'S WATCHING ME (HI_TACK REMIX 2)	BEATFREAKZ DATA			
16				SO SICK	ME-YO DEF JAM			
17				PUT YOUR RECORDS ON	CORINNE BAILEY RAE GOOD GROOVE/EMI			
18	16			DANCE, DANCE	FALL OUT BOY FUELED BY RAMEN/ISLAND			
19	17			SORRY (ALBUM VERSION)	MADONNA WARNER BROS.			
20	19			TEMPERATURE (ALBUM VERSION)	SEAN PAUL VP/ATLANTIC			

THIS WEEK		LAST WEEK		ALBUMS		(SNEP/FOP/TITE-LIVE)		APRIL 25, 2006
1		1		LES ENFOIRES	LE VILLAGE DES ENFOIRES 2006 ULM			
2	NEW			FLORENT PAGNY	ABRACADABRA MERCURY			
3		2		SINIK	SANG FROID UP MUSIC			
4		3		GRAND CORPS MALADE	MIDI 20 AZ			
5		6		DIAM'S	DANS MA BULLE CAPITOL			
6		7		GOTAN PROJECT	LUNATICO YA BASTA			
7		5		RAPHAEL	CARAVANE CAPITOL			
8		4		PATRICK BRUEL	DES SOUVENIRS DEVANT RCA			
9		8		BEN HARPER	BOTH SIDES OF THE GUN VIRGIN			
10		10		JAMES BLUNT	BACK TO BEDLAM ATLANTIC			

THIS WEEK		LAST WEEK		ALBUMS		(ARIA)		APRIL 23, 2006
1		1		JAMES BLUNT	BACK TO BEDLAM ATLANTIC			
2		3		THE VERONICAS	SECRET LIFE OF US WARNER BROS.			
3		2		ROGUE TRADERS	HERE COME THE DRUMS COLUMBIA			
4	NEW			LIVE	SONGS FROM BLACK MOUNTAIN EPIC			
5		4		WESTLIFE	FACE TO FACE 5			
6		6		NICKELBACK	ALL THE RIGHT REASONS ROADRUNNER			
7		7		BERNARD FANNING	TEA AND SYMPATHY UNIVERSAL			
8		11		PETE MURRAY	SEE THE SUN COLUMBIA			
9		5		HILLTOP HOODS	THE HARD ROAD OBESSE RECORDS			
10		10		HUMAN NATURE	REACH OUT: THE MOTOWN RECORD COLUMBIA			

THIS WEEK		LAST WEEK		ALBUMS		(SOUNDSCAN)		MAY 6, 2006
1		1		JAMES BLUNT	BACK TO BEDLAM CUSTARD/ATLANTIC/WARNER			
2		2		PINK	I'M NOT DEAD LAFACE/SONY BMG MUSIC			
3		4		MICHAEL BUBLE	IT'S TIME 143/REPRISE/WARNER			
4		6		CRAZY FROG	CRAZY FROG PRESENTS CRAZY HITS NEXT PLATEAU/UNIVERSAL			
5		8		RASCAL FLATTS	ME AND MY GANG LYRIC STREET/UNIVERSAL			
6		3		SAM ROBERTS	CHEMICAL CITY UNIVERSAL			
7		5		MADONNA	CONFESSIONS ON A DANCE FLOOR WARNER			
8		7		PIERRE LAPOINTE	FORET DES MAL AIMES LA AUDIOGRAM/SELECT			
9	RE			SOUNDTRACK	WALK THE LINE FOX/WIND-UP/WARNER			
10	NEW			MOBILE	TOMORROW STARTS TODAY INTERSCOPE/UNIVERSAL			

THIS WEEK		LAST WEEK		ALBUMS		(FIMI/NIELSEN)		APRIL 24, 2006
1		1		GIANNA NANNINI	GRAZIE POLYDOR			
2		3		MADONNA	CONFESSIONS ON A DANCE FLOOR WARNER BROS.			
3		2		CLAUDIO BAGLIONI	OLI ALTR, TUTTI QUI COLUMBIA			
4		5		GOTAN PROJECT	LUNATICO YA BASTA			
5		6		ANDREA BOCELLI	AMORE POLYDOR			
6		4		DAVID GILMOUR	ON AN ISLAND EMI			
7		7		BEN HARPER	BOTH SIDES OF THE GUN VIRGIN			
8		9		EROS RAMAZZOTTI	CALMA APPARENTE ARIOLA			
9		11		JESSE MCCARTNEY	BEAUTIFUL SOUL HOLLYWOOD RECORDS			
10		10		CAPAREZZA	HABEMUS CAPA VIRGIN			

THIS WEEK		LAST WEEK		ALBUMS		(PROMUSICAE/MEDIA)		APRIL 26, 2006
1	NEW			JOAN MANUEL SERRAT	MO SONY BMG			
2		1		NINA PASTORI	JOYAS PRESTADAS SONY BMG			
3		3		IL DIVO	IL DIVO SYCO/SONY BMG			
4		4		ERREWAY	EL DISCO DE REBELDE WAY WARNER			
5		6		LA OREJA DE VAN GOGH	LOVB SONY BMG			
6		6		ROSARIO	CONTIGO ME VOY SONY BMG			
7		7		SHAKIRA	ORAL FIXATION VOL. 2 EPIC			
8		5		ROCIO DURCAL	ME GUSTAS MUCHO TODOS SUS GRANDES EXITOS SONY BMG			
9		10		PIGNOISE	ANUNCIADO EN TELEVISION GLOBOMEDIA			
10		9		PINK FLOYD	THE WALL EMI			

THIS WEEK		LAST WEEK		ALBUMS		(BIMSA)		APRIL 26, 2006
1		1		ALEJANDRA GUZMAN	INDELEBLE SONY BMG			
2		3		THE BLACK EYED PEAS	MONKEY BUSINESS A&M/INTERSCOPE			
3		5		ROCIO DURCAL	ME GUSTAS MUCHO TODOS SUS GRANDES EXITOS SONY BMG			
4		2		YURIDIA	LA VOZ DE UN ANGEL SONY BMG			
5		4		IL DIVO	ANCORA SYCO/SONY BMG			
6		9		RBD	NUESTRO AMOR EMI			
7		6		IL DIVO	IL DIVO SYCO/SONY BMG			
8		7		YURI Y MIJARES	ACOMPANAME SONY BMG			
9		1		PLACEBO	MEDS VIRGIN			
10		17		RBD	LIVE IN HOLLYWOOD EMI			

THIS WEEK		LAST WEEK		WALLONIA SINGLES		(PROMUVI)		APRIL 26, 2006
1	2			GABRIEL	NAJOUA BELYZEL SCORPIO			
2	1			LA BOULETTE	DIAM'S CAPITOL			
3		3		TEMPERATURE	SEAN PAUL VP/ATLANTIC			
4		5		BAILA MORENA	ZUCCHERO/MANA POLYDOR			
5		6		I BELONG TO YOU	EROS RAMAZZOTTI/ANASTACIA ARIOLA			

THIS WEEK		LAST WEEK		SINGLES		(MEDIA CONTROL)		APRIL 25, 2006
1	NEW			HIPS DON'T LIE	SHAKIRA FT. WYCLEF JEAN EPIC			
2		1		BECAUSE OF YOU	KELLY CLARKSON RCA			
3		2		I STILL BURN	TOBIAS REGNER HANSA			
4		3		STUPID GIRLS	PINK LAFACE/ZOMBA			
5		5		I BELONG TO YOU	EROS RAMAZZOTTI/ANASTACIA ARIOLA			

THIS WEEK		LAST WEEK		ALBUMS	
1		1		LES ENFOIRES	LE VILLAGE DES ENFOIRES 2006 ULM
2		2		PINK	I'M NOT DEAD LAFACE/ZOMBA
3		7		GOTAN PROJECT	LUNATICO YA BASTA
4		4		DJ TATANA	ELECTRIFY TBA
5		5		KELLY CLARKSON	BREAKAWAY RCA

THIS WEEK		LAST WEEK		SINGLES		(YLE)		APRIL 26, 2006
1	NEW			MAAILMA ON RENKI	LAURI TARKKA & ELONKERJUUNIVERSAL			
2	NEW			HIPS DON'T LIE	SHAKIRA FT. WYCLEF JEAN EPIC			
3	NEW			S.O.S (RESCUE ME)	RIHANNA SRP/DEF JAM			
4		4		PUNAINEN VIIVA	TIMO RAISANEN KING FOOD			
5	NEW			KYMMENEN KIROSANAA	IRINA CAPITOL			

THIS WEEK		LAST WEEK		ALBUMS	
1	NEW			DON JOHNSON BIG BAND	DDN JOHNSON BIG BAND BEAT BACK
2		1		POETS OF THE FALL	CARNIVAL OF RUST POTTY/PLAYGROUND
3		2		ANDREA BOCELLI	AMORE POLYDOR
4		3		JUANES	MI SANGRE SURCO
5		4		SIMO SILMU	SYDANSARKYA WARNER BROS.

THIS WEEK		LAST WEEK		ALBUMS		(ZWI.ZEK PRODUCCENTOW-AUDIO_VIDEO)		APRIL 21, 2006
1		1		PIOTR RUBIK	RUBIKDN MJM			
2		2		VARIOUS ARTISTS	TU ES PETRUS - TY JESTES SKALA MAGIC			
3		15		GOTAN PROJECT	LUNATICO YA BASTA			
4		3		T. LOVE	I HATE ROCK 'N' ROLL POMATON			
5		4		VARIOUS ARTISTS	RMF FM NAJLEPSZA MUZYKA NA WIOSNE SONY BMG			
6		8		KATIE MELUA	PIECE BY PIECE DRAMATIC			
7		5		DAVID GILMOUR	ON AN ISLAND EMI			
8		6		BIG CYC	MOHERDWE BERETY IZABELIN			
9		7		VARIOUS ARTISTS	BRAYD HITS WIOSNA 2006 SONY BMG			
10		13		SOUNDTRACK	TYLKO MNIE KOCHAJ POMATON			

## EUROCHARTS

### SINGLE SALES

EUROCHARTS ARE COMPILED BY BILLBOARD FROM THE NATIONAL SINGLES AND ALBUM SALES CHARTS OF 20 EUROPEAN COUNTRIES. APRIL 26, 2006

THIS WEEK	LAST WEEK	ARTIST	TITLE
1	20	RIHANNA SRP/DEF JAM	S.O.S (RESCUE ME)
2	6	PINK LAFACE/ZOMBA	STUPID GIRLS
3	4	GNARLS BARKLEY DOWNTOWN/ATLANTIC	CRAZY
4	2	DIAM'S CAPITOL	LA BOULETTE
5	12	MARY J. BLIGE FT. U2 MATRIARCH/GEFFEN	ONE
6	5	TOBIAS REGNER HANSA	I STILL BURN
7	3	THE PUSSYCAT DOLLS FT. WILL I AM A&M/INTERSCOPE	BEEP
8	10	NE-YO DEF JAM	SO SICK
9	1	KELLY CLARKSON RCA	BECAUSE OF YOU
10	21	NAJOUA BELYZEL SCORPIO	GABRIEL
11	9	PIGLOO SCORPIO/MS INTERACTIONS	LE PAPA PINGOUIN
12	8	SHAYNE WARD SYCO	NO PROMISES
13	7	THE BLACK EYED PEAS A&M/INTERSCOPE	PUMP IT
14	16	TEXAS LIGHTNING X-CELL/SONY BMG	NO NO NEVER
15	11	BOB SINCLAR FT. GARY PINE YELLOW PRODUCTION	LOVE GENERATION

### ALBUMS

APRIL 26, 2006

THIS WEEK	LAST WEEK	ARTIST	TITLE
1	1	PINK	I'M NOT DEAD LAFACE/ZOMBA
2	2	KELLY CLARKSON	BECAUSE OF YOU
3	7	MADONNA	CONFESIONS ON A DANCE FLOOR WARNER BROS.
4	9	TOKIO HOTEL	SCHREI ISLAND
5	18	GOTAN PROJECT	LUNATICO YA BASTA
6	8	JAMES BLUNT	BACK TO BEDLAM ATLANTIC
7	NEW	SHAYNE WARD	SHAYNE WARD SYCO
8	5	ANDREA BOCELLI	AMORE POLYDOR
9	11	KATIE MELUA	PIECE BY PIECE DRAMATICO
10	10	ANDREA BERG	SPLITTERNAKT ARIOLA
11	NEW	THE ZUTONS	TIRED OF HANGING AROUND DELTASONIC
12	12	CORINNE BAILEY RAE	CORINNE BAILEY RAE GOOD GROOVE/EMI
13	16	ROSENSTOLZ	DAS GROSSE LEBEN ISLAND
14	19	KOOKS	INSIDE IN/INSIDE OUT VIRGIN

### RADIO AIRPLAY

RADIO AIRPLAY INFORMATION FROM 17 EUROPEAN COUNTRIES AS MONITORED AND TABULATED BY NIELSEN MUSIC CONTROL. APRIL 26, 2006

THIS WEEK	LAST WEEK	ARTIST	TITLE
1	4	RIHANNA SRP/DEF JAM	S.O.S
2	1	NE-YO DEF JAM	SO SICK
3	6	SHAKIRA FT. WYCLEF JEAN SONY BMG	HIPS DON'T LIE
4	2	KELLY CLARKSON RCA	BECAUSE OF YOU
5	3	PINK LAFACE/ZOMBA	STUPID GIRLS
6	5	MADONNA WARNER BROS.	SORRY
7	8	CORINNE BAILEY RAE GOOD GROOVE/EMI	PUT YOUR RECORDS ON
8	12	GNARLS BARKLEY DOWNTOWN/ATLANTIC	CRAZY
9	11	BEYONCE FT. SLIM THUG COLUMBIA	CHECK ON IT
10	9	RED HIT CHILLI PEPPERS WARNER BROS.	DANI CALIFORNIA
11	7	ROBBIE WILLIAMS CHRYSALIS	ADVERTISING SPACE
12	16	MARY J. BLIGE MATRIARCH/GEFFEN	ONE
13	17	THE BLACK EYED PEAS A&M/INTERSCOPE	MY HUMPS
14	10	THE BLACK EYED PEAS A&M/INTERSCOPE	PUMP IT
15	18	JACK JOHNSON JACK JOHNSON/BRUSHFIRE/UNIVERSAL	UPSIDE DOWN

