

BLUES BUILDING
HOB'S GROWTH STRATEGY >P.26

DIXIE CHICKS
VS.
COUNTRY RADIO



>P.5

Billboard

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CHINA

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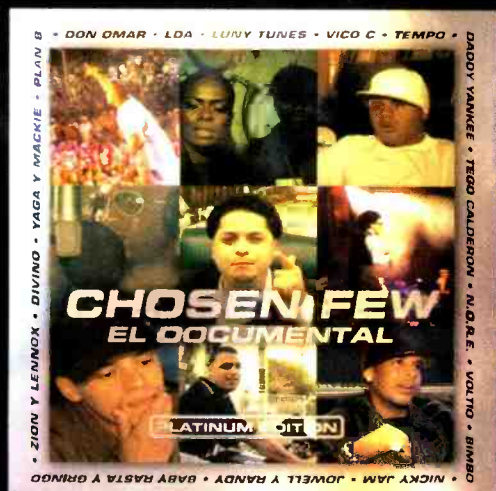
BILLBOARD LATIN MUSIC AWARDS 2006

TROPICAL ALBUM OF THE YEAR, MALE
"Ironia" Andy Andy

TROPICAL ALBUM OF THE YEAR, NEW ARTIST
"Ironia" Andy Andy

TROPICAL AIRPLAY SONG OF THE YEAR, MALE
"Que Ironia" Andy Andy

LATIN COMPILATION ALBUM OF THE YEAR
"Chosen Few: El Documental" Various Artists



No. 1 ON THE CHARTS

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VOLUME 118, NO. 21

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billboard.com



Orchestral Maneuvers

Styx Thinks Big For Ambitious Cleveland Gig

Veteran rock band Styx will take the stage May 25 with Cleveland's Contemporary Youth Orchestra as part of the Rock the Orchestra series at the Blossom Music Center. In this Billboard exclusive, guitarist Tommy Shaw describes the group's preparations for the event.

Last year, our manager Charlie Brusco came to us with an invitation he had gotten from an orchestra in Cleveland. We have had offers over the last 10 years to perform with an orchestra again, but frankly we had not been inclined to accept. Our only other experience, in 1996, was fun, but although the orchestra leader was excited about it, the orchestra itself wasn't as enthused. If there is one thing that happens every night on our stage, it is excitement and the joy of performing.

But this new offer was different. This orchestra was made up of musicians between the ages of 13 and 19. The Contemporary Youth Orchestra had had plenty of guest performers, including Ray Manzarek, Graham Nash, Jon Anderson, and most recently Pat Benatar and Neil Giraldo, but a whole band had never performed with them; we'd be the first. This was too sweet to ignore. I spoke to my partner in crime, James Young, and he agreed.

The orchestra includes 115 musicians and a 50-member chorus, so we set our production staff loose to work with CYO director Liza Grossman to figure out how to make it happen technically. Then, we decided to up the ante and turn it into a major event. HDNet came onboard to shoot the show in high definition for broadcast on its TV network. This meant the probability of a later DVD release for us as well. It was a short leap to then decide to take it from their usual

concert hall to the larger venue, the Blossom Music Center, a beautiful amphitheater we have headlined many times. (Liza said the orchestra members exploded in excitement when she announced this.) Blossom was actually designed more for symphony orchestras than rock bands.

So inspired, we've written two new songs that we will premiere live that night. We've figured out our set list, which will include an intermission. As of now, 21

from in the first place. This is a living example of how important school music programs are.

All 165 CYO members, plus Liza and the six of us (bassist Chuck Panozzo is planning to join us for the performance) will be onstage that night. We have designed the lights and sound for the evening, a special T-shirt for the night, and Liza is preparing a program for the audience.

We have been very pleased with Liza's



TOMMY SHAW, third from left, and his fellow members of STYX.

charts have been written and CYO has been rehearsing the material, getting a handle on what we'll be asking of them at the May 25 performance.

CYO members come from 42 different schools in the Cleveland area, and although they get special instruction at CYO, they all continue to participate in the music programs at their individual schools. Without those initial programs, CYO would probably not have the pool of musicians to draw

unflinching calmness and confidence in taking on this project. She's overseen the scoring and the rehearsals, helping guide us through some of the unfamiliar territory of symphony-land.

Styx fans are finding out about the show, and the excitement level is spreading like wildfire. It's going to be a one of a kind evening of Styx music that I believe we will be talking about for the rest of our days.

We can't wait.

FEEDBACK

SMARTER DJs NEEDED

I believe in everything Clear Channel Radio's Alfredo Alonso wrote in his April 29 Billboard article, "Spanish Niche Formats: A Radio Gold Mine." However, I also believe that the biggest mistake the major broadcasters like Clear Channel and Univision have made is that they did not consider putting knowledgeable people in the right positions.

You have programmers who know absolutely nothing about the music and in some cases have a negative feeling about the music. This leads to terrible programming and a horrible representation of the music.

The young urban Latino market is the fastest-growing market in the world. With that in mind, major radio networks should do some homework and get the people who know the music—and have the streets be-

hind them—in the right positions.

Alberto Demarty

*Zivar Records Artist Management
San Francisco*

UTSICK'S 'SCHEME'

Regarding Billboard's April 29 article on the investigation of promoter Jack Utsick by the Securities and Exchange Commission:

How can this so-called "promoter" allegedly raise \$300 million from 3,300 investors and think that anyone will buy his story that the SEC charges can be at-

tributed to "accounting controls that were inadequate to handle the company's growth"?

If he is what he says he is, why would he have gone to so many small investors to raise so much capital? And who were the victims here—little old ladies and gullible cocktail party acquaintances who bought into the hype? Can't you just call it what it is: A Ponzi scheme.

Peter T. Cohen

*Managing Partner, MPP Ventures
Miami Beach*

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GROUP EDITORIAL DIRECTOR

SCOTT McKENZIE

EXECUTIVE EDITOR/ASSOCIATE PUBLISHER

TAMARA CONNIF

EXECUTIVE EDITOR-GROUP EDITORIAL OPERATIONS

KEN SCHLAGER

EDITORIAL

DEPUTY EDITOR (East): Bill Werde 646-654-4680
DEPUTY EDITOR (West)/West Coast Bureau Chief: Melinda Newman 323-525-2287
BUREAU CHIEFS: Leila Cobo (Miami) 305-361-5279. Tony Sanders (Washington, D.C.) 202-833-2546. Phyllis Stark (Nashville) 615-321-4284
SPECIAL FEATURES EDITOR: Thom Duffy 646-654-4716
BILLBOARD.COM EDITOR: Barry Jeckell 646-654-5581
SENIOR CORRESPONDENTS: Antony Bruno (Digital) 323-525-2306. Susan Butler (Legal & Publishing) 646-654-4646. Ed Christman (Retail) 646-654-4723. Brian Garrity (Business) 646-654-4721. Paul Heine (Radio) 646-654-4669. Gail Mitchell (R&B) 323-525-2239. Michael Paoletta (Brand Marketing) 646-654-4726. Chuck Taylor (Pop) 646-654-4729. Ray Waddell (Touring) 615-321-4245
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BILLBOARD.COM NEWS EDITOR/ALBUM REVIEWS EDITOR: Jonathan Cohen 646-654-5582
BILLBOARD.BIZ NEWS EDITOR: Chris M. Walsh 646-654-4904
SENIOR ASSOCIATE EDITOR: Katy Kroll (Special Features) 646-654-4709
ONLINE EDITORS: Katie Hasty (Billboard.com) 646-654-4650. Clover Hope (Billboard.com) 646-654-4780. Sven Philipp (Radio) 646-654-4679. Susan Visakowitz (Radio) 646-654-4730
COPY CHIEF: Chris Woods
COPY EDITORS: Molly Brown, Wayne Robins
CREATIVE DIRECTOR: JOSH KLENERT
ART DIRECTOR: Jeff Nisbet **ASSOCIATE ART DIRECTOR:** Christine Bower
EDITORIAL ASSISTANT: Sarah Han (NY) 646-654-4605
CONTRIBUTORS: Jim Bressman, Fred Bronson, Ramiro Burr, Kerri Mason, Catherine Applefeld Olson, Dan Ouellette, Deborah Evans Price, Christa Titus, Steve Tralman, Anastasia Tsoulicas

GLOBAL

LONDON: Tom Ferguson (Deputy Global Editor) 011-44-207-420-6069. Lars Brandle (Global News Editor) 011-44-207-420-6068
INTERNATIONAL: Christie Eliezer (Australia). Larry LeBlanc (Canada). Steve McClure (Asia). Wolfgang Spahr (Germany)
CONTRIBUTORS: Sam Andrews, Juliana Koranteng, Paul Sexton