SALES DATA COMPILED BY



## TOP CHRISTIAN

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	CERT.	THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	CERT.
1	1	8	ALAN JACKSON	PRECIOUS MEMORIES ACR/ARISTA NASHVILLE 80281/PROVIDENT-INTEGRITY		26	3	16	ISRAEL & NEW BREED	ALIVE IN SOUTH AFRICA INTEGRITY GOSPEL/EPIC 3647/PROVIDENT-INTEGRITY	
2	4	17	FLYLEAF	FLYLEAF OCTONE 50005/PROVIDENT-INTEGRITY		27	18	6	BUILDING 429	RISE WORD-CURB 86405	
3	2	3	VARIOUS ARTISTS	WOW WORSHIP (AQUA) WORD-CURB/EMICMG/SONY BMG MUSIC 10814/PROVIDENT-INTEGRITY		28	22	32	SWITCHFOOT	NOTHING IS SOUND COLUMBIA/SPARROW 1383*/EMICMG	
4	3	29	KIRK FRANKLIN	HERO FD YO SOUL/GOSPO CENTRIC 71019/PROVIDENT-INTEGRITY		29	NEW	MAE	THE EVERGLOW TOOTH & NAIL 5394/EMICMG		
5	5	34	CASTING CROWNS	LIFESONG BEACH STREET/REUNION 10770/PROVIDENT-INTEGRITY		30	17	30	VARIOUS ARTISTS	INSPIRED BY THE CHRONICLES OF NARMA: THE LION, THE WITCH AND THE WARDROBE SPARROW 1457/EMICMG	
6	1	3	HAWK NELSON	SMILE, IT'S THE END OF THE WORLD TOOTH & NAIL 5613/EMICMG		31	33	8	NICHOLE NORDEMAN	BRAVE SPARROW 3575/EMICMG	
7	1	3	KUTLESS	HEARTS OF THE INNOCENT BEC 3906/EMICMG		32	37	30	TODD AGNEW	REFLECTION OF SOMETHING ARDENT/SRE 2526/PROVIDENT-INTEGRITY	
8	NEW	DEBUT	MAT KEARNEY	NOTHING LEFT TO LOSE AWARE/COLUMBIA/INPOP 1380/EMICMG		33	23	55	VARIOUS ARTISTS	WOW #15 PROVIDENT/WORD-CURB/EMICMG 10769/PROVIDENT-INTEGRITY	
9	7	29	VARIOUS ARTISTS	WOW HITS 2005 EMICMG/PROVIDENT-INTEGRITY/WORD-CURB 1247		34	29	24	JEREMY CAMP	LIVE-UNPLUGGED: FRANKLIN, TN BEC 7661/EMICMG	
10	10	83	CHRIS TOMLIN	ARRIVING SIXSTEPS/SPARROW 4243/EMICMG		35	47	94	UNDEROATH	THEY'RE ONLY CHASING SAFETY SOLID STATE/TOOTH & NAIL 3184/EMICMG	
11	11	6	MARtha MUNIZZI	NO LIMITS...LIVE INTEGRITY/COLUMBIA 3860/PROVIDENT-INTEGRITY		36	39	7	SHAWN MCDONALD	RIPEN SPARROW 1569/EMICMG	
12	12	3	PASSION WORSHIP BAND	PASSION: EVERYTHING GLORIOUS SIXSTEPS/SPARROW 8094/EMICMG		37	36	69	VARIOUS ARTISTS	I CAN ONLY IMAGINE INO/TIME LIFE 19223/PROVIDENT-INTEGRITY	
13	9	25	THIRD DAY	WHEREVER YOU ARE ESSENTIAL 10795/PROVIDENT-INTEGRITY		38	45	32	CECE WINANS	PURIFIED PURESPPRINGS GOSPEL/INO 3634/PROVIDENT-INTEGRITY	
14	NEW	ANTHONY BURGER	THE BEST OF ANTHONY BURGER FROM THE HOMECOMING SERIES GATHER MUSIC GROUP 2657/EMICMG		39	30	2E	VARIOUS ARTISTS	OPEN THE EYES OF MY HEART INO/EPIC 3649/PROVIDENT-INTEGRITY		
15	15	43	MARY MARY	MARY MARY MY BLOCK/INTEGRITY GOSPEL/COLUMBIA 3537/PROVIDENT-INTEGRITY		40	44	5E	JARS OF CLAY	REDEMPTION SONGS ESSENTIAL 10758/PROVIDENT-INTEGRITY	
16	14	13	P.O.D.	TESTIFY ATLANTIC 83857/WORD-CURB		41	32	3C	BARLOWGIRL	ANOTHER JOURNAL ENTRY FERVENT 86446/WORD-CURB	
17	19	3	HILLSONG	UNITED WE STAND HILLSONG/INTEGRITY 3905/PROVIDENT-INTEGRITY		42	NEW	THE CRABB FAMILY	BLUR THE LINES CLEAR COOL/DAYWIND 71477/WORD-CURB		
18	16	5	MORMON TABERNACLE CHOIR	THEN SINGS MY SOUL MORMON TABERNACLE CHOIR 70036		43	35	5T	NATALIE GRANT	AWAKEN CURB 78860/WORD-CURB	
19	13	77	RELIENT K	MMMMM GOTEE/CAPITOL 2953/EMICMG		44	40	6B	KUTLESS	STRONG TOWER BEC 5391/EMICMG	
20	48	23	RANDY TRAVIS	GLORY TRAIN: SONGS OF FAITH, WORSHIP AND PRAISE WORD-CURB 86402		45	27	8B	TOBYMAC	WELCOME TO DIVERSE CITY FOREFRONT 6417/EMICMG	
21	NEW	ANBERLIN	NEVER TAKE FRIENDSHIP PERSONAL TOOTH & NAIL 6607/EMICMG		46	4E	2	MARK HARRIS	LINE BETWEEN THE TWO INO 3365/PROVIDENT-INTEGRITY		
22	29	4	AARON SHUST	ANYTHING WORTH SAYING BRASH 0017/WORD-CURB		47	24	3C	DAVID CROWDER BAND	A COLLISION OR (3 + 4 = 7) SIXSTEPS/SPARROW 1229/EMICMG	
23	20	75	JEREMY CAMP	RESTORED BEC 8615/EMICMG		48	NEW	VARIOUS ARTISTS	BELIEVE: SONGS OF FAITH SONY BMG MUSIC 10822/PROVIDENT-INTEGRITY		
24	23	3	SANCTUS REAL	FACE OF LOVE SPARROW 1574/EMICMG		49	NEW	THOUSAND FOOT KRUTCH	THE ART OF BREAKING TOOTH & NAIL 4819/EMICMG		
25	21	3	VARIOUS ARTISTS	X 2006 BEC/TOOTH & NAIL 5605/EMICMG		50	NEW	CAEDMON'S CALL	IN THE COMPANY OF ANGELS II: THE WORLD WILL SING ESSENTIAL 10793/PROVIDENT-INTEGRITY		

## TOP GOSPEL

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	CERT.	THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	CERT.
1	1	3C	KIRK FRANKLIN	HERO FD YO SOUL/GOSPO CENTRIC 71019/ZOMBA		26	27	3	KAREN CLARK-SHEARD	IT'S NOT OVER WORD-CURB 86379/WARNER BROS.	
2	2	1E	JUANITA BYNUM	A PIECE OF MY PASSION FLOW 9301		27	NEW	THE WILLIAMS BROTHERS PRESENTS: BISHOP PAUL MORTON	ON BROKEN PIECES: A HURRICANE RELIEF EFFORT BLACKBERRY 1654/MALACO		
3	3	1C	VARIOUS ARTISTS	WOW GOSPEL 2006 EMICMG/WORD-CURB 75160/ZOMBA		28	28	66	VARIOUS ARTISTS	WOW GOSPEL 2005 WORD-CURB/EMICMG/VERITY 65344/ZOMBA	
4	4	6	MARtha MUNIZZI	NO LIMITS...LIVE INTEGRITY/COLUMBIA 77093/SONY MUSIC		29	30	30	J MOSS	THE J MOSS PROJECT GOSPO CENTRIC 70068/ZOMBA	
5	6	4B	MARY MARY	MARY MARY MY BLOCK/COLUMBIA 77733/SONY MUSIC		30	28	30	VARIOUS ARTISTS	GOTTA HAVE GOSPEL 3 INTEGRITY GOSPEL/INTEGRITY/GOSPO CENTRIC/EPIC 94426/SONY MUSIC	
6	5	5	DONALD LAWRENCE PRESENTS THE TRI-CITY SINGERS	FINALE: ACT ONE EMI GOSPEL 33345		31	NEW	THE SINGLETONS	BETTER THAN THAT F HAMMOND/VERITY 77364/ZOMBA		
7	5	5	DONALD LAWRENCE PRESENTS THE TRI-CITY SINGERS	FINALE: ACT TWO EMI GOSPEL 54835		32	42	56	THE GOSPEL MIRACLES	BREAK THROUGH AMEN 1505	
8	6	31	YOLANDA ADAMS	DAY BY DAY ELEKTRA/ATLANTIC 83789/AG		33	3	3	PETTIDEE	THUG LOVE BEATMART 44011	
9	9	33	SOUNDTRACK	THE GOSPEL VERITY 71620/ZOMBA		34	24	5	TAKE 6	FEELS GOOD TAKE 6 3018	
10	10	27	ISRAEL & NEW BREED	ALIVE IN SOUTH AFRICA INTEGRITY GOSPEL/EPIC 94893/SONY MUSIC		35	25	9	BISHOP EDDIE L. LONG PRESENTS NEW BIRTH TOTAL PRAISE CHOIR	A NEW BEGINNING EMI GOSPEL 31706	
11	11	-	BISHOP G.E. PATTERSON & CONGREGATION	SINGING THE OLD TIME WAY VOLUME 2 PODIUM 2505		36	37	3	VARIOUS ARTISTS	STELLAR AWARDS 2006 ARTEMIS GOSPEL 51790	
12	12	10	CECE WINANS	PURIFIED PURESPPRINGS GOSPEL/INO 93997/SONY MUSIC		37	27	9	OLEVIA WILLIAMS	NO LIMITS KING DAVID 3822/PGE	
13	13	21	BYRON CAGE	AN INVITATION TO WORSHIP GOSPO CENTRIC 71281/ZOMBA		38	40	36	TYE TRIBBETT & G.A.	LIFE INTEGRITY GOSPEL/COLUMBIA 90549/SONY MUSIC	
14	14	8	SHEKINAH GLORY MINISTRY	LIVE KINGDOM 1011/BOOKWORLD		39	39	39	LEE WILLIAMS AND THE SPIRITUAL QC'S	TELL THE ANGELS: LIVE IN MEMPHIS MCG 7034/MALACO	
15	15	36	DONNIE MCCLURKIN	PSALMS, HYMNS & SPIRITUAL SONGS VERITY 64137/ZOMBA		40	24	39	SOUNDS OF BLACKNESS	UNITY SLR 54693/LIGHTYEAR	
16	NEW	JOE PACE	MIGHTY LONG WAY INTEGRITY GOSPEL/COLUMBIA 77098/SONY MUSIC		41	33	98	FRED HAMMOND	SOMETHIN' 'BOUT LOVE VERITY 58744/ZOMBA		
17	16	5	JUDY JACOBS	ALMIGHTY REIGNS HIS SONG 1003		42	35	102	ISRAEL & NEW BREED	LIVE FROM ANOTHER LEVEL INTEGRITY GOSPEL/EPIC 91263/SONY MUSIC	
18	19	51	SMOKIE NORFUL	NOTHING WITHOUT YOU EMI GOSPEL 77795		43	36	8	JEFF MAJORS	SACRED CHAPTER 6 MUSIC ONE/EPIC 83743/SONY MUSIC	
19	NEW	ANN NESBY	IN THE SPIRIT IT'S TIME CHILO 5759/SHANACHIE		44	22	3	DONALD LAWRENCE PRESENTS THE TRI-CITY SINGERS	FINALE: LIMITED COLLECTORS EDITION EMI GOSPEL 54967		
20	21	33	BISHOP G.E. PATTERSON & CONGREGATION	SINGING THE OLD TIME WAY PODIUM 2504		45	NEW	ROB. HODGE	BORN KING BEATMART 44006		
21	43	30	GREATEST GAINER VICKI YOHE	HE'S BEEN FAITHFUL PURESPPRINGS GOSPEL 86353/EMI GOSPEL		46	28	57	KURT CARR PROJECT	ONE CHURCH GOSPO CENTRIC 70058/ZOMBA	
22	17	30	HEZEKIAH WALKER & LFC	20/85 THE EXPERIENCE VERITY 62829/ZOMBA		47	NEW	DONALD LAWRENCE & CO.	I SPEAK LIFE VERITY 62228/ZOMBA		
23	34	3	MARK ST. JOHN	GOING AROUND THE WORLD CHILL 76523		48	NEW	JESSY DIXON	TOUCH ME, LORD JESUS GATHER MUSIC GROUP 42656		
24	18	7	GRITS	7 GOTEE 42655		49	11	30	THE BROOKLYN TABERNACLE CHOIR	I'M AMAZED...LIVE INO 96415/SONY MUSIC	
25	22	33	SHIRLEY CAESAR	I KNOW THE TRUTH ARTEMIS GOSPEL 51635		50	18	29	DA T.R.U.T.H.	THE FAITH CROSS MOVEMENT 30017	

# CHARTS LEGEND

SEE BELOW FOR COMPLETE LEGEND INFORMATION.

SALES DATA COMPILED BY  
Nielsen  
SoundScan

## MAY 6 2006 ALBUMS

### ALBUM CHARTS

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

● Albums with the greatest sales gains this week.

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

**PRICE SETTER** PS Where included, this award indicates the title with the chart's biggest percentage growth.

**HEATSEEKER GRADUATE** HG 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.

#### HIT PREDICTOR

☆ Indicates title earned HitPredictor status in that particular format based on research data provided by Promosquad. Songs are tested online by Promosquad using multiple listens and a nationwide sample of carefully profiled music consumers. Songs are rated on a 1-5 scale; final results are based on weighted positives. Songs with a score of 65 or more (75 or more for country) are judged to have Hit Potential; although that benchmark number can fluctuate per format based on the strength of available music. For a complete and updated list of current songs with Hit Potential, commentary, polls and more, please visit www.hitpredictor.com.

#### DANCE CLUB PLAY

Compiled from a national sample of reports from club DJs. ● Titles with the greatest club play increase over the previous week.

### AWARD/CERTIFICATIONS

#### ALBUM CHARTS

● Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 albums (Gold). ■ RIAA certification for net shipment for 1 million units (Platinum). Ⓢ RIAA certification for net shipment of 10 million units (Diamond). Numerical within Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. ○ Certification for net shipments of 100,000 units (Oro). □ Certification of 200,000 units (Platino). Ⓢ Certification of 300,000 units (Multi-Platino).

#### SINGLES CHARTS

● RIAA certification for 100,000 paid downloads (Gold). ■ RIAA certification for 200,000 paid downloads (Platinum). Numerical within platinum symbol indicates song's multi-platinum level. ○ RIAA certification for net shipment of 500,000 singles (Gold).

#### MUSIC VIDEO SALES CHARTS

● RIAA gold certification for net shipment of 25,000 units for video singles. ○ RIAA gold certification for net shipment of 50,000 units for shortform or longform videos. ■ RIAA platinum certification for net shipment of 50,000 units for video singles. □ RIAA platinum certification for sales of 100,000 units for shortform or longform videos.

#### DVD SALES/VHS SALES/VIDEO RENTALS

● RIAA gold certification for net shipment of 50,000 units or \$1 million in sales at suggested retail price. ■ RIAA platinum certification for sales of 100,000 units or \$2 million in sales at suggested retail price. ○ IRMA gold certification for a minimum sale of 25,000 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 CHIT	WEEKS ON CHIT			
ARTIST	TITLE (IMP/INT) / DISTRIBUTING LABEL			
1	1	30	● #1 PANIC AT THE DISCO A FEVER YOU CAN'T SWEAT OUT DECA/DANCE 077/FUELED BY RAMEN (13.98)	CERT
2	NOT SHOT	DEBUT	NOFX WOLVES IN WOLVES' CLOTHING FAT WRECK CHORDS 711* (13.98)	
3	NEW		DRIVE BY TRUCKERS A BLESSING AND A CURSE NEW WEST 6089 (16.98)	
4	3	6	HAWTHORNE HEIGHTS IF ONLY YOU WERE LONELY VICTORY 265 & 266 (15.98 CD/DVD) Ⓢ	
5	2	2	BUCKCHERRY 15 ELEVEN SEVEN 001 (13.98)	
6	7	9	ARCTIC MONKEYS WHATEVER PEOPLE SAY I AM, THAT'S WHAT I'M NOT DOMINO 086* (13.98)	
7	5	4	ATREYU A DEATH GRIP ON YESTERDAY VICTORY 267 (16.98 CD/DVD) Ⓢ	
8	6	3	LACUNA COIL KARMACODE CENTURY MEDIA 8360 (15.98)	
9	8	29	LITTLE BIG TOWN THE ROAD TO HERE EQUITY 3010 (13.98)	●
10	10	39	JASON ALDEAN JASON ALDEAN BROKEN BOW 7657 (12.98)	●
11	9	5	B.G. THE HEART OF THE STREETZ, VOL. 2 (I AM WHAT I AM) CHOPPA CITY 5849/KOCH (17.98)	
12	11	2	EAGLES OF DEATH METAL DEATH BY SEX... RECORDS RECORDS 70001/DOWNTOWN (13.98)	
13	12	39	DANE COOK RETRIBUTION COMEDY CENTRAL 0034 (18.98 CD/DVD) Ⓢ	■
14	4	2	SAVES THE DAY SOUND THE ALARM VAGRANT 433 (13.98)	
15	NEW		PASTOR TROY STAY TRU 845 118/SMC (15.98)	
16	13	4	JUANITA BYNUM A PIECE OF MY PASSION FLOW 9301 (17.98)	●
17	17	3	FROM FIRST TO LAST HEROINE EPITAPH 86779 (13.98)	
18	19	17	YING YANG TWINS U.S.A. STILL UNITED COLLIPARK 2790/TVT (11.98 CD/DVD) Ⓢ	
19	16	-	NEKO CASE FOX CONFESSOR BRINGS THE FLOOD ANTI- 86777/EPITAPH (16.98)	
20	18	3	SONYA KITCHELL WORDS CAME BACK TO ME HEAR 0501/VELOUR (13.98)	
21	14	2	CALEXICO GARDEN RUIN QUARTERSTICK 97* (15.98)	
22	NEW		AMB BLOOD IN BLOOD OUT PSYCHOPATHIC 4057 (12.98)	
23	15	11	RON WHITE YOU CAN'T FIX STUPID IMAGE 3061 (16.98)	
24	NEW		SOUNDTRACK HOOT MAILBOAT 2116 (18.98)	
25	21	73	BONE THUGS-N-HARMONY GREATEST HITS RUTHLESS 25423 (18.98)	
26	20	94	HAWTHORNE HEIGHTS THE SILENCE IN BLACK AND WHITE VICTORY 220 (13.98)	●
27	32	5	● GREATEST GAINER THE SOUNDS DYING TO SAY THIS TO YOU SCRATCHIE 39060/NEW LINE (11.98)	
28	26	21	PITBULL MONEY IS STILL A MAJOR ISSUE DIAZ BROTHERS 2750/TVT (11.98 CD/DVD) Ⓢ	
29	23	3	RAMON AYALA Y SUS BRAVOS DEL NORTE ANTOLOGIA DE UN REY VOL. 2 FREDDIE 1940 (16.98)	
30	22	5	MORMON TABERNACLE CHOIR THEN SINGS MY SOUL MORMON TABERNACLE CHOIR 70036 (16.98)	
31	24	2	PRETTY GIRLS MAKE GRAVES ELAN VITAL MATADOR 627 (15.98)	
32	NEW		AIDEN OUR GANGS DARK OATH VICTORY 194 (15.98)	
33	35	30	VARIOUS ARTISTS BOY WONDER & CHENCHO RECORDS PRESENT: EL DRAPE 2006 CHENCHO/ROSEN FEW EMERALD 10560/URBAN BOX OFFICE (9.98)	
34	48	3	SOUNDTRACK AKEELAH AND THE BEE HEAR 19629/LION'S GATE (14.98)	
35	NEW		PEOPLE UNDER THE STAIRS STEPFATHER BASEMENT 1157* (15.98 CD/DVD) Ⓢ	
36	33	3	AARON SHUST ANYTHING WORTH SAYING BRASH 0017 (13.98)	
37	30	2	GOTAN PROJECT LUNATICO XL 195/BEGGARS GROUP (15.98)	
38	36	10	BULLET FOR MY VALENTINE THE POISON TRUSTKILL 74 (13.98)	
39	34	23	VARIOUS ARTISTS CRUNK HITS TVT 2505 (18.98) Ⓢ	
40	46	23	THE ACADEMY IS... ALMOST HERE FUELED BY RAMEN 071 (11.98)	
41	43	11	IN FLAMES COME CLARITY FERRET 062 (13.98) Ⓢ	
42	NEW		ERASURE UNION STREET MUTE 9321 (16.98)	
43	37	10	MATCHBOOK ROMANCE VOICES EPITAPH 86774 (13.98)	
44	40	60	RAMON AYALA Y SUS BRAVOS DEL NORTE ANTOLOGIA DE UN REY FREDDIE 1890 (16.98)	
45	29	13	JENNY LEWIS WITH THE WATSON TWINS RABBIT FUR COAT TEAM LOVE 08* (13.98)	
46	31	17	VOZ A VOZ EN PRESENCIA DEL FUTURO URBAN BOX OFFICE 1019 (13.98)	
47	RE-ENTRY		BISHOP G.E. PATTERSON & CONGREGATION SINGING THE OLD TIME WAY VOLUME 2 PODIUM 2505 (14.98)	
48	41	2	HIT THE LIGHTS THIS IS A STICK UP... DON'T MAKE IT A MURDER TRIPLE CROWN 3065/EAST WEST (13.98)	
49	47	5	EDITORS THE BACK ROOM KITCHENWARE 0905/FAOER (11.98)	
50	RE-ENTRY		CHILDREN OF BODOM ARE YOU DEAD YET? SPINFARM 001 (15.98)	

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 CHIT	WEEKS ON CHIT			
ARTIST	TITLE (IMP/INT) / DISTRIBUTING LABEL			
1	NEW	1	● #1 DRIVE BY TRUCKERS A BLESSING AND A CURSE NEW WEST 6089	CERT
2	2	4	T.I. KING GRAND HUSTLE/ATLANTIC 83800*/AG Ⓢ	
3	NEW		NOFX WOLVES IN WOLVES' CLOTHING FAT WRECK CHORDS 711*	
4	3	3	THE FLAMING LIPS AT WAR WITH THE MYSTICS WARNER BROS. 49968	
5	NEW		THE DRESDEN DOLLS YES, VIRGINIA... ROADRUNNER 618081/DJMG	
6	1	2	BUILT TO SPILL YOU IN REVERSE WARNER BROS. 49363	
7	4	4	YEAH YEAH YEAHS SHOW YOUR BONES DRESS UP 006337*/INTERSCOPE	
8	8	5	BEN HARPER BOTH SIDES OF THE GUN VIRGIN 57446	
9	6	2	CALEXICO GARDEN RUIN QUARTERSTICK 97*	
10	13	7	MATISYAHU YOUTH OR/EPIC 97695*/SONY MUSIC	
11	RE-ENTRY		E-40 MY GHETTO REPORT CARD SICK WID' IT/BME 49863/WARNER BROS.	
12	7	4	GHOSTFACE KILLAH FISHSCALE DEF JAM 006155*/DJMG	
13	RE-ENTRY		CHAMILLIONAIRE THE SOUND OF REVENGE UNIVERSAL MOTOWN 005423*/UM/IG	●
14	5	2	EAGLES OF DEATH METAL DEATH BY SEX... RECORDS RECORDS 70001/DOWNTOWN	
15	RE-ENTRY		PINK I'M NOT DEAD LAFACE 80320/ZOMBA Ⓢ	

TOP WORLD				
THIS WEEK	LAST WEEK			
WEEKS ON CHIT	WEEKS ON CHIT			
ARTIST	TITLE (IMP/INT) / DISTRIBUTING LABEL			
1	1	60	● #1 CELTIC WOMAN 57 WKS CELTIC WOMAN MANHATTAN 60233	CERT
2	2	2	GOTAN PROJECT LUNATICO XL 195/BEGGARS GROUP	
3	3	3	LILA DOWNS LA CANTINA NARADA 34248	
4	NEW		VARIOUS ARTISTS PUTUMAYO PRESENTS: PARIS PUTUMAYO 249	
5	5	22	JORGE SEU THE LIFE AQUATIC STUDIO SESSIONS HOLLYWOOD 182578	
6	6	4	VARIOUS ARTISTS PUTUMAYO PRESENTS: TURKISH GROOVE PUTUMAYO 248	
7	10	9	VARIOUS ARTISTS PUTUMAYO PRESENTS: BRAZILIAN LOUNGE PUTUMAYO 247	
8	7	20	CIRQUE DU SOLEIL KA CIRQUE DU SOLEIL 20024	
9	9	4	CHRISTINA BRANCO ULISSES DECCA 9645/UNIVERSAL CLASSICS GROUP	
10	11	13	LADYSMITH BLACK MAMBAZO LONG WALK TO FREEDOM GALLO 3109/HEADS UP	
11	13	15	CHLOE WALKING IN THE AIR MANHATTAN 42961	
12	RE-ENTRY		CIRQUE DU SOLEIL VAREKA CIRQUE DU SOLEIL 20017	
13	RE-ENTRY		LISA LISA MANHATTAN 42964	
14	8	16	SEU JORGE CRU WRASSE 160	
15	14	17	ALI FARKA TOURE & TOUMANI DIABATE IN THE HEART OF THE MOON WORLD CIRCUIT/NONESUCH 79923/WARNER BROS.	

TOP CONTEMPORARY JAZZ				
THIS WEEK	LAST WEEK			
WEEKS ON CHIT	WEEKS ON CHIT			
ARTIST	TITLE (IMP/INT) / DISTRIBUTING LABEL			
1	1	1	● #1 MINDI ABAIR 1 WK LIFE LESS ORDINARY (GRP/VG)	CERT
2	1	34	HERB HANCOCK POSSIBILITIES (HEAR/HANCOCK/VECTOR)	
3	6	7	HERB ALPERT'S TIJUANA BRASS WHIPPED CREAM & OTHER DELIGHTS RE-WHIPPED (SHOUT! FACTORY/SONY MUSIC)	
4	1	4	PIECES OF A DREAM PILLOW TALK (HEADS UP)	
5	1	4	GERALD ALBRIGHT NEW BEGINNINGS (PEAK/CONCORD)	
6	3	28	JAMIE CULLUM CATCHING TALES (VERVE FORECAST/UNIVERSAL/VG/UMRG)	
7	10	39	BRIAN CULBERTSON IT'S ON TONIGHT (GRP/VG)	
8	5	13	KENNY G THE ESSENTIAL KENNY G (LEGACY/ARISTA/RMG)	
9	9	10	BELA FLECK & THE FLECKTONES THE HIDDEN LAND (COLUMBIA/SONY MUSIC)	
10	11	7	ERIC DARIUS JUST GETTING STARTED (NARADA JAZZ/NARADA)	
11	7	8	SPYRO GYRA WRAPPED IN A DREAM (HEADS UP)	
12	24	2	VERNON NEILLY G-FIRE II (BOOSWEET)	
13	15	29	KIRK WHALUM KIRK WHALUM PERFORMS THE BABYFACE SONGBOOK (RENDEZVOUS)	
14	12	3	VARIOUS ARTISTS SWEET & SEXY: THE BEST OF NEW URBAN JAZZ (NARADA JAZZ/NARADA)	
15	21	18	VARIOUS ARTISTS HIDDEN BEACH RECORDINGS PRESENTS: UNWRAPPED VOL. 4 (HIDDEN BEACH/EPIC/SONY MUSIC)	

# MUSIC VIDEO

# LAUNCH PAD

MAY 6 2006

THIS WEEK	LAST WEEK	TITLE	ARTIST	Principal Performers	WEEKS ON CHART
1	3	<b>GREATEST HITS</b> WIND-UP VIDEO/SONY BMG VIDEO 13103 (13.98 CD/DVD)	Creed		74
2	NEW	<b>COACHELLA</b> EPITAPH VIDEO 80901 (29.98 DVD)	Various Artists		
3	2	<b>DESTINY'S CHILD: LIVE IN ATLANTA</b> COLUMBIA MUSIC VIDEO/SONY BMG VIDEO 52061 (14.98 DVD)	Destiny's Child		4
4	1	<b>WE ARE... THE LAURIE BERKNER BAND</b> HEAR/RAZOR & TIE/SONY BMG VIDEO 86009 (16.98 DVD)	The Laurie Berkner Band		10
5	1	<b>MANILOW: MUSIC &amp; PASSION: LIVE FROM LAS VEGAS</b> RHINO HOME VIDEO 71624 (24.98 DVD)	Barry Manilow		1
6	NEW	<b>THE BEST OF ANTHONY BURGER FROM THE HOMECOMING SERIES</b> GATHER HOME VIDEO/EMM MUSIC VIDEO 44705 (19.98 DVD)	Anthony Burger		
7	120	<b>PAST, PRESENT &amp; FUTURE</b> Geffen Home Video/Universal Music & Video Dist. 001041 (18.98 CD/DVC)	Rob Zombie		
8	6	<b>FINALE: ACT ONE</b> EMI GOSPEL/EMM MUSIC VIDEO 33345 (19.98 CD/DVD)	Donald Lawrence Presents The Tri-City Singers		3
9	5	<b>LIFE ON THE MURDER SCENE</b> REPRISE MUSIC VIDEO/WARNER MUSIC VISION 49476 (25.98 DVD/CD)	My Chemical Romance		4
10	7	<b>THE SILENCE IN BLACK AND WHITE</b> VICTORY 250 (15.98 CD/DVD)	Hawthorne Heights		45
11	13	<b>FAREWELL I TOUR: LIVE FROM MELBOURNE</b> RHINO HOME VIDEO 70423 (29.98 DVD)	Eagles		45
12	15	<b>FINALE: ACT TWO</b> EMI GOSPEL/EMM MUSIC VIDEO 54835 (19.98 CD/DVD)	Donald Lawrence Presents The Tri-City Singers		3
13	9	<b>RBD: LIVE IN HOLLYWOOD</b> EMI LATIN VIDEO 58122 (16.98 DVD)	RBD		3
14	12	<b>GORILLAZ: DEMON DAYS LIVE AT THE MANCHESTER OPERA HOUSE</b> VIRGIN MUSIC VIDEO/EMI VIDEO 56243 (19.98 DVD)	Gorillaz		3
15	14	<b>LIVE AT DONINGTON</b> EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 56963 (14.98 DVD)	AC/DC		128
16	18	<b>QUEEN: LIVE AT WEMBLEY '86</b> HOLLYWOOD MUSIC VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 162400 (19.98/ 9.98)	Queen		75
17	17	<b>CAUGHT IN THE ACT</b> REPRISE MUSIC VIDEO/WARNER HOME VIDEO 49444 (29.98 DVD/CD)	Michael Buble		22
18	19	<b>FREAK 'N' ROLL... INTO THE FOG: ALL JOIN HANDS, THE FILLMORE, SAN FRANCISCO</b> EAGLE VISION 30151 (14.98 DVD)	The Black Crowes		5
19	37	<b>ROCIO DURCAL: AMOR ETERNO</b> SONY MUSIC VIDEO/SONY BMG VIDEO 77193 (14.98 DVD)	Rocio Durcal		5
20	23	<b>LIVE AT WOODSTOCK (SPECIAL EDITION)</b> Geffen Home Video 28309 (19.98 DVD)	Jimi Hendrix		32
21	NEW	<b>LIVE &amp; UNCUT... SEX MONEY &amp; JEWELS</b> SMC 1231 (14.98 DVD)	Trina		
22	16	<b>BULLET IN A BIBLE</b> REPRISE MUSIC VIDEO/WARNER MUSIC VISION 49466 (24.98 CD/DVD)	Green Day		23
23	35	<b>LIVE AT THE RAINBOW</b> ISLAND VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 82409 (44.98 DVD)	Bob Marley And The Wailers		16
24	11	<b>DEATH CAB FOR CUTIE: DIRECTIONS</b> ATLANTIC VIDEO/WARNER MUSIC VISION 53166 (14.98 DVD)	Death Cab For Cutie		2
25	30	<b>NUMBER ONES</b> EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 56999 (14.98 DVD)	Michael Jackson		109