CHARTS & RESEARCH

DIRECTOR OF CHARTS/SENIOR ANALYST: GEOFF MAYFIELD (L.A.)
CHART MANAGERS: Bob Allen (Boxscore, Nashville). Keith Caulfield (Pop Catalog, Soundtracks, Compilations, L.A.). Anthony Colombo (Mainstream Rock, Modern Rock, Spotlight, Repeats). Ricardo Companioni (Dance, Latin, Classical). Mary DeCroce (Kid Audio, Blues, Nashville). Raphael George (R&B/Hip-Hop). Wade Jessen (Bluegrass, Country, Christian, Gospel, Nashville). Geoff Mayfield (The Billboard 200, Heatseekers, L.A.). Patrick McGowan (Adult Contemporary, Adult Top 40, Vocal, L.A.). Gordon Murray (Billboard Research, Electronic Jazz, New Age, World Music, Reggae). Silvio Pietrolungo (The Billboard Hot 100, Pop 100, Hot Digital Songs). Paul Pommert (Hits of the World, London)
CHART PRODUCTION MANAGER: Michael Cusson
ASSOCIATE CHART PRODUCTION MANAGER: Alex Vitoulls
ARCHIVE RESEARCH: 646-654-4633

INTEGRATED SALES, EVENTS & BRAND MARKETING

VICE PRESIDENT, INTEGRATED SALES/ASSOCIATE PUBLISHER: BRIAN C. KENNEDY 646-654-4627
NATIONAL SALES DIRECTOR/DIGITAL & CONSUMER: Derek Sentner 646-654-4656
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EAST COAST ADVERTISING DIRECTORS: Cindy Mata 646-654-4710. Janine Taormina 646-654-4694
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INSIDE SALES MANAGER: Arkady Fridman 646-654-4636
INSIDE ACCOUNT REPS: Jeff Serrette 646-654-4697. Adam Gross 646-654-4691
MANAGING DIRECTOR/LATIN: Gene Smith 973-746-2520
LATIN AMERICA/MIAMI: Marcia Oliva 305-864-7578. Fax: 305-864-3227
ASIA-PACIFIC/AUSTRALIA: Linda Match 612-9440-7777. Fax: 612-9440-7788
JAPAN: Aki Kaneko 323-525-2299. **CARIBBEAN:** Betty Ward 954-929-5120
ADVERTISING COORDINATORS: Mirna Gomez 646-654-4695. Stephanie Horst 646-654-4622
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ASSOCIATE INFORMATION MARKETING DIRECTOR: Frances Davis
INFORMATION MARKETING MANAGER: Robert Berner
INFORMATION MARKETING MANAGER (GROUP): Michele Larsen
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INTERNATIONAL INFORMATION MARKETING EXECUTIVE: Seema Gaglani (London)
INTERNATIONAL INFORMATION MARKETING MANAGER (GROUP): Paul Brigden (London)
SUBSCRIPTIONS: 818-487-4582 (U.S./Canada) 44-1858-438887 (International)

PRODUCTION

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PUBLISHING & OPERATIONS

PRESIDENT & PUBLISHER: JOHN KILCULLEN
GROUP EXECUTIVE ASSISTANT/SPECIAL PROJECTS COORDINATOR: Kristina Tunzi
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HUMAN RESOURCES DIRECTOR: BILL FINTON
DISTRIBUTION DIRECTOR: Lou Bradfield
BILLING: Liza Perez. **CREDIT:** Shawn Norton

BILLBOARD OFFICES

NEW YORK: 770 Broadway, New York, NY 10003. Phone: 646-654-4400. Edit. Fax: 646-654-4681. Adv. Fax: 646-654-4799
LOS ANGELES: 5055 Wilshire Blvd., Los Angeles, CA 90036. Phone: 323-525-2300. Fax: 323-525-2394/2395
LONDON: Endeavour House, 189 Shaftesbury Ave., London WC2H 8JT. Phone: 011-44-207-420-6003. Fax: 011-44-207-420-6014
NASHVILLE: 49 Music Square W., Nashville, TN 37203. Phone: 615-321-4290. Fax: 615-320-0454
WASHINGTON, D.C.: 910 17th St. NW, Suite 215, Wash., DC 20006. Phone: 202-833-8692. Fax: 202-833-8672
MIAMI: 101 Crandon Blvd., Suite 466, Key Biscayne, FL 33149. Phone: 305-361-5279. Fax: 305-361-5299

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Fest founder Roberto Medina thinks global



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Moving To Africa
Acts like Zamajobe benefit from MTV Base



ABBA Rings In
Classic hits reborn as master ringtones



Hans Zimmer
Film composer scores more than 'Da Vinci'

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>>>UMG Q1 EARNINGS UP 136%
Universal Music Group's first-quarter earnings from operations increased 136% to €90 million (\$115.5 million), aided by the margin on higher sales volumes, and the recovery of a €50 million (\$64.2 million) cash deposit connected to a lawsuit with TVT Records. UMG's sales results were reported as part of first-quarter results released by parent company Vivendi and mirror preliminary results Vivendi released in April.

>>>SONY BMG AXES EPIC NASHVILLE
Sony BMG is shuttering its Epic Records Nashville imprint and laying off roughly 20 employees. They include newly promoted Epic promotion VP Tom Moran and former Sony Music Nashville VP of marketing, artist development and creative services Deb Haus. The label group will now operate four country imprints: Arista Nashville, BNA, Columbia and RCA. Provident Music Group continues to operate under the Sony BMG Nashville umbrella. All the label's rosters are under review with cuts expected by June 30.

>>>NAPSTER FISCAL YEAR REVS UP 103%
Napster's fourth-quarter revenue grew 54% to 26.8 million while the company reduced its net loss to \$4.4 million from \$24.3 million a year ago. For the fiscal year ended March 31, revenue increased 103% to \$94.7 million, while Napster's losses almost doubled to \$54.9 million. Napster claims 606,000 paid subscribers as of the end of March, including 59,000 university subscribers. Excluding university subs, the number of premium paid subscribers grew 54% year-over-year.

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UpFront

MAY 27, 2005

RADIO BY PHYLLIS STARK

CHICKS DON'T STICK

Dixie Chicks Single Ruffles Feathers At Country Radio

Disappointing airplay for the first two singles from the new album by the Dixie Chicks exposes a deep—and seemingly growing—rift between the band and the country radio market that helped break the trio.

"Taking the Long Way," out May 23, is the band's first album after the 2003 incident that sparked radio boycotts and turned many once-loyal fans against it. First single "Not Ready to Make Nice" peaked at No. 36 on Billboard's Hot Country Songs chart, beginning its descent after just seven weeks. Second single "Everybody Knows" drops 48-50 this issue after four weeks.

"Not Ready to Make Nice" performed only slightly better at AC radio, peaking at No. 32 on the AC chart and falling off after six weeks.

From the beginning of the album rollout, the Dixie Chicks were eager that their songs be worked to radio formats beyond country.

By picking the defiant "Not Ready" as the first single, they've reopened a wound that was particularly deep for country radio fans, and left many country programmers with the burning question: Why on earth would the band choose to do this?

After hearing the album, WKIS Miami PD Bob Barnett says he was "excited about the opportunity to introduce some great Chicks music to the listeners." But the group's decision to come with "Not Ready" as the lead single left him "stunned, especially in light of the fact that, when asked, programmers and consultants that listened to the project were virtually unanimous in saying we should put the politics behind us and concentrate on all this other great music we were hearing."

KUBL/KKAT Salt Lake City PD Ed Hill criticizes the song's "self-indulgent and selfish lyrics."

Barnett played the song for a week, but pulled it after listeners called to say it sounded like the Chicks were "gloating" or "rubbing our noses in it," he reports. "We didn't need to pick at the scab any longer."



DIXIE CHICKS are not 'Ready to Make Nice' with country radio.

He and other country programmers were upset that the group chose to launch its new album with a single that rehashed all the angst of three years ago, when Chicks lead singer Natalie Maines famously told a London concert audience on the eve of the war in Iraq that she was ashamed to be from the same state as President George W. Bush. In the subsequent backlash, some programmers dropped the group while others tried to balance audience outcry with the belief that Maines has a right to express her opinion.

The two singles have had a striking lack of impact at radio, considering the band's history. Between 1997 and 2003, it notched 14 top 10 country singles, including six No. 1 hits. In addition to eight Grammy Awards, the group has won 10 Country Music Assn. Awards and eight Academy of Country Music Awards. The trio has sold 23.4 million albums in the United States, according to Nielsen SoundScan.

The Dixie Chicks and reps from their label, Columbia Records, declined to participate in this story. But—at least as far as Maines is concerned—the drop-off at country radio appears to be part of the band's preconceived plan for the album.

Maines was quoted in late January on entertain-

mentweekly.com, before the single went to country radio, saying: "For me to be in country music to begin with was not who I was . . . I would be cheating myself . . . to go back to something that I don't wholeheartedly believe in. So I'm pretty much done. They've shown their true colors. I like lots of country music, but as far as the industry and everything that happened . . . I couldn't want to be farther away from that."

Maines also said, "I don't want people to think that me not wanting to be part of country music is any sort of revenge. It is not. It is totally me being who I am, and not wanting to compromise myself and hate my life."

At KNCI Sacramento, Calif., the Chicks' music weathered the 2003 controversy only to be pulled as a result of Maines' new Entertainment Weekly comments, coupled with poor scores in local music tests.

"KNCI is still a part of the country music industry," PD Mark Evans says. "When an artist says that they don't want to be a part of that industry, it made our decision a no-brainer. There are too many talented new artists dying to have a song played on country radio, so I'd rather give one of them a shot." ♦♦♦

>>> VIRGIN SELLS
V2 STAKE

Richard Branson's Virgin Group revealed May 16 that it has sold its stake in V2 Records to U.S. investment bank Morgan Stanley for an undisclosed sum. The bank has been a "significant equity holder" in V2 since 2002, when it converted \$128 million in bonds into a 47.5% equity stake in the London-based independent label. As a result of the new deal, Morgan Stanley is understood to now own 95% of V2. Branson is believed to retain the remaining 5%.

According to a V2 statement, Virgin Group will maintain a "long-term interest in the company's progress."

>>> AOL READIES
'YOUTUBE KILLER'

AOL on May 11 quietly revealed a beta version of UnCut, the Internet giant's new community video application. The "YouTube Killer," as it is being dubbed in the blogosphere, is free, and users are able to view and upload videos of up to five minutes in length. Beta one, which is now live, will be followed by a second before UnCut's proper launch, which is being eyed for end of June or beginning of July, according to a company source. In UnCut's user release form, AOL is reserving the right to use videos uploaded across its other platforms and possibly elsewhere.

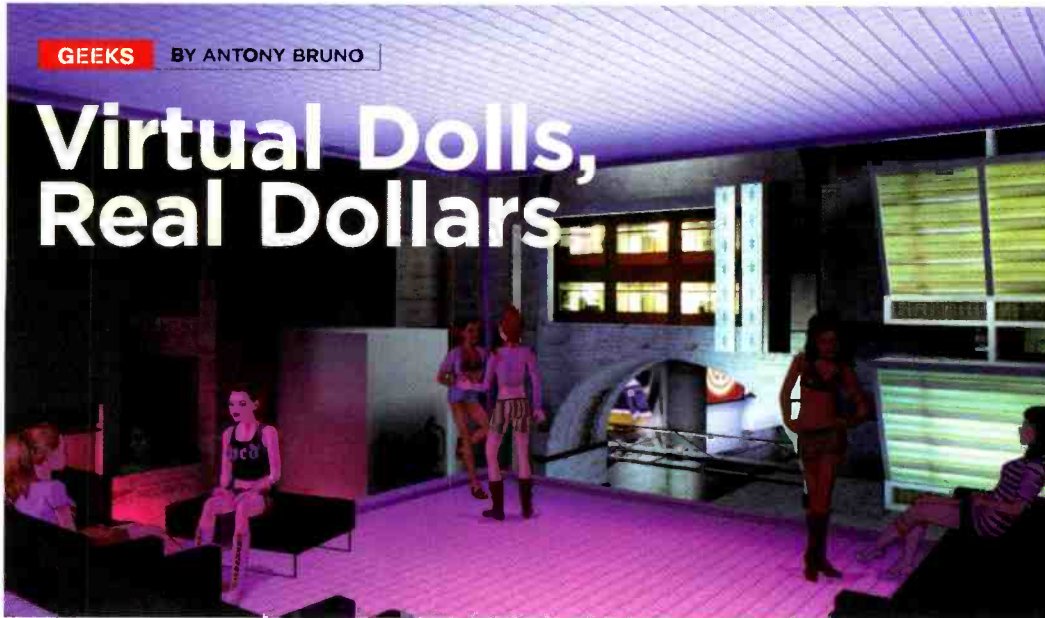
>>> CREATIVE SUES
APPLE

Creative Technology, the company behind the Zen digital music device, is suing Apple Computer for patent infringement. The suit seeks an injunction against Apple for the sale, marketing and importation of the iPod and iPod nano players in the United States, as well as unspecified damages. Last August, Creative was awarded a patent related to how digital music files are stored, organized and accessed on a device, and Creative claims the iPod infringes on this patent. An Apple representative could not immediately be reached for comment.

continued on >>p8

GEEKS BY ANTONY BRUNO

Virtual Dolls, Real Dollars



The Pussycat Dolls And Others Find Fans—And Cash—In Unreal Places

As the Pussycat Dolls' star continues to rise, Interscope Records wanted a promotional campaign that would take them out of this world.

Literally.

On May 15, the label partnered with Web community startup Doppelganger to launch a virtual nightclub called the Pussycat Dolls Lounge. Visitors create customized digital images of themselves—called avatars—to navigate the various rooms of the nightclub.

Visitors also interact with other guests via their respective avatar, using the integrated AOL Instant Messenger application to chat, punctuated with preprogrammed gestures and dance moves.

Plastered on the walls are billboards for the Pussycat Dolls and other such Interscope acts as Beck, Gwen Stefani and Keane. And occasionally, the members of the Pussycat Dolls

themselves will log on with their own avatar and conduct live chats with fans from their VIP room.

With online social networking at an all-time high, the music industry is increasingly turning to the next stage of the user-generated content phenomenon—the virtual world.

"MySpace is about promoting who you are to a broad community to find people with similar interests," says Courtney Holt, head of new media and strategic marketing for Interscope Records, who greenlighted the Pussycat Dolls Lounge. "This is the next step—take those people that have found that common interest and give them another level of communication. Once you've committed to being a fan, how much deeper are you going to go?"

Holt and others in the music industry hope it will be deep enough to actually buy prod-

ucts. The lounge features a storefront where visitors will soon be able to spend real cash to buy artist T-shirts to add to their avatar or link through to bandmerch.com to buy the actual shirt.

And then there's the music. Doppelganger music director DJ Lars spins two-hour, pre-programmed sets, featuring mainly Interscope artists, and takes requests when logged on.

Each song is displayed on-screen, and users may click a link to buy.com to purchase the CD. Digital download capability is in the works.

Interscope and Doppelganger share in any revenue made through such sales and also in any ad revenue collected by renting billboard space to others.

The lounge is not alone in the virtual world. Last year, a similar community called the Habbo Hotel began hosting virtual visits by such acts as Go-

Don't Cha wish your ASCII was hot like theirs? THE PUSSYCAT DOLLS hop on the trend of online hangouts.

rillaz, Ashlee Simpson and Bow Wow.

The weekend before the lounge's grand opening, BBC Radio One webcast its One Big Weekend music festival to members of the virtual world Second Life. Far more vast in scale than the lounge, the roughly 200,000 members of Second Life travel around more than 20,000 acres of virtual space, mostly consisting of small islands where users interact with other members or attend events.

The BBC rented a virtual island to construct a concert tent, featuring a screen that broadcast the actual concert footage. Virtual bouncers manned the doors, letting in only 400 attendees at a time (considered a massive gathering for the Second Life community).

According to Radio One interactive editor Daniel Heaf, the BBC will retain its lease for a year to showcase unsigned musicians and, potentially, other concerts.

Second Life members can make real cash by selling programs to other players to customize their avatar's appearance or living space. While the BBC gave away virtual items like T-shirts and preprogrammed radios with custom playlists on them, it's easy to anticipate vendors selling virtual concert T-shirts or digital tracks

through the community in the near future.

Another virtual world, Project Entropia, made headlines earlier this year when one resident paid \$100,000—again, that's real money—to develop a virtual space station. He now makes \$12,000 per month renting virtual apartments and retail space, and plans to open a nightclub as well. Doppelganger executives say the company's deal with Interscope is just a beta test for their technology. They plan to create similar virtual environments for other brands soon, with several discussions reportedly under way.