THIS WEEK	LAST WEEK	ARTIST	Title	WEEKS ON CHART
1	2	<b>EAGLES OF DEATH METAL</b> 2 WKS BEKORDS REKORDS 70001/DOWNTOWN (13.98)	Death By Sexy...	2
2	4	<b>HINDER</b> UNIVERSAL REPUBLIC 005390/UMRG (9.98)	Extreme Behavior	30
3	8	<b>EVANS BLUE</b> THE POCKET 162585/HOLLYWOOD (11.98)	The Melody And The Energetic Nature Of Volume	9
4	POT SHOT DEBUT	<b>MAT KEARNEY</b> AWARE/COLUMBIA 941777/SONY MUSIC (11.98)	Nothing Left To Lose	
5	2	<b>SAVING JANE</b> TOUCAN COVE/UNIVERSAL REPUBLIC 006469/UMRG (13.98)	Girl Next Door	2
6	21	<b>GREATEST GAINER IMOGEN HEAP</b> RCA VICTOR 72532 (11.98)	Speak For Yourself	25
7	NEW	<b>ANTHONY BURGER</b> GATHER MUSIC GROUP 42657 (12.98)	The Best Of Anthony Burger From The Homecoming Series	
8	11	<b>REGGAETON NINOS</b> AFUEGO/URBAN BOX OFFICE 46957/EMI LATIN (13.98)	Reggaeton Ninos Vol. 1	16
9	7	<b>SONYA KITCHELL</b> HEAR 0501/VELOUR (13.98)	Words Came Back To Me	3
10	3	<b>CALEXICO</b> QUARTERSTICK 97* (15.98)	Garden Ruin	2
11	NEW	<b>AMB</b> PSYCHOPATHIC 4057 (12.98)	Blood In Blood Out	
12	NEW	<b>ANAIS</b> UNIVISION 310884/UG (11.98)	Asi Soy Yo	
13	10	<b>RAKIM &amp; KEN-Y</b> PINA 270183/UNIVERSAL LATINO (15.98)	Masterpiece: Nuestra Obra Maestra	
14	NEW	<b>ELEFANT</b> KEMADO 162531/HOLLYWOOD (11.98)	The Black Magic Show	
15	29	<b>THE SOUNDS</b> SCRATCHIE 39060/NEW LINE (11.98)	Dying To Say This To You	5
16	13	<b>DONALD LAWRENCE PRESENTS THE TRI-CITY SINGERS</b> EMI GOSPEL 33345 (19.98 CD/DVD)	Finale: Act One	3
17	5	<b>VAN HUNT</b> CAPITL 74851 (18.98)	On The Jungle Floor	3
18	NEW	<b>MINDI ABAIR</b> GRP 006222/VG (18.98)	Life Less Ordinary	
19	NEW	<b>SIA</b> GO! BEAT 48103/ASTRALWERKS (16.98)	Colour The Small One	
20	27	<b>URBAN MYSTIC</b> SOBE 49998/WARNER BROS. (13.98)	Ghetto Revelations: II	5
21	20	<b>MONCHY &amp; ALEXANDRA</b> J&N 50078/SONY BMG NORTE (16.98)	Exitos Y Mas	4
22	6	<b>RAMON AYALA Y SUS BRAVOS DEL NORTE</b> FREDDIE 1940 (16.98)	Antologia De Un Rey Vol. 2	3
23	9	<b>HILLSONG</b> HILLSONG/INTEGRITY 80535/SONY MUSIC (18.98 CD/DVD)	United We Stand	3
24	5	<b>GIRL AUTHORITY</b> ZOE 431088/ROUNDUNDER (15.98)	Girl Authority	3
25	4	<b>CASSANDRA WILSON</b> BLUE NOTE 63398 (18.98)	thunderbird	3
26	NEW	<b>ALICIA VILLARREAL</b> UNIVERSAL LATINO 006605 (14.98)	Orgullo De Mujer	
27	37	<b>ANA GABRIEL</b> SONY BMG NORTE 95902 (15.98)	Historia De Una Reina	
28	25	<b>DONALD LAWRENCE PRESENTS THE TRI-CITY SINGERS</b> EMI GOSPEL 54835 (19.98 CD/DVD)	Finale: Act Two	3
29	17	<b>PRETTY GIRLS MAKE GRAVES</b> MATADOR 627 (15.98)	Elan Vital	2
30	NEW	<b>AIDEN</b> VICTORY 194 (15.98)	Our Gangs Dark Oath	
31	15	<b>THE 5 BROWNS</b> RCA RED SEAL 78719/SONY BMG MASTERWORKS (18.98)	No Boundaries	3
32	NEW	<b>PEOPLE UNDER THE STAIRS</b> BASEMENT 1157* (15.98 CD/DVD)	Stepfather	
33	RE-ENTRY	<b>ANBERLIN</b> TDOTH & NAIL 66607 (13.98)	Never Take Friendship Personal	
34	30	<b>AARON SHUST</b> BRASH 0017 (13.98)	Anything Worth Saying	2
35	NEW	<b>VALENTIN ELIZALDE</b> UNIVERSAL LATINO 006611 (9.98)	Vencedor	
36	26	<b>GOTAN PROJECT</b> XL 195/BEGGARS GROUP (15.98)	Lunatico	2
37	23	<b>SANCTUS REAL</b> SPARROW 11574 (12.98)	Face Of Love	3
38	35	<b>YURIDIA</b> SONY BMG NORTE 76550 (12.98 CD/DVD)	La Voz De Un Angel	11
39	34	<b>BULLET FOR MY VALENTINE</b> TRUSTKILL 74 (13.98)	The Poison	10
40	46	<b>THE ACADEMY IS...</b> FUELED BY RAMEN 071 (11.98)	Almost Here	24
41	32	<b>ALEJANDRA GUZMAN</b> SONY BMG NORTE 78534 (15.98)	Indeleble	3
42	43	<b>GOLDFRAPP</b> MUTE 9296* (15.98)	Supernature	7
43	27	<b>THE VERONICAS</b> ENGINEERD/SIRE 49913/WARNER BROS. (13.98)	The Secret Life Of...	10
44	39	<b>RAMON AYALA Y SUS BRAVOS DEL NORTE</b> FREDDIE 1890 (16.98)	Antologia De Un Rey	40
45	NEW	<b>GUARDIANES DEL AMOR</b> SONY BMG NORTE 78625 (13.98)	Corazon Romantico: Los Exitos	
46	49	<b>CALLE 13</b> WHITE LION 96875/SONY BMG NORTE (15.98)	Calle 13	13
47	28	<b>VOZ A VOZ</b> URBAN BOX OFFICE 1019 (13.98)	En Presencia Del Futuro	18
48	45	<b>HURT</b> CAPITL 41137 (12.98)	Vol. 1	5
49	RE-ENTRY	<b>BISHOP G.E. PATTERSON &amp; CONGREGATION</b> PDDIUM 2505 (14.98)	Singing The Old Time Way Volume 2	
50	1	<b>HIT THE LIGHTS</b> TRIPLE CROWN 3065/EAST WEST (13.98)	This Is A Stick Up... Don't Make It A Murder	2

THIS WEEK	LAST WEEK	TITLE	ARTIST	WEEKS ON CHART
1	4	<b>TOUCH IT</b> 1 WK BUSTA RHYMES AFTERMATH/INTERSCOPE	Busta Rhymes	18
2	9	<b>SOS</b> RIHANNA SRP/DEF JAM/DJMG	Rihanna	3
3	11	<b>WALK AWAY</b> KELLY CLARKSON RCA/RMG	Kelly Clarkson	7
4	1	<b>WHAT YOU KNOW</b> T.I. GRAND HUSTLE/ATLANTIC	T.I.	7
5	24	<b>GIMME THAT</b> CHRIS BROWN FEAT. LIL' WAYNE JIVE/ZOMBA	Chris Brown	2
6	7	<b>DANI CALIFORNIA</b> RED HOT CHILI PEPPERS WARNER BROS.	Red Hot Chili Peppers	2
7	10	<b>HIPS DON'T LIE</b> SHAKIRA FEAT. Wyclef JEAN EPIC	Shakira	4
8	2	<b>BEST FRIEND</b> 50 CENT & OLIVIA G-UNIT/INTERSCOPE	50 Cent	2
9	5	<b>TEMPERATURE</b> SEAN PAUL VP/ATLANTIC	Sean Paul	12
10	NEW	<b>WHEN YOU'RE MAD</b> NE-YO DEF JAM/DJMG	Ne-Yo	
11	RE-ENTRY	<b>4 MINUTES</b> AVANT MAGIC JOHN/JON/JEFFEN	Avant	
12	NEW	<b>STAY WITH YOU</b> GOOD GOOD DOLLS WARNER BROS.	Good Good Dolls	
13	8	<b>SAY I</b> CHRISTINA MILIAN FEAT. YOUNG JEEZY ISLAND/IJMG	Christina Milian	4
14	RE-ENTRY	<b>MOVE ALONG</b> THE ALL-AMERICAN REJECTS DOGHOUSE/INTERSCOPE	The All-American Rejects	
15	NEW	<b>SAY SOMETHIN'</b> MARRIAH CAREY FEAT. SNOOP DOGG ISLAND/IJMG	Mariah Carey	
16	23	<b>A LITTLE LESS SIXTEEN CANDLES. A LITTLE MORE TOUCH ME</b> FALL OUT BOY FUELED BY RAMEN/ISLAND/IJMG	Fall Out Boy	6
17	NEW	<b>HUSTLIN'</b> RICK ROSS SLIP-N-SLIDE/DEF JAM/IJMG	Rick Ross	
18	13	<b>UNWRITTEN</b> NATASHA BEDINGFIELD EPIC	Natasha Bedingfield	12
19	RE-ENTRY	<b>LEAN WIT IT, ROCK WIT IT</b> DEM FRANCHIZE BOYZ FEAT. LIL' PEANUT & CHARLAY SO SO DEF/VIRGIN	Dem Franchize Boyz	
20	NEW	<b>WHAT'S LEFT OF ME</b> NICK LACHEY JIVE/ZOMBA	Nick Lachey	
21	NEW	<b>IT'S GOIN' DOWN</b> YUNG JOC BLOCK/BAD BOY SOUTH/ATLANTIC	Yung Joc	
22	16	<b>WHO SAYS YOU CAN'T GO HOME</b> BON JOVI DUET WITH JENNIFER NETTLES ISLAND/IJMG	Bon Jovi	9
23	12	<b>LOVE</b> KEYSHIA COLE A&M/INTERSCOPE	Keyshia Cole	13
24	NEW	<b>TELL ME WHEN TO GO</b> E-40 FEAT. KEAK DA SNEAK SICK WID' IT/BME/WARNER BROS.	E-40	
25	6	<b>BAD DAY</b> DANIEL POWTER WARNER BROS.	Daniel Powter	3

THIS WEEK	ARTIST	TITLE	WEEKS ON CHART
1	RIHANNA,	SOS	3
2	T.I.,	WHAT YOU KNOW	7
3	FALL OUT BOY,	A LITTLE LESS SIXTEEN CANDLES...	6
4	KELLY CLARKSON,	WALK AWAY	7
5	SEAN PAUL,	TEMPERATURE	12
6	HAWTHORNE HEIGHTS,	SAYING SORRY	4
7	SHAKIRA,	HIPS DON'T LIE	4
8	THE ALL-AMERICAN REJECTS,	MOVE ALONG	4
9	PANIC! AT THE DISCO,	I WRITE SINS NOT TRAGEDIES	2
10	DEM FRANCHIZE BOYZ,	LEAN WIT IT, ROCK WIT IT	
11	GEORGE STRAIT,	THE SEASHORES OF OLD MEXICO	1
12	BLAKE SHELTON,	NOBODY BUT ME	2
13	CARRIE UNDERWOOD,	JESUS, TAKE THE WHEEL	3
14	PHIL VASSAR,	LAST DAY OF MY LIFE	4
15	JOSH TURNER,	YOUR MAN	5
16	DIERKS BENTLEY,	SETTLE FOR A SLOWDOWN	6
17	BROOKS & DUNN,	BELIEVE	7
18	BRAD PAISLEY,	WHEN I GET WHERE I'M GOING	8
19	GARY ALLAN,	LIFE AIN'T ALWAYS BEAUTIFUL	9
20	GRETCHEN WILSON,	POLITICALLY UNCORREC*	10
21	RAHEEM DEVAUGHN,	YOU	1
22	AMEL LARRIEUX,	WEARY	2
23	CORINNE BAILEY RAE,	LIKE A STAR	3
24	DAMIAN "JR. GONG" MARLEY,	BEAUTIFUL	4
25	RIHANNA,	SOS	3
26	SEAN PAUL,	TEMPERATURE	12
27	INDIA.ARIE,	I AM NOT MY HAIR	7
28	JAMIE FOXX,	DJ PLAY A LOVE SONG	8
29	JAGGED EDGE,	GOOD LUCK CHARM	9
30	KANYE WEST,	TOUCH THE SKY	10

Th3 best-selling albums by new and developing acts, defined as those who have never appeared in the top 100 of The Billboard 200. f 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.

**BREAKING & ENTERING** **THIS WEEK ON .com**  
 "Yes, Virginia..." by self-described Brechtian punk cabaret duo the Dresden Dolls debuts at No. 42 on The Billboard 200. Discover developing artists making their inaugural Billboard chart runs each week in Breaking & Entering on billboard.com.

# SINGLES & TRACKS

## SONG INDEX

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.

4 MINUTES (Gnndtime, BMJ/First Avenue, PRR/BMG Songs, ASCAP/Dennis Hot Songs, ASCAP/Antonio Dixon's Muzik, ASCAP/Kerleyque Music, ASCAP/Christopher Mathew, BMJ/Hico Music, BMV/EMI April, ASCAP), HL, H100 63, RBH 10

### A

ABRAZAME (Sony/ATV Latin, BMI, T1 4)  
ADIOS A MI AMANTE (BMG Songs, ASCAP) LT 49  
THE ADVENTURE (Fun With Goats, ASCAP/Universal, ASCAP), HL, H100 99, POP 81  
AIN'T REALLY LOVE (Mary J. Blige, ASCAP/Universal-MCA, ASCAP/WBM, SESAC/Babyboys Little, SESAC/Noontime South, SESAC/Naked Under My Clothes, ASCAP/Chrysalis Music, ASCAP/Shoe Music, ASCAP), HL, H100 99, RBH 90  
AIN'T WHAT IT USED TO BE (Mosca Music, BMJ/Sony/ATV Tree, BMJ/Gitterish, BMJ/Buna Boy, BMJ), HL, CS 35  
ALGO DE MI (See-Ca, BMJ) LT 14  
ALIADO DEL TIEMPO (Three Sound, BMJ) LT 9  
ALWAYS ON YOUR SIDE (Warner-Tamerlane, BMJ/Old Crow Music, BMJ), WBM, H100 97, POP 112  
ANGELITOS (Crown P, BMJ) LT 26  
ANIMAL I HAVE BECOME (EMI April, ASCAP/EMI April, Canada, SOCAN/3 Days Grace, SOCAN/Noon, SOCAN, HL, H100 93, POP 76  
ATREVE TE, TE! (Warner-Tamerlane, BMJ/Rene Perez, BMJ) LT 12  
AUN HAY ALGO (San Angel, ASCAP) LT 24