These environments may be interoperable, so visitors can "walk" from the Pussycat Dolls Lounge to another lounge branded by another partner, similar to bar hopping. Production costs run from \$25,000 for a simple storefront to \$3 million for an entire city.

As the teen music fan spends more time online instead of watching TV or listening to the radio, these virtual worlds are expected to become even more prevalent—and important—in terms of exposing artists.

"It's giving me a good view of where I think the long-term potential is for this type of business," Holt says. "Consumers want this as the next step to community and interaction online. If we can hit a couple of cultural bull's-eyes, we're going to move the needle a little bit."

CONCERTS BY LEILA COBO

Rock In Rio Expands Global Brand

Since its 1985 launch, Rock in Rio has been a massive event, drawing hundreds of thousands to each festival. Now it is working to become a massive global brand.

This year's event—two weekends of music including performances by the Red Hot Chili Peppers, the reformed Guns N' Roses and Roger Waters performing "Dark Side of the Moon"—will be broadcast live on multiple media platforms around the globe through a new partnership with Network Live. And in coming years, the festival itself plans to move around the globe, too.

Rock in Rio's first three events (1985, 1989 and 2001) took place in Rio de Janeiro. This year's event is in Lisbon, Portugal, as was its 2004 incarnation. And founder Roberto Medina is working to confirm Spain as site of the 2007 event. He plans a return to Portugal in May 2008, and says he is finalizing conversations to license Rock in Rio for the first time to Australian promoter Michael Chugg for a February 2008 event.

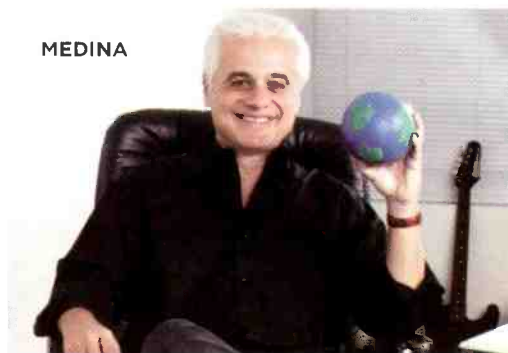
"My plan is to create an international brand and take

this project to many places as a global communications project," Medina says.

All events will carry the same branding and fundraising. Each event raises more than \$1 million to benefit various environmental and children's programs.

The first Rock in Rio drew more than 1.3 million peo-

MEDINA



ple, and featured Queen, AC/DC, Rod Stewart and James Taylor, whose "Only a Dream in Rio" is based on the experience.

This year's model takes place May 26-27 and June 2-4, and boasts more than 40 musical acts.

Approximately 70 countries will broadcast Rock in Rio on TV, with customized specials being produced for specific territories.

Network Live plans to deliver the concert in real time to AOL's 113 million monthly visitors, XM Satellite Radio's 6 million subscribers, the more than 14 million households that receive DirecTV and other media partners. "With an event like this, we should reach in the area of 100 million people," Network Live CEO Kevin Wall says.

Wall says Rock in Rio is well-poised to expand its brand. "In South America, this was like Woodstock," he says. "Can it become global? We signed on with these guys because we think [it] can. They have a great legacy and a great track record."



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Song of the Year

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"SKIN (SARABETH)"

RASCAL FLATTS*

"WHEN I GET WHERE I'M GOING"

BRAD PAISLEY*

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"BELIEVE"
BROOKS & DUNN*

"WHEN I GET WHERE I'M GOING"

BRAD PAISLEY*

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On-Air Personality - Major Market

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WSIX NASHVILLE, TN

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NEW YORK BEVERLY HILLS LONDON NASHVILLE MIAMI BEACH SHANGHAI

>>>TUNSTALL
PARTNERS WITH
ORIGINS

Virgin Records artist KT Tunstall has partnered with beauty/lifestyle brand Origins for a multiplatform marketing campaign. The strategic alliance, which rolls out later this month, encompasses personal appearances and exclusive music. The union also extends to charitable support of nonprofit Project Sunshine, which provides free programs and services to children with cancer, AIDS and other life-threatening illnesses.

>>>MAROON5, LIL
JON TAKE TOP BMI
HONORS

Maroon5, Lil Jon and Crosby, Stills & Nash were among those honored at BMI's 54th annual Pop Awards ceremony, held May 16 at the Regent Beverly Wilshire Hotel in Los Angeles. Maroon5 took song of the year for "She Will Be Loved." Band members Adam Levine and Mickey Madden shared the songwriter of the year award with Lil Jon. Crosby, Stills & Nash were named BMI Icons, and EMI Music Publishing claimed the publisher of the year award for the second consecutive year. For a complete list of winners, go to bmi.com.

>>>DIXIE CHICKS
TOUR DATES
REVEALED

The North American leg of the Dixie Chicks' Accidents & Accusations tour will begin July 21 in Detroit and will run through early November. Tickets for the shows will go on sale during the first two weeks of June through normal ticketing outlets. Purchase of the band's new CD "Taking the Long Way" (Open Wide/Columbia) at Target stores in the United States, beginning May 23, will include a password to purchase up to four presale tickets for most shows on the tour.

Compiled by Chris M. Walsh. Reporting by Lars Brandle, Antony Bruno, Brian Garrity, Courtney Lear, Michael Paoletta, Reuters, Phyllis Stark, Ray Waddell and Chris M. Walsh.

60 Minutes In A Digital Day

How One Surreal Hour In May Could Determine The Future Of The Music Business

In the near-decade of bickering, brainstorming and lawsuits that have marked the music business' transition to the digital age, there's never been an afternoon like May 17. In an almost surreal flurry of happenstance and development, one 60-minute span crystallized—and gave a crucial temperature read of—the ambitions and anxieties of almost every major player in the music space.

On Capitol Hill, the Digital Media Assn. (DiMA) and the National Music Publishers Assn. (NMPA)—which had spent nearly two years hammering out the licensing of music to digital services—agreed, in principle, to a landmark resolution. Minutes later,

word leaked that the major labels had sued XM Satellite Radio over one of its new devices. And before anyone could digest what it all meant, a group of independent publishers filed suit against the major digital music services, including market leader Apple iTunes.

All these developments speak to the same core issues: What rights need to be worked out to allow all of these new ways of selling, broadcasting and distributing music to proceed and flourish? And how much should those rights cost?

One hour in mid-May could prove a turning point for resolving these questions.

4:48 P.M.

Capitol Hill: A House Judiciary Subcommittee hearing on copyright law

The possibilities were breathtaking: After nearly two years of legislative meetings, public posturing and backroom negotiations to fix copyright law and streamline the licensing of recorded compositions for digital distribution, the NMPA and DiMA neared an agreement.

The hearing started at around 4 p.m., and the better

part of an hour was spent reviewing a legislative proposal created by the two groups. The groundbreaking work would protect digital services from any publisher's copyright infringement claim, while fairly compensating publishers and songwriters.

Then came The Moment. Subcommittee chairman Lamar Smith, R-Texas, asked the heads of the NMPA and DiMA to answer a simple question: Would they support the legislation as drafted in the proposal even though there

were still a few points they were disputing?

DiMA executive director Jonathan Potter took a cautious breath and, under oath, said yes, the differences could be worked out. NMPA president/CEO David Israelite said the same.

Record companies are still not onboard, but if they ultimately approve, labels or digital music services would no longer be required to obtain a digital phonorecord delivery license for each song. Instead, the digital service would obtain

digital performances of sound recordings, there would be a general designated agent—expected to be the Harry Fox Agency (HFA)—to administer these licenses. Additional qualified agents may be certified by the Copyright Office. Publishers would automatically be represented by the general agent unless they elected another certified agent.

Royalty rates would be set through an arbitration process before the Copyright Royalty Board.

The RIAA objects because it wants legislation that deals with all the major problems it sees with the compulsory license, such as resolving issues over how the compulsory license applies to such formats as DualDiscs and hybrid media that may be physical in form but interact with the Internet.

Labels also want to continue to have the right to obtain DPD licenses for an initial recording



SOUNDING BOARD

The leaders of three trade groups that had a lot at stake on May 17 weigh in.

MITCH BAINWOL

Chairman/CEO, RIAA

Transitioning from the old world to the new digital world does not always go smoothly. Today's marketplace

is populated with download and subscription services, satellite and Internet radio offerings, mobile downloads and ring tones, in-store kiosks and even legal peer-to-peer. But when it comes to including all the players in the new digital revenue stream and facilitating new business models, we still need work. That's why record companies had to file suit to establish that performances cannot be turned into distributions through the clever use of a new device. This is part of



a larger picture of how a mature industry learns to walk again in the digital era.

[Our top priority is] to establish a consistent and well-understood set of rules for

the new digital road that would guarantee protection for our content and compensation for our creators. The rules and mechanisms to facilitate licensing in the new digital environment can help grow the marketplace, expand the pie for everyone, and result in the creation of even more and better music for fans.

Record companies are venture capital firms that invest in the most risky of investments—human creativity. If we cannot ensure that the economic

terms underlying those investments are honored and that there is a real-world ability to secure a return on that investment, there will be that much less of an opportunity for artists and songwriters to get the funding that they need to pursue their artistic dreams.

JONATHAN POTTER

Executive Director, DiMA

This is the perfect storm of an industry in transition—uncertainty, risk management and perhaps a little finger-pointing. And a little bit of the blame game and the "we're all in this together" if you look at the legislative side

and at some of these lawsuits. [The top priority for my con-



stituency is] Copyright Act modernization. It was written for the industries that existed at the time. It needs to be modernized to accomplish many of the same goals that, in the business world, are being accomplished in different ways because of innovation and progress. We are pushing very hard to make sure that the modernization does not itself inhibit the next generation of innovation. If you look at the [NMPA/DiMA legislative proposal], it is technologically neutral. It's not just intended to protect companies that DiMA represents and their innovations—it's companies that we don't even know exist and what their innovation is going to be.

Everybody knows that our members want to pay royalties to everybody that deserves them.

There are disagreements on what's fair amongst various stakeholders. Everybody is rational, everybody looks out for their own economic interests and thinks that they have a different level of contribution to the value chain than others might think. Some of that will work itself out.

DAVID ISRAELITE

President/CEO, NMPA

There is a continuing tension between old laws and new technologies. Too many companies who are new entrants to the music industry and want to sell music look for angles to pay the least amount of money instead of approaching these issues from the standpoint of what is fair compensation to songwriters, publishers and artists. We also have not been able to negotiate rates with subscription digital music companies, which has created un-

UpFront

so they can later offer to digital services a complete package—rights for the recording and the composition.

Even though the proposal is a giant step toward simplifying the licensing process and resolving rate disputes, Congress will not introduce—and most certainly will not pass—legislation to clean up the compulsory license process unless all the parties with a major interest at stake agree. If the three industry groups cannot promptly compromise, legislative solutions will wait until after the fall elections—if, that is, the congressional leaders who have been working closely with the groups are still in office.

5:00 P.M.

New York: *The majors sue XM Satellite Radio*

The lawyers who successfully argued the Grokster case before the U.S. Supreme Court prepared the complaint filed in the U.S. District Court in New York. The suit, which was actually filed quietly at 3:12 p.m., claims that XM is now distributing recorded music rather than simply broadcasting it. XM is only licensed to broadcast the recordings.

The Grokster decision made its way into this suit. The complaint includes allegations that

certainty in the market. The licensing reform legislation being considered by Congress is an attempt to fix that.

Unless the songwriter who creates the music is compensated fairly, the technology will be useless—there will be no content to deliver. Who knows



how much valuable and meaningful music will be lost? If songwriters can't make a living, it will drive them out of the business.

The copyrights owned by songwriters and music publishers and those owned by record labels are competing against each other. We ought to be supporting each other to increase the overall value of music in the new digital age instead of fighting over dividing up the money that exists today.

XM is deliberately urging consumers—inducing copyright infringement—through advertisements to buy XM-enabled portable devices and use them to create infringing copies of music. The devices record and disaggregate songs, create song libraries and store hours of music for as long as the user pays the monthly subscription fee.

The suit came just days after the RIAA-supported Perform Act was introduced in the Senate and in the House. The bills include provisions that prohibit a “transmitting entity” from authorizing or enabling anyone to make a copy or recording of the transmission except for reasonable copying (authorized as fair use under copyright law). This would force companies to negotiate licenses for that activity.

Some Capitol Hill insiders say that the lawsuit against XM will now grind the pending legislation to a halt until the court decides the case.

RIAA chairman/CEO Mitch Bainwol disagrees. He says the suit is about a single company and a single device: “If XM wants to be a competitor to iTunes, or to Rhapsody/Napster on the subscription side, then they ought to be licensed just like their competitors.” The pending legislation is about larger policies, he notes.

Still, while the legislation would prohibit certain activity and require similar treatment in license terms and royalty rates for similar services, a court opinion could help define when—or if—a broadcast becomes a distribution.

XM sees the suit as a negotiating tactic by the majors to gain an advantage in private business discussions. Bainwol says there have been discussions with XM on various levels since last fall. Most major labels reached a deal with Sirius Satellite Radio in March over a similar device (Billboard, April 1).

A proceeding to determine future royalty rates for the performance license is under way before the Copyright Royalty Board.

Meanwhile, publishers are expected to decide soon whether to sue XM. Their discussions over the services alleged download activities have reportedly not been fruitful.

5:48 P.M.

Los Angeles: *Indie publishers sue digital music services*

Three thousand miles away from the Capitol Hill negotiations between the largest publishers and digital services—and perhaps farther away, in terms of agenda—a small group of independent music publishers files a class action lawsuit against online music services. The claim: copyright infringement for failing to secure licenses to sell downloads.

While the NMPA tries to embrace all publishers, there are still thousands of indie publishers who do not want HFA to represent them. Their songs must be licensed directly from them or by following the Copyright Office procedures for a compulsory DPD license.

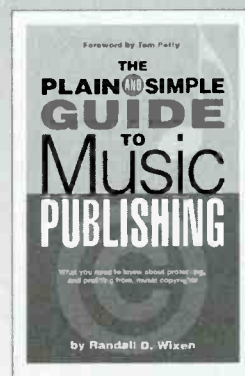
Euro Tec Music, Prestoons Music and affiliated companies claim the procedures were not followed. They name as defendants Apple Computer, AOL Music, Buy.com, Microsoft, RealNetworks, Record Town, Sony Connect, Virgin Entertainment Group, Wal-Mart and Yahoo.

The publishers want at least \$150,000 per infringement. When the dust settles, record labels will likely bear the brunt. Nearly all digital music services contractually require labels to secure the DPD licenses for the compositions recorded on their releases. If they do not, the labels typically must indemnify the services—pay any monetary damages and attorney fees for defending against any claims.

Nearly all the half-dozen or so songs listed in the complaint were recorded by Big Mountain, once signed to Giant Records. Warner Music Group absorbed Giant when it closed.

If the court certifies the publishers as a class, WMG and other labels may have to reach deeply into their pockets. Attorney Neville Johnson with Johnson & Rishwain represents the publishers. It is no secret that he wants the major music companies to stop doing “business as usual.” He is one of the attorneys representing songwriters in their class action suit against record clubs—the proposed settlement includes millions in attorney’s fees. Johnson also represents indie labels in suits against WMG and Sony BMG for alleged payola-related antitrust activity.

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BUSINESS BY MELINDA NEWMAN

Hooker Estate, In Hard Times, Licenses Catalog

LOS ANGELES—John Lee Hooker could not read or write, but the legendary Delta blues man's estate is hoping to educate a new legion of fans about his 50-year musical legacy.

The Hooker estate, which is controlled by daughter Zakiya Hooker, has licensed five of his best-selling albums from the '80s and '90s to Shout Factory for release in North America and two discs for release in Europe. The six-figure deal is for seven years.

Out by year's end will be an 84-track, four-disc boxed set, the first ever for Hooker. Shout Factory COO Bob Emmer expects half the material on the \$59.98 set to come from its newly acquired albums, while the other half will be licensed from current rights holders, including EMI, Fantasy and Vee-Jay.

Eugene Skuratowicz, manager of the Hooker estate, says a big payday was a consideration in deciding to license Hooker's music.

"We do need money," Skuratowicz candidly admits. Following Hooker's death, the IRS initially evaluated his catalog at \$5 million. The estate got the estimate lowered, but still ended up owing \$1 million in estate taxes. "Our prime drive is his legacy, but the estate needs to get healthy."

In 2007, Shout Factory will roll out the albums individually, including "Boom, Boom" and "Chill Out" in North America, and "Mr. Lucky" and "The Healer" in Europe. Emmer says North American sales targets are to match, if not exceed, sales of the original albums, most of which sold between 150,000 and 200,000 domestically, according to Nielsen SoundScan.