### B

BACK LIKE THAT (Rich Kid, BMJ/Starks, BMJ/Nahish, BMJ/Super Savin Publishing, BMJ/Zomba Songs, BMJ/Stone Diamond Music, BMJ), WBM, H100 94, RBH 30  
BAD BOY (See-Ca Music, BMJ) H100 11, POP 1  
BEAUTIFUL LOVE (Smells Like Music, ASCAP/Simplivik, ASCAP/Screaming Virms, ASCAP/Runway Network, ASCAP), WBM, H100 66, POP 49  
BECAUSE OF YOU (EMI April, ASCAP/Smelly Songs, ASCAP/12.06 Publishing, ASCAP/Smelly Like Metal, SOCAN/Dwight Frye, BMJ), HL, WBM, H100 4  
BEDROOM BOOM (Collipark Music, BMJ/EMI Blackwood, BMJ/EWC Music, BMJ/Da Gripper Music, BMJ/Gndtime, BMJ/Persevere, BMJ/Drive-in, BMJ), HL, RBH 72  
BEEP (will.i.am, BMJ/K-Stuff, BMJ/ArHouse, BMJ/EMI Blackwood, BMJ), HL, WBM, H100 19, POP 14  
BEFORE HE CHEATS (That Little House, ASCAP/Mighty Underdog, ASCAP/Sony/ATV Cross Keys, ASCAP), HL, CS 53  
BELIEVE (Sony/ATV Tree, BMJ/Showbilly, BMJ/Big Loud Shift Industries, ASCAP/CG, ASCAP), HL, CS 8, H100 68  
BEST FRIEND (50 Cent Music, ASCAP/Universal, ASCAP/DJ Hi-Tek, BMJ/Songs Of Windswept Pacific, BMJ/Jonathan Rorem Music, BMJ/O'Lovely Music, ASCAP/Southside Independent Music, BMJ/Critillon Music, BMJ/Walter Music, ASCAP/Warner-Tamerlane, BMJ), HL, WBM, H100 38, POP 52, RBH 29  
BETCHA CAN DO IT LIKE ME (Perry Home Music, ASCAP/BLK-ID, ASCAP) RBH 88  
BE WITHOUT YOU (Mary J. Blige, ASCAP/Universal-MCA, ASCAP/WBM, SESAC/Babyboys Little, SESAC/Noontime South, SESAC/Jada And Jaders's Name, SESAC/Naked Under My Clothes, ASCAP/Chrysalis Music, ASCAP), HL, WBM, H100 11, POP 10, RBH 2  
BLACK HORSE & THE CHERRY TREE (Sony/ATV Tintlar, SESAC), HL, H100 76, POP 73  
BLOW THE WHISTLE (Zomba Songs, BMJ/T. Shaw, BMJ/Songs Of TVT, BMJ/EMI Blackwood, BMJ/Blm Grade Music, BMJ/Inishio, BMJ/Swizze Music, BMJ/C. Moore Music, BMJ/Ar 8 & Marg Music, ASCAP/Cookies And Milk, ASCAP/Basajamba, ASCAP/EMI April, ASCAP), HL, WBM, RBH 92  
BODY ROCK (Crown King Publishing, BMJ/OI Boy Music, BMJ/Anyahs Music, ASCAP/The Royalty Network, ASCAP) RBH 100  
BOSSY (Issy & Nemo Tunes, ASCAP/Lee Vegas, ASCAP/EMI April, ASCAP/Zomba Songs, BMJ/T. Shaw, BMJ/Team S Dot Publishing, BMJ/Hico Music, BMJ/Songs Of Windswept Pacific, BMJ), HL, WBM, RBH 91  
BRAND NEW GIRLFRIEND (EMI Blackwood, BMJ/Shane Minor, BMJ/3 Ring Circus, BMJ/Songs Of Windswept Pacific, BMJ/Jeffrey Steele Music, BMJ), HL, CS 48  
BREAKING FREE (Walt Disney, ASCAP) POP 85  
BRING IT ON HOME (Warner-Tamerlane, BMJ/Sell The Cow, BMJ/WB, ASCAP/Black, ASCAP/Bloom, ASCAP), WBM, CS 22  
BUMPIN' MY MUSIC (Ray Cash Music, ASCAP/Cyberclerk Music, ASCAP/EMI April, ASCAP/Brid Jordan, ASCAP/BB The Skee The Champ, ASCAP/Ruffies Attack Music, ASCAP/Reach Global, BMJ/Songs Of Universal, BMJ), HL, RBH 63  
BUTTONS (Team S Dot Publishing, BMJ/Hico Music, BMJ/Songs Of Windswept Pacific, BMJ/2590 Music Publishing, ASCAP/Universal, ASCAP/Zone 4, ASCAP/She Rights Music, BMJ/My Own Chit Music, BMJ/EMI Blackwood, BMJ), HL, POP 79

### C

CAILE (Sony/ATV Discos, ASCAP) LT 4  
CAN I TAKE YOU HOME (Virginia Beach, ASCAP/WB, ASCAP/EMI April, ASCAP/Black Fountain Publishing, ASCAP/Herbiculous Music, ASCAP), HL, WBM, RBH 48  
CAN'T LET GO (Songs Of Universal, BMJ/Tappy Whyte, BMJ/Bat Future, BMJ), HL, H100 74, RBH 11  
CHECK ON IT (Christopher, Gamers Publishing, ASCAP/Hico Music, BMJ/Songs Of Windswept Pacific, BMJ/Beyonce, ASCAP/Swizze Beat, SESAC/Universal Tunes, SESAC/EMI April, ASCAP/Angela Beyonce, ASCAP/Slim Thug Publishing, BMJ/EMI Blackwood, BMJ/Sony/ATV Tunes, ASCAP), HL, H100 35, POP 26, RBH 40  
CHEVY RIDIN' HIGH (Zomba Songs, BMJ/Dade Co Project Music, BMJ/3 Blunts Life At Once, ASCAP), WBM, RBH 78  
THE CHOSEN ONE (Divine Mill Music, ASCAP/WB, ASCAP/B Funk Music, ASCAP/Line 4 Life, ASCAP/Walt My Daddy's Records, ASCAP/Jhae Joins, SESAC/Universal-PolyGram International Tunes, SESAC/Monsoon Music, SESAC/Dem Drawz Muzik, BMJ/Lobete Music, ASCAP) RBH 60  
CHULIN CULIN CHUNLY (THE RATTLESNAKE SONG) (EMI Blackwood, BMJ/Leon Black, BMJ/Rene Perez, BMJ/Blue Kraft, BMJ/Warner-Tamerlane, BMJ) LT 18  
CLOCKWORK (LaRon Jr.'s Music, ASCAP/Chaos & Order, ASCAP) RBH 81  
COALMINE (Zomba Melodies, SESAC/Agatha Monroe, SESAC/Harbinism.com, SESAC/CG, BMJ/Sony/ATV Tree, BMJ), HL, WBM, CS 49  
COMO DUELE (BARRERA DE AMOR) (San Angel, ASCAP/BMG Songs, ASCAP) LT 37  
COMO SI NO NOS HUBIERAMOS AMADO (WB, ASCAP/Universal-PolyGram International Tunes, SESAC/Monsoon Music, SESAC/Dem Drawz Muzik, BMJ/Lobete Music, ASCAP) RBH 60  
CONCEIVED THERE'S SOMETHING ABOUT (REMY) (Scott Storch, ASCAP/T.V. ASCAP/Remy Music, ASCAP/Reach Global, ASCAP) RBH 38  
CONTRA VIENTO Y MAREA (San Angel, ASCAP) LT

CONTROL MYSELF (LL Cool J, ASCAP/Sony/ATV Tunes, ASCAP/Shanah Cymone Music, ASCAP/EMI April, ASCAP/Basajamba, ASCAP/Pladis Music, ASCAP/Nuyorcan, BMJ/Warner-Tamerlane, BMJ/Straker/Palke, BMJ), HL, WBM, H100 6; POP 5  
COUNTRY MUSIC LOVE SONG (Midas Magic, ASCAP/EMI April, ASCAP/Rodney West Music, BMJ), HL, CS 51  
CRAZY BITCH (Famous, ASCAP), HL, POP 94  
CROWDED (POP 93)

### D

DANCE, DANCE (Chicago X Software, BMJ/Sony/ATV Tree, BMJ), HL, H100 39, POP 25  
DANI CALIFORNIA (Moebeletula, BMJ) H100 10, POP 16  
DE CONTRABANDO (Edmirusa, ASCAP/Vander America, BMJ) LT 23  
DEJATE LLIVAR (EMI Blackwood, BMJ/Dharmik, BMJ/Yami Music Publishing, BMJ/EMI Cubano Music, BMJ/Universal-Musica Unica, BMJ) LT 28  
DIAMOND GIRL (Universal Music, ASCAP/Joe Raposo, BMJ) LT 12  
DIME PIECE (N-C&N Music, ASCAP/Hip City Music, BMJ/Hi-Frost Publishing, BMJ) RBH 97  
DIRTY LITTLE SECRET (Smells Like Phys Ed, ASCAP/BMG Songs, ASCAP), HL, H100 45, POP 30  
DJ PLAY A LOVE SONG (Universal, ASCAP/Team S Dot Publishing, BMJ/Hico Music, BMJ/Songs Of Windswept Pacific, BMJ/Jasons Lyrics, SESAC), HL, H100 90, RBH 27  
DO IT TO IT (Publishing Designee, BMJ/Rags II Richard Music, BMJ/Uncle Wilmes Music, ASCAP/How Ya Luv Dat Music, ASCAP) RBH 46  
DON'T FORGET ABOUT US (Rye Songs, BMJ/Songs Of Universal, BMJ/Shanah Cymone Music, ASCAP/EMI April, ASCAP/Babyboys Little, SESAC/Noontime South, SESAC/WB, ASCAP/Naked Under My Clothes, ASCAP/Chrysalis Music, ASCAP), HL, WBM, POP 72  
DON'T FORGET TO REMEMBER ME (WZZ Songs, BMJ/EMI Blackwood, BMJ/Didnt Have To Be Music, ASCAP/EMI April, ASCAP/1609 Songs, ASCAP/Music Of Windswept, ASCAP), HL, CS 19, H100 98  
DOWN (Mafer, ASCAP) LT 5  
DOWN IN MISSISSIPPI (UP TO NO GOOD) (Dripki, BMJ/Gretergoodsongs, ASCAP/Jennifer Nettles, ASCAP) CS 28

### E

EASY DOES IT (Soul Of Eye Music, ASCAP/Haber Corporation, BMJ/Father To Son Music, ASCAP) CS 56  
ENOUGH CRYIN' (Universal, ASCAP/Mary J. Blige, SESAC/Noontime South, SESAC/WB, ASCAP/Naked Under My Clothes, ASCAP/Chrysalis Music, ASCAP), HL, WBM, POP 72  
EVER THE SAME (IU Rule Music, ASCAP/EMI April, ASCAP), HL, H100 57, POP 55  
EVERYBODY KNOWS (Woolly Puddin', BMJ/Warner-Tamerlane, BMJ/Ansime, BMJ), CS 53  
EVERY TIME I HEAR YOUR NAME (EMI April, ASCAP/Romeo Cowboy Music, ASCAP/Tom Hambridge Tunes, ASCAP/Songs Of Windswept Pacific, BMJ/Gotanevitable, BMJ), CS 17, H100 87  
EVERYTIME WE TOUCH (Manbo Music/Kerlags.no Productions, M.B.H./Ridge Music, BMJ/Songs Of Jupiter Music, BMJ) H100 16, POP 8  
FAVORITE STATE OF MIND (Universal, ASCAP/Chogy Buss, ASCAP/Music Of Combustion, BMJ/Songs Of Windswept Pacific, BMJ), HL, CS 33  
FINDIN' A GOOD MAN (Hits And Smashes Music, ASCAP/2020 Music, ASCAP/Zomba Enterprises, ASCAP/Good Country Morning, ASCAP/West Moraine, ASCAP/Wek, ASCAP/A. chelle, ASCAP/Major Bob, ASCAP), WBM, CS 38  
FIND MYSELF IN YOU (Cancelled Lunch, ASCAP/Universal-PolyGram International, ASCAP), HL, RBH 37  
FIRST LOVE (Life Is What We Music, ASCAP/Above The Rest, BMJ) RBH 71  
FLY LIKE A BIRD (Rye Songs, BMJ/Songs Of Universal, BMJ/Very Tyme Tunes, ASCAP/EMI April, ASCAP/Mineapolis Guys Music, ASCAP), HL, RBH 32  
FOR YOU I WILL (CONFIDENCE) (Teddy Geiger Publishing, BMJ/Sony/ATV Tree, SESAC/turtle Victoria, SESAC), HL, H100 30, POP 22  
FREEZE (EMI April, ASCAP/L. Cool J, ASCAP/Lyte In, ASCAP), HL, RBH 76  
FRESH AZIMIZ (EMI April, ASCAP/Shanah Cymone Music, ASCAP/Air Control, ASCAP/Basajamba, ASCAP), HL, H100 48, POP 44

### G

GET DRUNK AND BE SOMEBODY (Toketo Tunes, BMJ/Toronto Records), HL, H100 55, POP 65  
GET OUTTA MY WAY (Songs Of Peer, ASCAP/Fraction, ASCAP) CS 60  
GET THROWN (Pimp My Pen International, ASCAP/Zomba Enterprises, ASCAP/Young Jeze Music, BMJ/Carter Boys Publishing, ASCAP/EMI April, ASCAP/The Water, ASCAP), HL, WBM, RBH 92  
GETTIN' SOME (Zomba Songs, BMJ/Zomba Enterprises, ASCAP) WBM, H100 51, POP 90, RBH 9  
GHETTO (Mr. Mail Music, ASCAP/Cutta Music, BMJ/902 Music, ASCAP) RBH 66  
GHETTO STORY (EMI Blackwood, BMJ/Madhouse, BMJ) RBH 74  
GIMME THAT (Scott Storch, ASCAP/T.V. ASCAP/Team S Dot Publishing, BMJ/Hico Music, ASCAP/Universal-PolyGram International Tunes, POP 51, RBH 26  
GIRL (Paul Wall, ASCAP/2 Kingspin Publishing, ASCAP/WB, ASCAP/Unichappell Music, BMJ), WBM, H100 40, POP 48, RBH 49  
GIRL NEXT DOOR (Tosha, ASCAP) H100 47, POP 38  
GO AHEAD (Street Certified Publishing, BMJ/Trap House Publishing, BMJ) RBH 70  
GOD ONLY CRIES (Dimensional Songs Of Rye, SESAC/Cey Jack Music, SESAC/Cherry Blossom, SESAC) CS 46  
GOD'S GIFT (Aveah, ASCAP/WB, ASCAP), WBM, RBH 55  
GONE (K-Stuff, BMJ/ArHouse, BMJ/EMI Blackwood, BMJ/Myan Jackson, ASCAP/WB, ASCAP), HL, WBM, POP 9  
GONE EITHER WAY (Green Dogg, BMJ/Sup Doc, BMJ), CS 59  
GONE GOING GONE (will.i.am, BMJ/Cherry River, BMJ/Bubble Toes, ASCAP/Universal, ASCAP), CLM, HL, POP 88  
GOOD LUCK CHAMP (EMI April, ASCAP/Air Control, ASCAP/Thorn Jamn Iwins, ASCAP/353 Music Publishing, SESAC/Universal-PolyGram International Tunes, SESAC/Rags II Richard Music, BMJ/Uncle Wilmes Music, ASCAP), HL, H100 91, RBH 23  
A GOOD MAN (Midas Magic, ASCAP/Animal Planet, ASCAP/AvaRu Music, SESAC/Multisongs BMG, SESAC) CS 57

### H

HANK (Taracel, ASCAP/Sony/ATV Cross Keys, ASCAP/Careers-BMG, BMJ/Evansville, BMJ), HL, CS 54  
HATE ME (Paris On Paper Publishing, ASCAP) H100 83, POP 78  
HIPS DON'T LIE (Sony/ATV Tunes, ASCAP/Huss Zwingli, ASCAP/EMI Blackwood, BMJ/le-Bass Music, BMJ/The Caramel House, BMJ/Ensign Music, BMJ/Lantico Music, ASCAP/Samalea Songs, ASCAP/Neia Music, ASCAP/JNR Music Publishing, ASCAP), HL, H100 27, LT 7, POP 11  
HMM HMM (Sprayvaie Music Publishing, ASCAP/150 Lalayit Music, ASCAP/Songs Of Universal-PolyGram International, BMJ/ony Kelly, ASCAP/Maurice Gregory, BMJ), HL, RBH 65  
HOLLA AT ME (Not Listed) RBH 47  
HOME (Michael Buble Publishing Designee, BMJ/Almost October, BMJ/Universal-MCA, ASCAP/Alan Chang Publishing Designee, ASCAP/WB, ASCAP), HL, WBM, POP 100  
HONKY TONK BADONKADONK (Music Of Windswept, ASCAP/Big Boassa Music, BMJ/Third Tier Music, BMJ/EMI Blackwood, BMJ), HL, POP 62  
HOW ABOUT YOU (Sony/ATV Tree, BMJ/Copyright Control), HL, CS 27  
HOW TO SAVE A LIFE (Aaron Edwards Publishing, ASCAP/EMI April, ASCAP), HL, POP 74  
HUNG UP (WB, ASCAP/Webo Girl Publishing, ASCAP/Universal-PolyGram International, ASCAP/Universal, ASCAP/Union Songs Music For-lagsakreobag, AB/EMI Waterford, ASCAP/Polar Music International, AB/Universal Music Sweden, AB/Warner Chappell, PRS/Dakdancer, PRS), HL, WBM, POP 83  
HUSTLER MUSIC (Young Music Publishing, BMJ/Warner-Tamerlane, BMJ/Money Mack, BMJ), WBM, H100 96, RBH 34  
HUSTLIN' (3 Blunts Life At Once, ASCAP/First N Gold, BMJ/J. Brasco, ASCAP/EMI April, ASCAP/No Quarter Entertainment, ASCAP/Desert Storm, BMJ), HL, RBH 33

### I

I AM NOT MY HAIR (Warner-Tamerlane, BMJ/Wang Out, BMJ/Combustion, BMJ/Songs Of Windswept Pacific, BMJ), WBM, RBH 53  
I CAN'T UNLOVE YOU (WB, ASCAP/Scott And Soda, ASCAP/Warner-Tamerlane, BMJ/Writers Extreme, BMJ/Warner Chappell, PRS/Dakdancer, PRS), HL, WBM, POP 83  
I DON'T KNOW WHAT SHE SAID (Create Real, ASCAP) Want To Hold Your Songs, BMJ/Major Bob, ASCAP), WBM, CS 39  
IF IT'S LOVIN' THAT YOU WANT (E-POP, BMJ/Sony/ATV Songs, BMJ/ENO, ASCAP/Sony/ATV Tunes, ASCAP/Lance Combs Publishing, BMJ/EMI Blackwood, BMJ/Yoga Flirties Music, BMJ/Alexander Mossy, ASCAP/Zomba Enterprises, ASCAP), HL, WBM, POP 60  
IF YOU'RE GOING THROUGH HELL (BEFORE THE DEVIL EVEN KNOWS) (Graviton, SESAC/Whad-dayered, SESAC/Carnival Music, SESAC/Cat.V, ASCAP/BergBrian, ASCAP) CS 23  
I GOT YOU (Magic Music, BMJ/Triples Songs, BMJ/T. Shaw, ASCAP/Publishing, ASCAP/Songs Of Bud Dog, ASCAP/Music Of Windswept, ASCAP) CS 20  
I LOVE MY B\*\*\*\* (TZahs Music, BMJ/Ensign Music, BMJ/will.i.am, BMJ/Broke Spoke And Gone Publishing, ASCAP), HL, RBH 73  
I LOVE YOU (Next Selection, ASCAP/Motolla, ASCAP/Aspen Music, ASCAP/Lail Music Publishing, ASCAP) RBH 50  
I'M GONNA BE (WB, ASCAP/Checkman, BMJ/Tyme 4 Files, BMJ), WBM, RBH 59  
I'M N LUV (WIT A STRIPPER) (Nappy Publishing, BMJ/Warner-Tamerlane, BMJ/2 Plays Publishing, BMJ/Who's Mike Jones Music, BMJ), WBM, H100 31, POP 38, RBH 42  
IMPOSSIBLE (Please Gimme My Publishing, BMJ/EMI Blackwood, BMJ), HL, RBH 71  
IN MY MIND (Combustion, BMJ/Songs Of Windswept Pacific, BMJ/Wang Out, BMJ/Sony/ATV Songs, BMJ), HL, H100 82, RBH 22  
INTO YOU (Kernumy Song/Sheet, BMJ) RBH 79  
I REFUSE (Barker, ASCAP/Scott Storch, ASCAP/T.V. ASCAP), HL, RBH 84  
I REMEMBER... (Abendot Music, ASCAP/Joymei Music, ASCAP) RBH 87  
I THINK THEY LIKE ME (Franchise Recordz Publishing, ASCAP/Shanah Cymone Music, ASCAP/EMI April, ASCAP/Thorn Jamn Tunes, ASCAP/Air Control, ASCAP/The Kid Slim Music, ASCAP/Slide That Music, ASCAP) POP 92  
IT'S GOIN' DOWN (Granny Man Publishing, BMJ/Malik-MkM Music, BMJ/Regina's Son Music, ASCAP/Dienharth Music, ASCAP/EMI April, ASCAP), HL, H100 61, RBH 7  
IT'S WHATEVER (Da Pester, ASCAP) RBH 94  
I WRITE SINS NOT TRAGEDIES (Sweet Chin Music, ASCAP/EMI April, ASCAP), HL, H100 46, POP 40

### J

JESUS, TAKE THE WHEEL (Sony/ATV Tunes, ASCAP/Only, BMJ/Raylene Music, ASCAP/No Such Music, SOCAN/Passing Stranger, ASCAP/1609 Songs, ASCAP/Music Of Windswept, ASCAP), HL, POP 35  
JELLY TUP (Copyright Control) RBH 96  
JUST CAME HERE TO CHILL (No Quincidence Music Publishing, BMJ/October 12th, ASCAP/Hico South, ASCAP), WBM, RBH 31  
KICK PUSH (1st & 15th Publishing, ASCAP/BMJ/Sony, ASCAP), WBM, RBH 98  
KING WITHOUT A CROWN (Neither Nor Music, ASCAP/Moshogoo, ASCAP/Jashua Music, ASCAP) H100 83, POP 63

### K

### L

LAFKY TAFFY (Perry Home Music, ASCAP/Dennis Butler Publishing Designee, ASCAP/Stuntman Publishing, ASCAP/30318 Publishing, ASCAP/Air Music, ASCAP/Warlock Music, ASCAP/Boston Inter-

national, ASCAP/Colegens-EMI, ASCAP/EMI April, ASCAP/Mausice Star, ASCAP), HL, POP 71  
LAST DAY OF MY LIFE (Phyvester, ASCAP/Mission Valley, ASCAP) CS 13  
THE LAST OF A DYING BREED (Peermusic, BMJ/R. Joseph, BMJ/Warner-Tamerlane, BMJ), WBM, CS 37  
LEAN WIT IT, ROCK WIT IT (Franchise Recordz Publishing, ASCAP/EMI April, ASCAP), HL, H100 7, POP 71, RBH 4  
LEAVE THE PIECES (WB, ASCAP/Sony/ATV Acuff Rose, BMJ/Songs Of R. Joseph, ASCAP), HL, CS 41  
LET U GO (Weencopler Music, ASCAP/Marotone AB, STM/Kas Money Publishing, ASCAP) H100 12, POP 9  
LIBERTAD (Filmo, BMJ) LT 16  
LIFE AIN'T ALWAYS BEAUTIFUL (Sony/ATV Cross Keys, ASCAP/Still Working For The Man, BMJ/Baldad Boy, BMJ/CG, BMJ), HL, CS 21  
A LITTLE LESS SIXTEEN CANDLES, A LITTLE MORE TOUCH ME (Chicago X Software, BMJ) H100 65, POP 4  
A LITTLE TOO LATE (Toketo Tunes, BMJ/FloRida Room, BMJ/BP Administration, ASCAP/Sony/ATV Acuff Rose, BMJ/Unwound, BMJ), HL, CS 30  
LIVING IN FAST FORWARD (Old Desperados, ASCAP/N2D, ASCAP/Universal, ASCAP/Membership Field, ASCAP) H100 80  
LLAME PA VERTE (Universal-Musica Unica, BMJ) LT 20  
LOCAL GIRLS (Love Monkey, BMJ/Sony/ATV Tree, BMJ/Universal, ASCAP/Membersfield, ASCAP), HL, CS 58  
LOOKING FOR YOU (Zomba Songs, BMJ/Lilly Mack, BMJ/Baby Fingers, ASCAP/Mims, ASCAP/Shown Breeze, ASCAP/Fredric Dee, BMJ), WBM, RBH 8  
LO QUE ME GUSTA A MI (Carnation, BMJ/Peermusic, BMJ) LT 10  
LO QUE SON LAS COSAS (Don Car, ASCAP/Brehm, ASCAP) LT 10  
L.O.V.E. (Big A Nikki, ASCAP/EMI April, ASCAP/Sluff, BMJ/ArHouse, BMJ/John Shanks Music, ASCAP/WB, ASCAP), HL, WBM, POP 70  
LOVE (Cardynone, SESAC/BMG Songs, ASCAP/She Who, ASCAP) H100 23, POP 59, RBH 11  
THE LUCKY ONE (Sony/ATV Tree, BMJ/Sony/ATV songs, BMJ/JohnnyD Music, BMJ), HL, CS 5, H100 69

### M

MACHUCANDO (Los Cangris, ASCAP/Eddie Dee, ASCAP) LT 3  
MAKEDAMNSURE (I Feel Like Im Taking Crazy Pills, ASCAP/WB, ASCAP), WBM, H100 78, POP 58  
MAKING MEMORIES OF US (Sony/ATV Milene, ASCAP), HL, WBM, POP 83  
ME AND MY GANG (Jeffrey Steele Music, BMJ/Almo Music, ASCAP/Multinote Music, ASCAP/Breaking New Ground Publishing, BMJ/BP Administration, ASCAP/Sony/ATV Cross Keys, ASCAP), HL, CS 26  
ME PREGUNTO (WB, ASCAP) LT 45  
ME & U (Next Selection, ASCAP/Motolla, ASCAP) (Not Listed) RBH 47  
MOVE ALONG (Smells Like Phys Ed, ASCAP/BMG Song, ASCAP), HL, H100 15, POP 15  
MOVE AROUND (Chopper City, BMJ/Chubby Boy, ASCAP) RBH 68  
MS. NEW BOOTY (Soar Loser Music, BMJ/EMI Blackwood, BMJ/Collipark Music, BMJ/Da Gripper Music, BMJ/EWC Music, BMJ), HL, H100 9, POP 17, RBH 30, POP 68  
MUCHACHITA DE OJOS TRISTES (BMG Songs, ASCAP) LT 42  
MUNECA DE TRAPO (Sony/ATV Discos, ASCAP) LT 46  
MY WISH (V2 Music Publishing, BMJ/Jelrey Steele Music, BMJ/Sony/ATV Tree, BMJ/BP, BMJ), HL, WBM, POP 69

### N

NEVER MIND ME (Big Love, BMJ/WB, ASCAP/High Texer, ASCAP/Warner-Tamerlane, BMJ), WBM, CS 34  
NEW STRINGS (Sony/ATV Tree, BMJ/Nashville Star, BMJ), WBM, CS 45  
NEW YORK SHIT (TZahs Music, BMJ/Ensign Music, BMJ/DJ Smooth Music, ASCAP/Swizz Beat, SESAC/Universal Tunes, SESAC/Roland Bluger Music, SESAC/BMG Unisong Music, SESAC), HL, RBH 77  
NOBODY BUT ME (Sony/ATV Tree, BMJ/travelin' Arkansas, BMJ/Big Yellow Dog, BMJ), HL, CS 15, H100 89  
NOÛCHE DE SEXO (Universal-Musica Unica, BMJ) LT 35  
NO TE APARTES DE MI (Sony/ATV Discos, ASCAP) LT 35  
NOT READY TO MAKE NICE (Woolly Puddin', BMJ/Scraps! Tost, ASCAP/Chrysalis Music, ASCAP/Sugar Lake Music, ASCAP), HL, CS 43, H100 28, POP 31

### O

OH YES (AKA POSTMAN) (Jobete Music, ASCAP/EMI Blackwood, BMJ/Stone Agate, BMJ), HL, RBH 95  
OJOS DE CIELO (SGAE, BMJ) LT 36  
ON AGAIN TONIGHT (Warner-Tamerlane, BMJ/Murrah, BMJ/Texabara Music, BMJ/Kalans Music, BMJ/Circle C Music, ASCAP/Full Circle, ASCAP), WBM, CS 89  
ONE WISH (Stop Trying To Copy My Music, BMJ/Rodney Jerkins Productions, BMJ/Fred Jerkins III, BMJ/Ensign Music, BMJ/LaShawn Daniels Production, ASCAP/EMI Blackwood, BMJ/EMI April, ASCAP), HL, POP 69  
THE ONE YOU NEED (Rodney Jerkins Productions, BMJ/Da's Dreamer, BMJ/Paroti Music, BMJ/Notting Hill Music, BMJ), WBM, POP 41  
STUPID GIRLS (EMI Blackwood, BMJ/Pink Inside Publishing, BMJ/Sony/ATV Songs, BMJ/Tulle Victoria, SESAC/WB, ASCAP/Fishhead Music, STM), HL, WBM, H100 32, POP 32  
SUMMERTIME (EMI Blackwood, BMJ/Big Loud Shirt Industries, ASCAP/Birds With Ears Music, BMJ), HL, CS 16, H100 84

### P

POR UNA MUJER (WBM, SESAC/Warner-Tamerlane, BMJ) LT 22  
PRETTY BABY (India B. Music, BMJ/Songs Of Universal-PolyGram International, BMJ/Demone's Music Publishing, BMJ/Paradise Forever Music, BMJ), HL, RBH 54  
PUMP IT (EMI April, ASCAP/will.i.am, BMJ/Jeeney, BMJ/Cherry River, BMJ/Avenue XIII, BMJ/Reach Global Songs, BMJ/Headphone Junkie Publishing, ASCAP/EMI Grove Park, BMJ), CLM, HL, H100 50  
PUT EM IN THEIR PLACE (221 Music, ASCAP/Kyrene Miller, ASCAP/Careers-BMG, BMJ/BMG Songs, ASCAP/Juvenile Hell, ASCAP), WBM, RBH 75  
QUE LASTIMA (EMI April, ASCAP) LT 32  
QUE ME ALANCE LA VIDA (Sony/ATV Discos, ASCAP) LT 19  
QUE VIDA LA MIA (Kiko Man, BMJ/EMI Blackwood, BMJ) LT 33  
QUE VOY A HACER CON MI AMOR (Red Wine, BMJ/Maximo Aguirre, BMJ/Sony/ATV Discos, ASCAP/Universal Music, ASCAP) LT 39

### R

THE REAL THING (K-Stuff, BMJ/ArHouse, BMJ/White Pearl Songs, BMJ/Sony/ATV Songs, BMJ), HL, WBM, H100 58, POP 39  
RIDIN' (Clamilitary Camp Music, ASCAP/Universal, ASCAP/Play For Play N-Skizz, ASCAP/EMI April, ASCAP/Leathache Music, ASCAP), HL, H100 4, POP 19, RBH 25  
RIDIN' RIMS (Jamal Willingham Publishing, ASCAP/MoMusic Publishing, ASCAP/A.T.P. Publishing, ASCAP/C.V.P. Rebirth Publishing, ASCAP/Slide That Music, ASCAP/EMI April, ASCAP/Juice Juice Publishing, BMJ/Hold That Music, BMJ/EMI Blackwood, BMJ), HL, RBH 67  
RIGHT HERE (Greenland, ASCAP/Im nobody, ASCAP/Baby Blue, ASCAP/pimping, ASCAP/WB, ASCAP), WBM, POP 29  
ROMPE (Los Cangris, ASCAP/Eddie Dee, ASCAP/Blue Kraft, BMJ) H100 23, LT 6, POP 27  
RUN IT! (Scott Storch, ASCAP/T.V. ASCAP/Team S Dot Publishing, BMJ/Hico Music, BMJ/Songs Of Windswept Pacific, BMJ), HL, H100 44  
RUSH (Half Heart Music, BMJ/Seven Summits, BMJ/Dream Lab Music, BMJ/Careers-BMG, BMJ), HL, H100 70, POP 50