The third component is previously unreleased material that will be refashioned into a duets album.

Part of the mission of the duets album is to reach a new audience, Skuratowicz says. "Young black kids don't know who he is," he says. While rockers such as Bonnie Raitt, Van Morrison and Carlos Santana have embraced Hooker, "none

of the black superstars have come to cat for John," he says. "I'm going to Stevie [Wonder] and Prince. The only way [kids will be reached] is if we have some A-listers come aboard for this final recording."

This is not the estate's first ground with licensing Hooker's material. Shortly after his 2001 death, Eagle Rock released "Face to Face," which included previously unreleased material completed after he died. Ultimately unsatisfied with the results, Skuratowicz says this time, the estate sought a company with more experience in handling such material. Shout Factory was founded by former Rhino executives who have overseen many catalogs, including current reissue projects for Herb Alpert and Johnny "Guitar" Watson.

For Sony BMG-distributed

Shout Factory, the appeal was the number of discs available. "When you have an ability to get involved with a catalog, rather than an individual album, you have so much more leeway in what you can do," Emmer says.

Shout Factory is also soliciting and fielding offers for the estate for territories outside North America and will coordinate release schedules and art design with the foreign licensees. Duration of the licenses will match Shout Factory's seven years. Zakiya Hooker says her father's international sales are usually double his domestic sales.

The estate is also planning memorial concerts to be held in New York and London that may be bolstered by a traveling revue. "I want to pursue the shows as a yearly franchise for the estate," Skuratowicz says. ...



TOURING BY RAY WADDELL

Big-Screen Concerts

Live Nation, Network Live Bring Shows To Movie Theaters

Coming soon to a theater near you: more concerts from today's hottest acts.

National CineMedia, a digital distributor of concerts for movie theaters, has nailed down nonexclusive content agreements with two leaders in the concert business, Live Nation and Network Live.

The latter is a joint venture among AOL, XM Satellite Radio and promoter AEG Live, which means that, ultimately, NCM has the two largest promoters in the world committed to bringing it concerts.

NCM, owned by Regal Entertainment Group, AMC Entertainment and Cinemark USA, delivers music content to 11,000 screens in 78 markets through its Big Screen Concerts division. "NCM is the leader in their market," Faisal Durrani, president of marketing for Live Nation, says. "They will get us the greatest reach from the outset."

The Live Nation deal was finalized May 8, and the Network Live deal was announced eight days later. NCM chief operations and technology officer Tom Galley says the company is trying to boost content, "and the way to do that is to go and get the biggest suppliers in the areas that you need."

While Live Nation was first out of the gate with an announcement, the NCM/Network Live relationship was already in place to a large degree, dating back to a pioneering Bon Jovi album release event staged Sept. 19 at the Nokia Theatre in New York for "Have a Nice Day." The event was beamed to 100 screens in 50 markets.

"What's different now is there is a formal arrangement in place where we can really launch a program and a fran-

chise and a consistent opportunity for these two different constituencies to really gain the benefits," Network Live COO Andrew Thau says.

Live Nation's Durrani says his company can deliver 10 concerts to NCM during the next 12 months. Galley says neither Live Nation nor Network Live have committed to a specific number of concerts, but rather their "best effort." "When I say 'best effort,' there's a lot of teeth in the agreement because they've both been so successful in the past."

In all cases, the promoter/producers handle the concert production, and NCM delivers the content to the theaters, "including all the technology associated with the broadcast or multicast," Galley says.

"This technology allows us to present a patron experience that's exceptional, big screen, big sound, but without a big price tag," Galley says. Typically tickets are \$12.50-\$15, a fraction of what the best seats for most headlining concerts run at the venue.

Galley says nondisclosure agreements prohibit him from discussing the revenue splits. "I can tell you that all parties, whether it's Live Nation, Network Live, ourselves [or] our theater owners, are incentivized greatly to make sure we get the music out there."

The concept has already delivered valuable exposure for bands. On May 9, NCM simulcast a Widespread Panic show from Atlanta's Fox Theatre, which fans viewed live for \$15 on 150 screens coast to coast. "People who don't know or see Widespread Panic were not only exposed to them in the lobbies at Regal Cinemas with posters, but also in the coming attractions at all these the-

aters," Panic agent/manager Buck Williams says.

The Panic concert will become a Sanctuary DVD at some point. Similarly, the night before it goes on sale June 20, the upcoming Korn DVD "Live on the Other Side" will premiere in more than 100 movie theaters nationwide via Big Screen Concerts in a deal with Live Nation. A special in-theater advertising campaign, projected to reach 20 million consumers, began May 19.

For Live Nation and AEG Live, the NCM deals mean an ability to offer artists and labels added value in terms of concert events in theaters. "If you can go to pitch a tour and can offer a live show on AOL, a show on NCM, and all the promotion and marketing that goes around it, that provides a real competitive advantage," Thau says.

And, Durrani adds, the deals let Live Nation give fans greater access to live content. "We as an industry have to find new product lines for consumers," he says.

Thau says the concert-in-a-movie-theater experience is already taking hold with consumers, and he expects it to grow rapidly. "No tour hits every city, and when they do hit a city, often it's very expensive," he says.

An increase in the number of digital theaters—NCM distributes films to its network digitally, secure and encrypted—and more sophisticated marketing and ticketing could drive growth.

"There are lots of factors that are converging at one point that make the potential for this enormous," Thau says. "The concert market is very mature, but this market is in its infancy." ...

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DIGITAL BY BRIAN GARRITY

MTV GETS THE URGE

The Cable Network's New Digital Subscription Service Joins A Crowd Of Apple Also-Rans—Can It Close The Gap?

Add MTV Networks to the list of media heavyweights selling consumers on the idea of renting music.

On May 17 the music and lifestyle giant launched its long-anticipated digital music subscription service, Urge. MTV is betting consumers will pay for music in much the same way they pay for their cable bill: monthly fees for all the content they want. Of course, the catch is that the music disappears when the subscription ends.

Thanks to a development partnership with Microsoft, the offering may be the slickest subscription service to hit the market yet. Urge is embedded in the newest version of

Microsoft's music management software, Windows Media Player 11, and boasts searching and browsing features that improve vastly on the rival services currently on the market.

It also features a catalog of more than 2 million tracks (courtesy of MusicNet), as well as dedicated blogs, news and features, more than 130 radio stations and 500 preprogrammed playlists, special genre-based samplers called Super Playlists, Billboard charts, automatically updated playlists and the ability to create "auto mixes" based on artist and style preferences.

But whether MTV is actually any better at convincing music fans to rent their music rather than buy it remains to be seen.

So far consumers have been cool to the idea. The RIAA estimates that on average, 1.3 million consumers were paying for on-demand subscription access last year, generating approximately \$150 million. That is less than one-third of the download market, which generated roughly \$500 million from sales of digital tracks and albums.

SIGN US UP: WHY MTV WINS

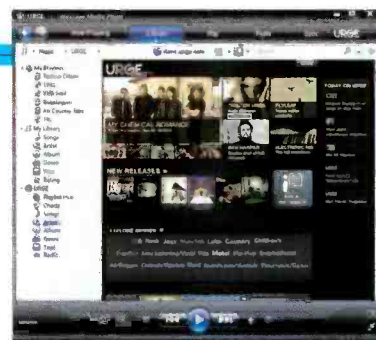
The MTV factor. Urge promises to be one of the most heavily promoted subscription services on the market. MTV is well-versed

in cross-promoting its online programming on-air and vice versa; MTV's digital channel Overdrive fed 13 million streams in 30 days for the online version of the Video Music Awards. The network plans to plug Urge extensively throughout its MTV, VH1 and CMT music channels—which collectively reach 165 million viewers per month—as well as on all MTV-branded Web sites. Look for MTV Networks to drive viewers to the service following artist appearances and performances, as well as in conjunction with video airplay, lifestyle shows and specials. Urge will feature exclusive downloadable playlists from shows like MTV's "TRL," VH1's "I Love The ...," and CMT's "Crossroads."

Improved portability. MTV and Microsoft think they have fixed the bugs that have dogged existing subscription services. Until now, transferring songs to portable devices and music playback has been glitchy. Portable subscription users have been particularly frustrated by slow load times between digital rights management-protected songs. That has not been lost on MTV Networks Music Group president Van Toffler, who says the company did not want to get into the digital game until the technology improved. As part of the Urge launch, Microsoft is introducing an updated version of its Janus technology—currently the only DRM system that supports subscription portability—that features much speedier song play.