### S

SATISFIED (Reyns Song, BMJ/Ayden, BMJ/Wrensong, ASCAP) CS 44  
SAVIN' ME (Warner-Tamerlane, BMJ/Arm Your Dillo, SOCAN/Zero-G, SOCAN/Black Diesel, SOCAN/Black Jester Music, SOCAN), WBM, H100 20, POP 18  
SAY I Daddo Co. Project Music, BMJ/Zomba Songs, BMJ/Nagy Ruddy, ASCAP/Zomba Enterprises, ASCAP/Young Jeze Music, BMJ/Collision Music, BMJ/EMI April, ASCAP), HL, WBM, H100 60, RBH 14  
SAY SOMETHIN' (Rye Songs, BMJ/Songs Of Universal, BMJ/The Waters Of Hazareth, BMJ/EMI Blackwood, BMJ/Careers-BMG, BMJ/Reyns Song, BMJ/Pressure Music, ASCAP/My Own Chit Music, BMJ), HL, WBM, H100 95, POP 47  
THE SEASHORES OF OLD MEXICO (Sony/ATV Tree, BMJ), HL, CS 12, H100 88  
SENIOR LUCUTOR (TD Ediciones, BMJ) LT 13  
SETTLE FOR A SLOWDOWN (Sony/ATV Tree, BMJ/Gold Watch, BMJ/Sony/ATV Cross Keys, ASCAP), HL, CS 6, H100 36, POP 86  
SHAKE (Collipark Music, BMJ/EMI Blackwood, BMJ/EWC Music, BMJ/Da Gripper Music, ASCAP/Buade, BMJ) POP 77  
SHAKE THAT (Shroom Shady Music, BMJ/Resto World Music, ASCAP/Dirty Steve's Music, BMJ/Nate Dogg, BMJ/Reach Global, BMJ) H100 43, POP 84  
SHOULDER LEAN (Cordale Quinn Publishing, BMJ/Juan Hart Publishing, BMJ/Crown Club Publishing, BMJ/Warner-Tamerlane, BMJ), WBM, RBH 64  
SHOULDER WORK (Jellyfield, ASCAP) RBH 58  
SIN TU AMOR (ASCAP) LT 38  
SIN TU AMOR (Dobte Acuareta Songs, ASCAP/WB, ASCAP) LT 34  
SISTER (Mr. Mail Music, ASCAP/Cutta Music, BMJ/Ajacia Music, ASCAP) RBH 69  
SI TE PERDIERA (BMG Songs, ASCAP) LT 50  
SI YO FUERA TU AMOR (Copyright Control) LT 20  
SIZE MATTERS (SOMEDAY) (Almo Music, ASCAP/Great Escape, ASCAP/Square D, ASCAP), HL, CS 14, H100 81  
SNAP YO FINGERS (White Rhino, BMJ/F-40, BMJ/Zomba Songs, BMJ/Dugstone, ASCAP), WBM, H100 64, RBH 24  
SOMETHING'S GOTTA GIVE (Mrs. Lumpkins Poodle, ASCAP/BMG Songs, ASCAP/WB, ASCAP/Platinum Plow, ASCAP), WBM, CS 7, H100 62  
SORRY (Webb Girl Publishing, ASCAP/Dakdancer, ASCAP), WBM, POP 97  
SOS (Jonathan Rorem Music, BMJ/Southside Independent Music, BMJ/Here's Lookin' At You Kidd Music, BMJ/Reach Global, BMJ) H100 34, POP 7  
SO SICK (Super Savin Publishing, BMJ/Zomba Songs, BMJ/Sony/ATV Tunes, ASCAP/EMI April, ASCAP), HL, WBM, H100 17, POP 29, RBH 18  
SO WHAT (Ruben Gee, BMJ/Noontime Tunes, BMJ/Warner-Tamerlane, BMJ/Notting Hill Music, BMJ/2415 Publishing, BMJ/Kun/ri, Sim Publishing, BMJ/Ced Keyz Music, ASCAP/Ishmoet Music, BMJ/Royalty Rights, ASCAP/Universal, ASCAP), HL, WBM, H100 67, RBH 35  
STICKWITU (Frame Gee, BMJ/Warner-Tamerlane, BMJ/Da's Dreamer, BMJ/Paroti Music, BMJ/Notting Hill Music, BMJ), WBM, POP 41  
STUPID GIRLS (EMI Blackwood, BMJ/Pink Inside Publishing, BMJ/Sony/ATV Songs, BMJ/Tulle Victoria, SESAC/WB, ASCAP/Fishhead Music, STM), HL, WBM, H100 32, POP 32  
SUMMERTIME (EMI Blackwood, BMJ/Big Loud Shirt Industries, ASCAP/Birds With Ears Music, BMJ), HL, CS 16, H100 84

### T

TALK (BMG Songs, ASCAP/Sony/ATV Music Publishing, GmbH/Warner/Chappell, GmbH), HL, WBM, POP 98  
TE, ECHO DE MENOS (Pop Media, BMJ/F.I.P. BMJ) LT 17  
TELL ME WHAT THEY WANNA HEAR (Copyright Control), RBH 80  
TELL ME WHEN TO GO (Lil Jizzel Music Publishing, BMJ/Heavy On The Grind Entertainment Publishing, BMJ/Keak Da Sneak Publishing Designee, BMJ/WB, ASCAP/LJL Jon 00017 Music, BMJ/Songs Of TVT, BMJ), WBM, H100 52, POP 67, RBH 41  
TEMPERATURE (Ditty Rock, PRS/EMI April, ASCAP/Jenzone Snowcone Music, ASCAP/STB Music, ASCAP), HL, H100 2, LT 11, POP 2, RBH 6  
THAT GIRL IS A COWBOY (Major Bob, ASCAP/EMI Blackwood, BMJ/First Wind Music, BMJ/BatleyN Music, BMJ/Songs Of Sea Gayle, BMJ/No Fences, ASCAP), HL, WBM, CS 36  
THATS HOW THEY DO IT IN DIXIE (That Little

House, ASCAP/Words & Music, ASCAP/Sony/ATV Cross Keys, ASCAP/Mighty Underdog, ASCAP/Scrambler, ASCAP/Carnival, ASCAP), HL, CS 42  
THERE IT GO! (THE WHISTLE SONG) (Darin Joseph, ASCAP/Influence Anderson Publishing Designee, ASCAP/Young World, BMJ/Notting Hill Music, BMJ), POP 5  
THINKIN' BOUTCHOO (Escotica Productions, BMJ) RBH 85  
THIS TIME AROUND (ShanCan, BMJ/Lonely Motel, BMJ/Steel Wheels, BMJ), CS 48  
TONIGHT I WANNA CRY (Universal, ASCAP/Lanark Village, BMJ/ASCAP/Cozy Hill, BMJ/Guitar Monkey, BMJ), HL, WBM, CS 10, H100 53, POP 64  
TORN (Hottchanna, ASCAP/Noontime, ASCAP/Le Yoga Music, ASCAP/October Eighth, BMJ/Warner-Tamerlane, BMJ), WBM, H100 92, RBH 19  
TOUCH IT (TZahs Music, BMJ/Ensign Music, BMJ/Songs Of Universal, BMJ/Monza Ranza, SESAC/Universal Tunes, SESAC), HL, H100 22, POP 43, RBH 3  
TOUCH IT OR NOT (Killa Cam, BMJ/Young Music Publishing, BMJ/Warner-Tamerlane, BMJ) RBH 67  
TOUCH THE SKY (Please Gimme My Publishing, BMJ/EMI Blackwood, BMJ/A.L.C., ASCAP/F.O.B., ASCAP/Heavy As Heavy Music, BMJ/Warner-Tamerlane, BMJ), HL, WBM, POP 95  
TRU LOVE (Babyboys Lite, SESAC/Noontime South, SESAC/Faith Evans Publishing, ASCAP/Naked Under My Clothes, ASCAP/Chrysalis Music, ASCAP/Shanah Cymone Music, ASCAP/EMI April, ASCAP/WBM, SESAC), HL, WBM, RBH 43  
TU AMOR ME HACIE BIEN (World Deep, BMJ/Sony/ATV Latin, BMJ) LT 48  
TURN IT UP (Scott Storch, ASCAP/T.V. ASCAP/Clamilitary Camp Music, ASCAP/Clover G, BMJ) POP 84

### U

UN BEFO (Premium Latn, ASCAP) LT 8  
UN FAITHFUL (Super Savin Publishing, BMJ/Zomba Songs, BMJ/Sony/ATV Tunes, ASCAP/EMI April, ASCAP), HL, WBM, POP 75  
UNO Y UNO ES IGUAL A TRES (WB, ASCAP/Galena, ASCAP) LT 2

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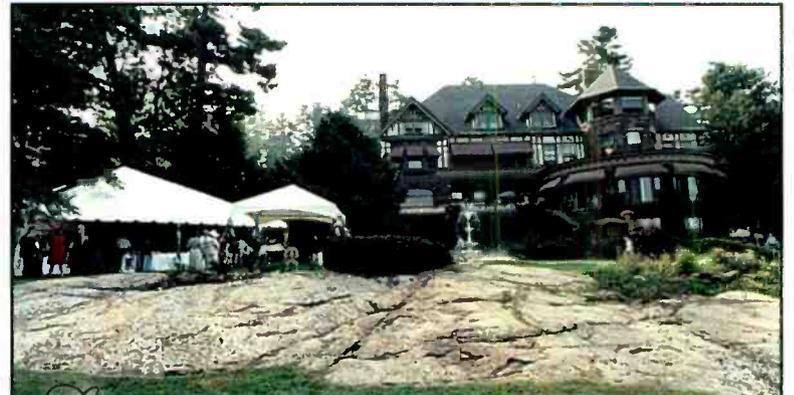
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# Mileposts

COMPILED BY SARAH HAN [shan@billboard.com](mailto:shan@billboard.com)

**MARRIAGE** Tiffany Fallon to  
Joe Don Rooney, April 23 in  
Mexico. Groom is a guitarist for  
Rascal Flatts.

**DEATHS** Henry Lewy, 79, of  
complications incurred from a fall,  
April 8 in Prescott, Ariz. The  
German-born engineer/producer  
was best-known for his influential  
work on hit albums in the 1970s  
and 1980s.

Living in Los Angeles, Lewy  
began his career in music as a  
DJ/engineer in the early 1950s at  
various stations in California.

Working at Liberty Records, he  
helped engineer the original  
Chipmunks sessions and worked  
on demos by such artists as Jackie  
DeShannon and Leon Russell as a

freelancer at Gold Star studios.

In the late 1960s, Lewy worked  
on a demo project with David  
Crosby and Stephen Stills that led  
to the first Crosby, Stills & Nash  
album. Crosby introduced Lewy to  
former girlfriend Joni Mitchell, who  
was looking for a third ear to help  
produce her second album. With  
Lewy's input, Mitchell released  
"Clouds" in 1969. The record was  
the beginning of a 12-album-long  
relationship. 1982 saw the final  
Lewy-Mitchell collaboration with  
"Wild Things Run Fast."

Lewy worked with other acts like  
the Mamas & the Papas, Neil  
Young, Johnny Rivers, Leonard  
Cohen and Van Morrison.

Lewy is survived by his sister, Eva  
Kaus, and three nieces.

## INDUSTRY EVENTS

**APRIL 30-MAY 3** MUSEXPO 2006,  
Bel Age Hotel, West Hollywood,  
Calif. 310-286-0231. [musexp.net](http://musexp.net).

**MAY 10-12** Electronic Entertain-  
ment Expo, Los Angeles Convention  
Center. [e3expo.com](http://e3expo.com).

**MAY 11** Blues Music Awards, Mem-  
phis Cook Convention Center. 901-  
527-2583. [blues.org](http://blues.org).

**MAY 16** BMI Pop Awards, Bev-  
erly Wilshire Hotel, Los Angeles.  
[bmi.com](http://bmi.com).

**MAY 17** BMI Film/TV Awards, Bev-  
erly Wilshire Hotel, Los Angeles.  
[bmi.com](http://bmi.com).

**MAY 22** ASCAP Pop Music Awards,  
Beverly Hilton Hotel, Los Angeles.  
323-883-1000. [ascap.com](http://ascap.com).

**MAY 25** ASCAP Concert Music  
Awards, Walter Reade Theater at  
Lincoln Center, New York. 212-621-  
6000. [ascap.com](http://ascap.com).

**JUNE 5** WHY-Chapin Awards Din-  
ner, the Lighthouse at Chelsea Piers,  
Pier 61, New York. 212-629-8850.  
[worldhungeryear.org](http://worldhungeryear.org).

**JUNE 15** Songwriters Hall of Fame,  
New York Marriott Marquis in Times  
Square. 212-573-6933. [songwriters-  
halloffame.org](http://songwriters-<br/>halloffame.org).

**JULY 13** What Teens Want—East,  
Grand Hyatt, New York. 646-654-  
7268. [whatteenswant.com](http://whatteenswant.com).

**AUG. 2-4** Billboard/American Ur-  
ban Radio Networks R&B/Hip-Hop  
Conference & Awards, Atlanta. 646-  
654-4660. [billboardevents.com](http://billboardevents.com).

**AUG. 2-5** NARM 48th Conven-  
tion & Marketplace, Gaylord Palms  
Resort, Kissimmee, Fla. 800-365-  
6276. [narm.com](http://narm.com).

**SEPT. 17-20** Billboard Dance Music  
Summit, Palms Casino Resort, Las  
Vegas. 646-654-4660. [billboard-  
events.com](http://billboard-<br/>events.com).

**OCT. 20-22** The Fifth Annual Mid-  
atlantic Music Conference, Best  
Western, Charlotte, N.C. 888-755-  
0036. [midatlanticmusic.com](http://midatlanticmusic.com).

**NOV. 8-9** Roadwork '06: The Bill-  
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the Roosevelt Hotel, New York. 646-  
654-4660. [billboardevents.com](http://billboardevents.com).

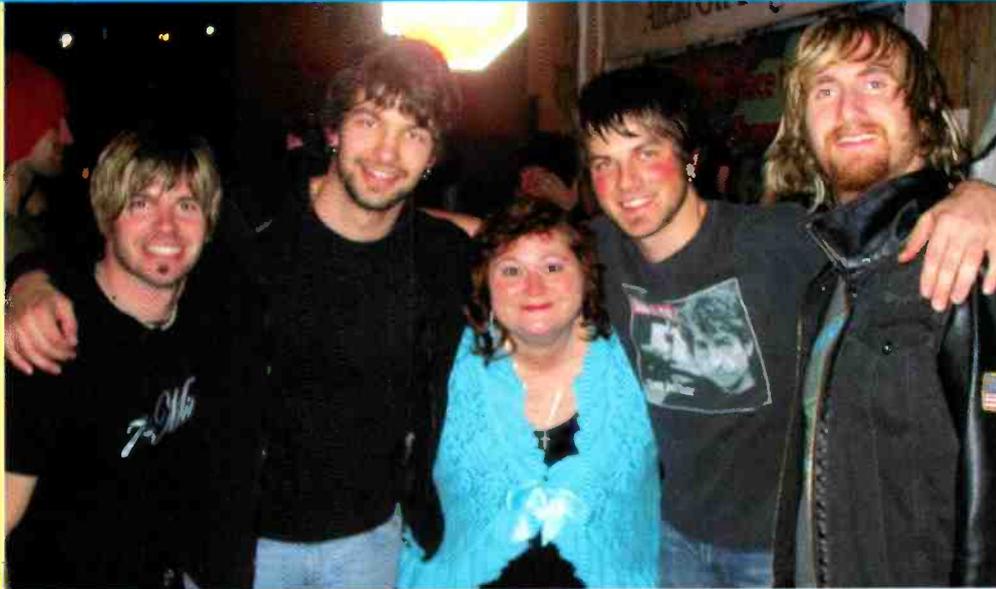
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## GOSPEL MUSIC ASSN. AWARDS

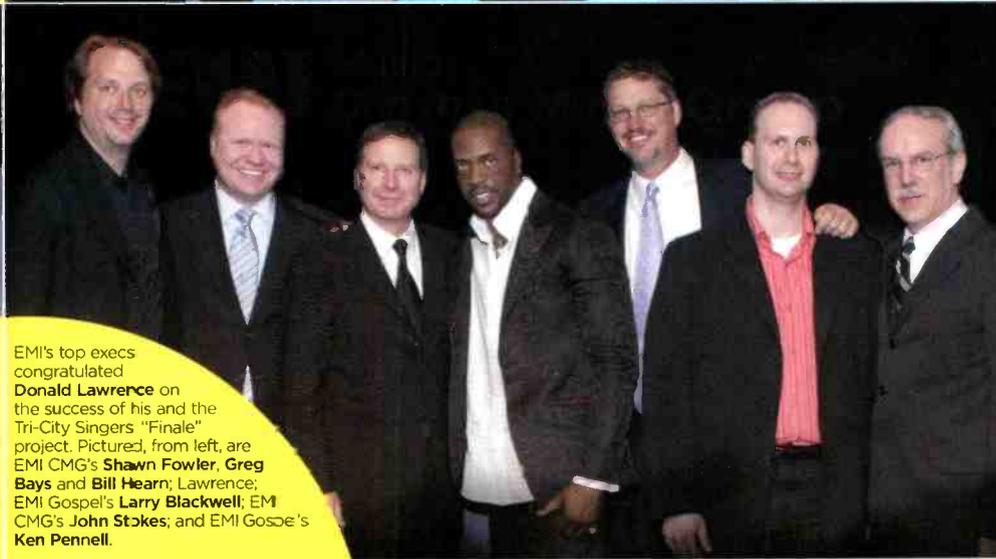
The 37th annual Gospel Music Assn. Awards, hosted by artists **Rebecca St. James** and **Kirk Franklin** bestowed Dove Awards to 37 acts April 5 at the Grand Ole Opry House in Nashville. **Chris Tomlin** took top honors with five Dove trophies, including artist and male vocalist of the year.