Better devices. Urge is compatible with more than 100 devices, but it will be pushing a handful of particularly promising players. At the top of the list is the iRiver Clix, whose 2GB storage rivals that of the iPod nano, that stores music, videos and pictures, and has one of the best user interfaces ever seen from an Apple competitor.

Timing. With the Windows Media Player, subscription portability and Windows portable de-



MTV's new digital music service, URGE (screenshot, above), promotes potential iPod killers, including CLIX (below left) from iRiver.

vice quality all rapidly improving in lock step, the market may finally be primed for a jump in subscription interest. Toffler says that since digital content represents only 5% of

total music sales, there is still plenty of room to compete with Apple, despite the fact that MTV and Apple are targeting the same audience.

WE'LL PASS: THE ROAD AHEAD IS ROCKY

Competition. The subscription space is by no means short on high-profile names marketing similar services to consumers. AOL, Yahoo, Virgin, Napster, FYE and Real Networks are all pushing rival services. Many of the benefits of MTV's association with Microsoft are not exclusive. While MTV may have a head start, look for other Windows-compatible services to take advantage of the next-generation Janus DRM and to integrate with the Windows Media Player through its media mall. **Education.** Awareness for the idea of renting music is low. Subscription services are a difficult concept to communicate, often requiring free trials to illustrate their benefit.

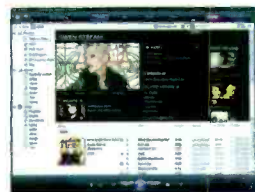
Compatibility. Urge will not be compatible with the market-leading iPod. For Urge to be a success, MTV will have to convince subscribers to buy a different device—a challenge that has dogged every music subscription service to date. So far, devices from Apple's rivals have been critiqued for having mediocre interfaces and being undermarketed. Even as device quality improves, that is a stigma the Windows market will have to overcome.

The model. As adamant as many are that the future of digital music is an unlimited access model, most consumer spending so far has revolved around the ownership model pushed by Apple. In stark contrast to subscription volume, more than 352 million tracks and 16 million digital albums were sold last year, Nielsen SoundScan reports. Download sales will likely be even better in 2006. Year-to-date track sales are up 79% while digital album sales are up 138%.

DIGITAL SUBSCRIPTION SERVICES And how they stack up.

URGE

Parent: **MTV**
Pricing: Tracks: 99 cents; albums: \$9.95; unlimited tethered downloads: \$9.95 per month (\$99 per year); portable subscription: \$14.95 per month (\$149 per year).
Subscribers: N/A
Distinguishing factor: **Integration with MTV.**



MUSIC NOW

Parent: **AOL**
Pricing: Tracks: 99 cents; albums: \$9.95; unlimited tethered downloads: \$9.95 per month (\$99 per year); portable subscription: \$14.95 per month (\$149 per year).
Subscribers: 500,000-plus
Distinguishing factor: **The only exclusively browser-based digital subscription solution.** AOL markets the service across its formidable network of 100 million monthly unique visitors.

YAHOO MUSIC UNLIMITED

Parent: **Yahoo**
Pricing: Tracks: 99 cents (79 cents for portable subscribers); albums: \$9.95; unlimited tethered downloads: \$6.99 per month (\$59.88 per year); portable subscription: \$11.99 (\$119.88 per year).
Subscribers: N/A
Distinguishing factor: **Promoted to leading music portal Yahoo Music, and its 23 million-plus unique monthly visitors.** (ComScore/MediaMetrix). Yahoo subscribers can swap tracks over its instant messenger client.

VIRGIN DIGITAL

Parent: **Virgin**
Pricing: Tracks: 99 cents; albums: \$9.95; subscription: \$7.99 per month, including portability.
Subscribers: N/A
Distinguishing factor: **The price leader in the digital subscription space.** Virgin stresses customer service through a feature called "ask an expert." The company also cross-markets the service to its Virgin Megastore physical retail customers.



NAPSTER

Parent: **Napster Inc.**
Pricing: Tracks: 99 cents; albums: \$9.95; unlimited tethered downloads: \$9.95 per month (\$99 per year); portable subscription: \$14.95 per month (\$149 per year).
Subscribers: 606,000
Distinguishing factor: **Recently launched an ad-supported, browser-based version of the service that allows non-subscribers to listen to any song for free up to five times.**



RHAPSODY

Parent: **RealNetworks**
Pricing: Tracks: 99 cents (79 cents for all subscribers); albums: \$9.95; unlimited tethered downloads: \$9.95 per month (\$99 per year); portable subscription: \$14.95 per month (\$149 per year).
Subscribers: 650,000-plus (estimated)
Distinguishing factor: **The critical darling of the subscription set can be accessed through a Web browser or a proprietary client.** Non-subscribers can listen to 25 songs per month for free under an ad-supported initiative called Rhapsody 25.

FYE

Parent: **Trans World Entertainment**
Pricing: Tracks: 99 cents; albums: \$9.95; unlimited tethered downloads: \$9.95 per month (\$99 per year); portable subscription: \$14.95 per month (\$149 per year).
Subscribers: N/A
Distinguishing factor: **The service is cross-marketed to the CD-buying customer base of leading music retail chain FYE.**



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VIDEOGAMES BY ANTONY BRUNO

Gamers, This Ad's For You

In-game advertising—a marketing frontier long on the periphery of most brands' radar—is now poised to take its place on center stage.

The rich graphics and Internet connectivity that now come standard on both today's PC games and next-generation gaming consoles are finally enabling Madison Avenue to follow the 18-34 "sweet spot" target market to videogames as they increasingly abandon TV and radio as their entertainment media of choice.

In-game advertising takes many forms, most notably as product placement. Marketers can pay to have billboards with their brands on them appear as background landscapes, logos on racetrack boards or sports stadium walls.

Situational placement is on the rise as well, such as using real vehicle models in racing game options or having characters consume specific soft drink brands. To date, these placements have been static, meaning the deal was made during the game development process with the visuals hard-coded into the final product. Going forward, though, it will be much more dynamic—providing the ability to replace the in-game visuals, music or other content at will through the Internet.

This dynamic advertising makes it much easier for the music industry to get involved. As noted on several panels during the Electronic Entertainment Expo May 10-12 in Los Angeles, it has previously been very difficult to promote a new album via a videogame due to



In-game ads are reported to boost new product awareness by as much as 60%.

time tables.

"The development cycle of a music project is different than that of games," says George White, senior VP of strategy and product development for Warner Music Group. Games can take years to develop, he says, making it virtually impossible to hard-code in visuals for an album that often doesn't have a firm release date until much later in the process.

But with dynamic advertising, ads can be swapped out at any time and replaced with newer, fresher promotions. A gamer can play the same level three times in a month and see different ads each time.

This isn't just wishful thinking. In late April, Microsoft agreed to acquire the in-game advertising pioneer Massive for a reported \$200 million-\$400 million. Massive

manages a network that facilitates this ad-swapping, and Microsoft's acquisition is considered at once a validation and turning point for the entire industry.

According to the Yankee Group, marketers spent about \$56 million on in-game advertising last year. While that's a 65% increase from 2004, it's only 9% of all Internet advertising and nowhere near the \$9 billion forecast for TV advertising this year.

Looking to 2010, the in-game advertising business is expected to grow to anywhere from \$732 million, according to the Yankee Group, up to \$1 billion, according to Jupiter Research.

Whereas advertising on any other medium is considered obtrusive, in-game ads can actually enhance the gaming experience. An October 2005 study conducted by Nielsen Interactive Entertainment, commissioned by in-game ad provider Double Fusion, found that 50% of the gamers polled said ads made for a more realistic experience. The campaigns studied generated a 60% increase in the awareness of new products.

In addition, marketers can now track ad impressions and even click-through rates if applicable, just like online banner ads. Merge that with the online game communities like Xbox Live—which tracks which games members play, when they play and stores other personal data like age, gender and buddy lists—and that provides data that could prove use-

ful to brands looking to make an impact.

For all this promise, consumer brands have so far treated in-game advertising with caution. The medium has attracted such companies as Coca-Cola, Honda, Jeep, Oakley and Fox Studios. But the fragmented gaming landscape, lack of a clear technical standard and paucity of hard data measuring its effectiveness have tempered adoption rates.

"Despite the fact that they're always looking to do the most cutting-edge, cool things to impress their clients, [advertising agencies] are reluctant to spend money underwriting someone else's big idea," said Dave Williams, chief marketing officer for Atom Entertainment during an E3 panel.