**LEFT:** Sparrow Records artist **Steven Curtis Chapman** made history by receiving his 50th Dove Award. He picked up a Dove for special event album of the year for his participation in the "Chronicles of Narnia" project. (Photo: WireImage/courtesy of the GMA)

**RIGHT:** Billboard contributor **Deborah Evans Price** caught up with Slanted Records rock band **DecembeRadio**. The act is prepping for its self-titled debut in June and appeared in Billboard's Jan. 7 issue as one of its "Faces to Watch for 2006." Price, center, is flanked, from left, by band members **Boone Daughdrill**, **Brian Bunn**, **Eric Miker** and **Josh Reedy**.



Simple/INO/Columbia Records act **the Afters** were honored as new artist of the year. Shown, from left, are the Afters' **Marc Dodd**; artist **Andrae Crouch**; the Afters' **Brad Wigg**; artist **Brian Littrell**; and the Afters' **Josh Havens** and **Matt Fuqua**.



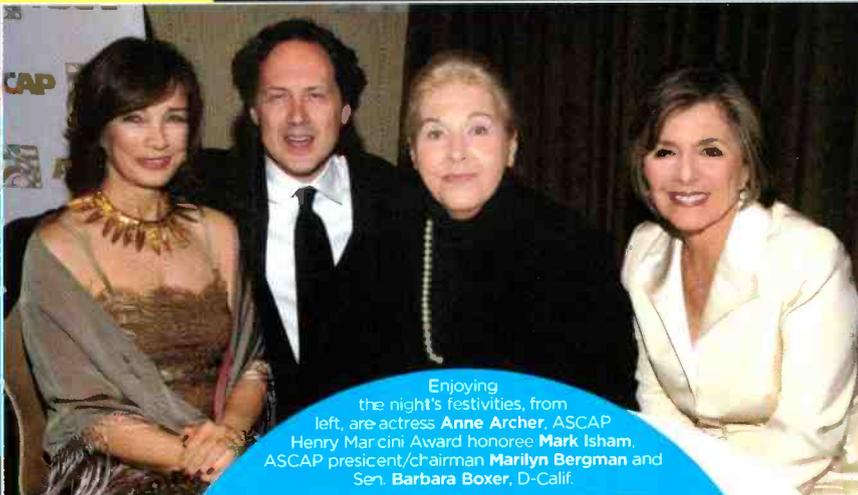
EMI's top execs congratulated **Donald Lawrence** on the success of his and the Tri-City Singers' "Finale" project. Pictured, from left, are EMI CMG's **Shawn Fowler**, **Greg Bays** and **Bill Hearn**; Lawrence; EMI Gospel's **Larry Blackwell**; EMI CMG's **John Stokes**; and EMI Gospel's **Ken Pennell**.



From left are Core Club CEO **Jennie Saunders**, Spies members **Eytan Oren** and **Travis Tonn**, Billboard executive editor/associate publisher **Tamara Conniff**, Spies member **Mike Montec** and Johnny Walker director of scotch knowledge **Grego Cattana**.

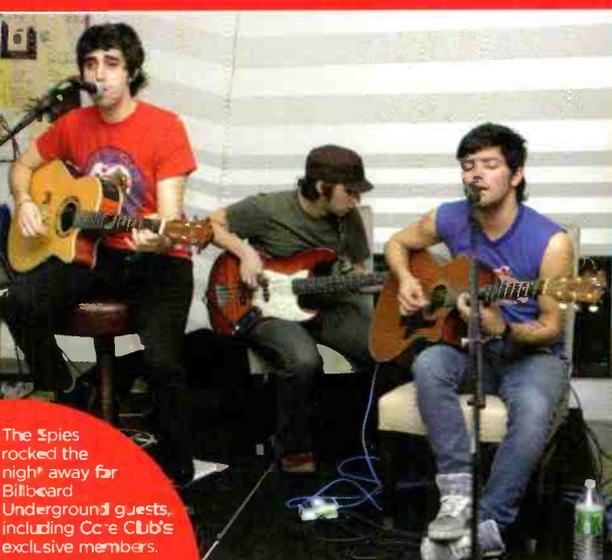


**Laurence Rosenthal** was honored with the ASCAP Foundation Life in Music Award for his work as a composer in the field of film and TV music.



Enjoying the night's festivities, from left, are actress **Anne Archer**, ASCAP Henry Marcini Award honoree **Mark Isham**, ASCAP president/chairman **Marilyn Bergman** and Sen. **Barbara Boxer**, D-Calif.

## THE BILLBOARD UNDERGROUND'S latest elite, invitation-only event presented unsigned act **the Spies** April 20 at the Core Club in New York. (Photos: Gary Gershoff/WireImage.com)



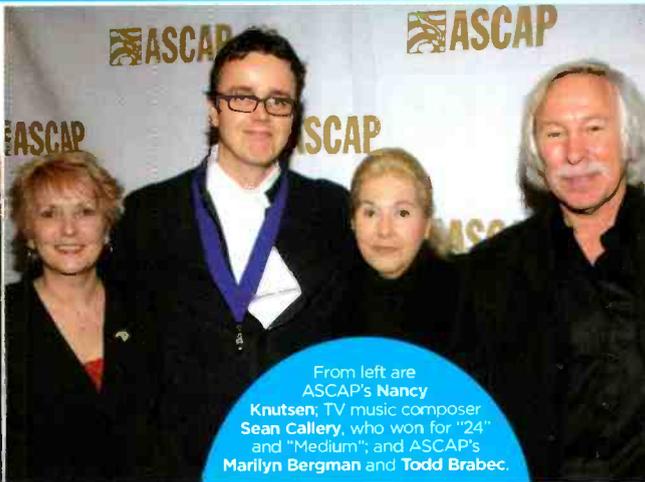
The Spies rocked the night away for Billboard Underground guests, including Core Club's exclusive members.

## ASCAP FILM AND TELEVISION MUSIC AWARDS

The 21st annual ASCAP Film & Television Music Awards, held April 11 at the Beverly Hilton Hotel in Los Angeles, honored the composers of the biggest box-office film music and the most-performed TV music of 2005. (Photos: WireImage/ASCAP)



Shown, from left, are ASCAP award winners **Devin Powers** for most-performed underscore; **Rick Marotta** for top TV series and most-performed theme ("Everybody Loves Raymond"); songwriter **Mike Stoller**; and ASCAP award recipient **David Vanacore** for most-performed theme and most-performed underscore.



From left are ASCAP's **Nancy Knutsen**; TV music composer **Sean Callery**, who won for "24" and "Medium"; and ASCAP's **Marilyn Bergman** and **Todd Brabec**.

# INSIDE TRACK

EDITED BY MICHAEL PAOLETTA

For more INSIDE TRACK go to **.biz**

## HELPING THE HUNGRY

At the Food Bank for New York's annual Can-Do Awards gala, Chris Martin was standing next to his wife, Gwyneth Paltrow, who was positively glowing. (She did just give birth to baby Moses a couple of weeks ago.) Of course, Martin being the proud papa, he was aglow, too. And when Track stopped by to wish the couple well and Martin was quick to say, "I love your magazine," Track was glowing, too.

Turning to Paltrow, Track belatedly congratulated her on her 2000 chart-topping duet with Huey Lewis, a cover of Smokey Robinson's "Cruisin'." Though visibly taken aback, she was clearly impressed with Track's knowledge of her recording career.

Martin and Paltrow were on hand for the April 25 event, at Pier 60 at Chelsea Piers, which honored R.E.M. frontman Michael Stipe for his commitment to hunger relief.

After accepting an award for his efforts, Stipe introduced his good friend Patti Smith to the stage. Accompanied by three musicians, she gifted Stipe with a performance of his favorite Smith song, "Wing."

Party-goers then moved into the "champagne room," where Danish supermodel Helena Christensen was the guest DJ. Who knew she has a thing for the Cure? The eclecticism of her DJ mix was matched by the food-meets-entertainment crowd that included Stanley Tucci, Rachael Ray, Mario Batali, Jimmy Fallon, Jill Hennessey and Mario Cantone. Christensen's co-headlining DJ, Heath Ledger, was a no-show. Sigh.

## BACKSTABBERS

The monitoring of hip-hop luminaries by city, state and federal law enforcement officials is the subject of the new documentary "Rap Sheet: Hip-Hop & the Cops." The film talks to key faces in the hip-hop world as well as police officers, detectives and federal agents (tagged as "hip-hop cops") about the covert surveillance of private lives and the ongoing cycle of violence and killings, as well as harassment and racial profiling in the hip-hop community.

The most recent killing to make headlines is that of D12 member Proof, who, eerily, was interviewed for the documentary before his untimely death. Busta Rhymes, himself the focus of another recent shooting investigation, also appears, along with the Game, Common, Suge Knight, Damon Dash, Russell Simmons, Irv Gotti and Kanye West. An early version of the film was presented during a screening in April in New York, while a more advanced edit will be shown May 10 in Los Angeles for label execs, distributors and other industry players.

## BMI ICONS

David Crosby, Stephen Stills and Graham Nash will receive the Icons Award at BMI's 54th annual Pop Awards dinner. The event, to be held May 16 at the Regent Beverly Wilshire Hotel in Los Angeles, honors the writers and publishers of the most-performed songs during the past year. Track would love for CS&N's sometime bandmate, Neil Young, to show up, especially since the foursome will reunite for a summer tour. But since he's a member of ASCAP, Track is not holding its breath.

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## WATCH WHAT YOU SAY

The official line on the annual Ivor Novello Awards is that they are "Britain's major platform for recognizing the talents of songwriters and composers." Moody Blues vocalist Justin Hayward knows differently, however. The group's 1984 Ivor for outstanding contribution to British music was, he reckons, actually presented "for outstanding contribution to publishers' wallets." At least, that's what he told the gaggle of journalists and fellow songwriters gathered April 24 at Apple Computer's London office for the unveiling of this year's Ivor nominees. Presumably the aggrieved ghost of Ivor himself had a vengeful hand in making sure that the singer's microphone then steadfastly refused to work during Hayward's subsequent solo acoustic rendition of the band's 1967 hit, "Nights in White Satin."

## GETTING TO KNOW THREE 6 MAFIA BETTER

Academy Award-winning group Three 6 Mafia is rolling out a special version of its 2005 gold-certified disc "Most Known Unknown" June 20. This deluxe expanded edition of the Sony Urban Music/Columbia Records CD will sport two new takes of "Side 2 Side" (one with labelmate Bow Wow, the other with Kanye West). Another added attraction is a new recording of the Oscar-winning "It's Hard Out Here for a Pimp" featuring new Sony Urban Music/Epic Records artist Paula Campbell. Arriving simultaneously in stores will be the Memphis group's "Ultimate Video Collection" DVD.

## CUT CHEMIST'S SOLO EXPERIMENT

Former Jurassic 5 DJ Cut Chemist will step out solo on "The Audience's Listening," due July 11 via Warner Bros. Track finds lead single "The Garden" superb; it's a six-minute slice of Brazilian acoustic guitar, turntable scratches and lithe rhythms. Indie rappers Edan and Mr. Lif, meanwhile, are featured on the '80s-drenched hip-hop banger "Storm." Those in Los Angeles, take note: On May 25 at the Mayan Theatre, Cut Chemist and DJ Shadow will spin material from their 1999 collaborative album "Brainfreeze," a highly sought-after collectable featuring rare soul and funk singles. The show is a benefit for Shadow's art director Keith Tamashiro, who is recovering from a near-fatal brain aneurysm.

# Executive TURNTABLE

EDITED BY SARAH HAN

**RECORD COMPANIES:** 785 Records and Publishing in New York names **Mark Eichner** president. He was co-founder of **Eichner Entertainment**.

**Concord Music Group** in New York names **Neil Gillis** East Coast GM. He was senior VP of creative music solutions at **Warner/Chappell Music**.

**Wind-up Records** in New York names **Gail Marowitz** VP/creative director. She was VP of design at **Columbia Records**.

**Capitol Records Nashville** names **Matt Hargis** manager of promotion. He was assistant country editor at **All Access Music Group**.

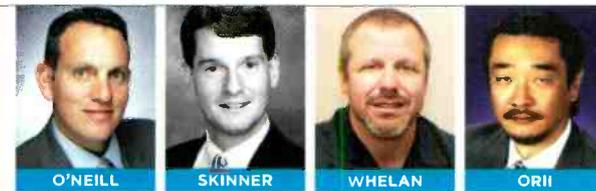
**Dawn Records** in Chandler, Ariz., names **Randy Harrell** GM. He was founder and president of **Shell Point Music**.

**PUBLISHING:** BMI in New York promotes **Michael O'Neill** to senior VP of licensing. He was VP of sales and administration, media licensing.

**ASCAP** in New York promotes **Phil Skinner** to VP of general licensing operations. He was assistant VP of licensing operations.

**Sony/ATV Music Publishing Nashville** ups **Mike Whelan** to VP of creative. He was senior director.

**ARTIST MANAGEMENT:** Spalding Entertainment in Nashville promotes **Denise Nichols** to executive VP. She was director of radio promotion and marketing.



**DIGITAL:** eSunset Records in Denver taps **Doug Rayburn** as president. He held the same position at **Disc-Logic.com/Play Fair Entertainment**.

**HOME VIDEO:** Geneon Entertainment in Long Beach, Calif., elevates **Eiji Orii** to president/CEO. He was senior VP/chief planning officer.

**Liberation Entertainment** in Los Angeles names **Spencer Pollard** managing director. He was VP of commercial development at **Sanctuary Visual Entertainment**.

**MEDIA:** CMA Close Up in Nashville names **Peter Cronin** editor. He was media director/editor for **SESAC's Focus**.

Send submissions to [shan@billboard.com](mailto:shan@billboard.com).

# GOODWORKS

## FAMILY AFFAIR

Producer Rodney Jerkins is helming an all-star Hurricane Katrina project. Distributed by Universal Music Group, the disc is due in late summer. The lead single, a cover of Sister Sledge's anthemic "We Are Family," reunites the Sledge sisters for the first time in two decades. They are accompanied by Patti LaBelle, Chris Brown, Christina Milian and others. Proceeds from the album and single will benefit the Points of Light Foundation and other hurricane relief efforts.

## TALIB TALKS TO TEENS

Talib Kweli was the surprise guest artist at Community Works' arts and literacy workshop program Sharing Our Lives. During his April 21 visit to the Florentino Campus of Junior High School 292 in Brooklyn, N.Y., the rapper encouraged the inner-city teens to celebrate and embrace their African heritage. Community Works is a nonprofit arts education organization.

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