Yet clearly, the gamer community is a giant market of great potential. According to recent figures from the Entertainment Software Assn., the governing trade body for the videogame industry, 60% of heads of households play videogames, and 75% of U.S. households interact with videogames daily. An AP-AOL Games study conducted by Ipsos Insight in April found that 45% of gamers play over the Internet, 42% of which play at least four hours during an average week.

"You can reach customers now in ways you never could before," says Rich Wickham, director of the Windows gaming business for Microsoft. "Don't assume there aren't other ways to get them to spend their time and money."

BITS & BRIEFS

NOT VERY BUSY SIGNAL

Sprint's mobile music download service is nearing 3 million downloads, but analysts with the NPD Group say consumers remain wary. A recent study by the group unearthed some interesting fast facts:

- Only 6% of mobile phones sold in the fourth quarter of last year had music players in them—just 2 million. As of February, about 1 million phones capable of downloading music from either Sprint's or Verizon's services have been sold.
- More than 86% of wireless subscribers interested in music-enabled phones say they'd continue to use their existing music players the same amount.
- The average owner of a digital music device transfers about 250 songs to his or her device a month, yet three out of four consumers interested in music-enabled phones say their desired song capacity would be 100 songs or less.
- The optimal price for a wirelessly downloaded track is \$1.75.

CAPTAIN HOOK ON LINE TWO

While mobile entertainment in Europe is far ahead of the United States in terms of consumer activity, the market is

also rife with piracy, according to the Mobile Entertainment Forum. Citing a Forrester Research report that says about 80% of the mobile content in Europe has been acquired through unauthorized Web sites or through device-to-device transfers, the MEF estimates the industry has lost about €2.7 billion. The group also says the lack of interoperability for legal sharing across such platforms as computers and mobile phones results in about \$800 million in missed revenue. In total, the mobile digital rights management situation costs the European mobile entertainment market about €3.5 billion.

BROWSING STREAMCAST

Peer-to-peer services BearShare and LimeWire have gone legit, but Streamcast Networks continues to thumb its nose at the music industry. The company marked its fifth anniversary this month with an upgraded version of the service that includes the ability to publish, search, download and share podcasts. The new version also includes an Internet browser toolbar so users can add P2P searches to their Internet Explorer or Firefox Web browsers.

AOL Music

TOTAL MONTHLY STREAMS

MAY 27 2006

Top Songs

| | | |
|----|---|---------|
| 1 | NICK LACHEY What's Left Of Me JIVE/ZOMBA | 626,562 |
| 2 | RIHANNA SOS " SRP/DEF JAM/IDJMG | 571,701 |
| 3 | SHAKIRA Hips Don't Lie EPIC | 454,354 |
| 4 | RASCAL FLATTS What Hurts The Most " HOLLYWOOD/LYRIC STREET | 410,192 |
| 5 | RIHANNA Unfaithful " SRP/DEF JAM/IDJMG | 379,522 |
| 6 | SEAN PAUL Temperature " VP/ATLANTIC | 305,210 |
| 7 | CASCADA Everytime We Touch ROBBINS | 296,108 |
| 8 | T.I. What You Know GRAND HUSTLE/ATLANTIC | 206,731 |
| 9 | LL COOL J Control Myself DEF JAM | 144,569 |
| 10 | YUNG JOC It's Goin' Down BLOCK/BAD BOY SOUTH | 130,325 |

Single hits No. 2 on the U.K. singles chart, matching the peak of LL COOL J's previous Jennifer Lopez duet, "All I Have."



Top Videos

| | | |
|----|---|------------|
| 1 | SHAKIRA Hips Don't Lie EPIC | 12,633,013 |
| 2 | RIHANNA SOS " SRP/DEF JAM/IDJMG | 7,616,062 |
| 3 | CHAMILLIONAIRE Ridin' UNIVERSAL MOTOWN | 4,302,244 |
| 4 | BEYONCÉ Check On It COLUMBIA | 3,834,891 |
| 5 | NE-YO So Sick " DEF JAM/IDJMG | 2,498,452 |
| 6 | THE BLACK EYED PEAS Pump It " A&M/INTERSCOPE | 2,469,298 |
| 7 | CHRIS BROWN Gimme That " JIVE/ZOMBA | 2,447,904 |
| 8 | T.I. What You Know GRAND HUSTLE/ATLANTIC | 2,196,648 |
| 9 | FIELD MOB So What DTP/GEFFEN | 2,163,648 |
| 10 | 50 CENT & OLIVIA Best Friend G-UNIT/INTERSCOPE | 2,135,707 |



SHAKIRA'S "Hips Don't Lie" holds the record for the most streamed video on AOL in 2006 with more than 19 million streams.

All versions (i.e. AOL Sessions, Network Live, etc.) of a video or song are combined into one entry. * First Listen/First View. ** Network Live. † Breaker Artist! Source: AOL Music for the four weeks ending May 12

SIRIUS' NEW SPORT

After settling its dispute with the music industry over the S50 portable receiver, Sirius Satellite Radio has introduced the Sportster4—a plug-and-play radio that can be used in the car and the house.

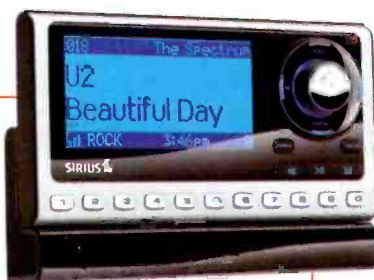
A smaller version of the current Sportster Relay, the new device comes with a vehicle dock that includes an input for MP3 players. A boombox dock is expected to follow.

The Sportster4 allows users to pause, rewind and replay up to 444 minutes of Sirius programming. It also has a feature called S-Seek Alert that stores the names of favorite artists and songs, and issues an alert to listeners when they are playing on any channel.

True to its name, the Sportster4 also displays sports scores for any team of the user's choice, which are displayed on the screen when listening to other programs.

It will be available this month for \$170.

—Antony Bruno





Retail Track

ED CHRISTMAN echristman@billboard.com

Castle Harlan Shows Faith In Music

After Private Equity Firm's Purchase Of Books Specialist Baker & Taylor, Music Operations Expected To Grow

Some vendors are heartened that a Wall Street private equity firm is investing in a big way in an entertainment packaged goods wholesaler. But don't break out the champagne just yet.

In agreeing to buy Baker & Taylor in a deal valued at \$455 million, New York-based Castle Harlan is really investing in the book business. That's the word from Castle Harlan vice chairman **Gary Appel**, who says he expects acquisitions and organic growth in the book industry to be the focus of the company.

That shouldn't come as a surprise. After all, Baker & Taylor generates some 85%-90% of its \$1.6 billion in revenue as a book wholesaler, with the remainder coming from music and video. But just because the new owner plans to maximize Baker & Taylor's strength in books, manage-

ment's game plan for more than a year has included growth of its music operations. And Castle Harlan announced that it is retaining the current management, including president/CEO **Richard Willis**.

Baker & Taylor would seem to be the second-largest one-stop in the United States, with an estimated \$125 million in music revenue, behind Alliance



Entertainment Corp.

AEC, formed more than a decade ago from the merger of three super-one-stops, now has some \$900 million in revenue, the majority of which is music.

Since February 2005, AEC itself has been part of a larger company when it merged with magazine distributor Source Interlink. In its most recent fiscal year, Source Interlink reports nearly \$1.5 billion in revenue, including some \$500 million in magazine sales.

One of the reasons AEC is so dominant in music wholesaling is because it evolved beyond the one-stop business to compete in rackjobbing against the likes of Anderson Merchandising and the Handleman Co.

Baker & Taylor appeared to be in the early stages of making that transition too. It began by increasing its Internet fulfillment business, an aspect of the

company that the new owners consider key to Baker & Taylor's game plan. That means music will remain central to its business plan, if only to offer online retailers a complete array of entertainment packaged goods.

What's more, Castle Harlan and Appel have experience in the music and video business. In 1993, Castle Harlan paid \$35 million (\$13 million in equity and \$22 million in debt) for the Strawberries chain, but lost its investment when the chain filed for Chapter 11 protection and was sold to Trans World Entertainment.

Appel's own experience has been a little more positive. He sat on the Musicland Group board of directors for 10 years when it was a successful, publicly traded company. Ultimately, Musicland came under the ownership of Best Buy and then private equity firm Sun Capital. And in the early years of this decade,

it began the downward spiral that culminated in its Chapter 11 filing and subsequent liquidation earlier this year.

Leveraged buyouts can be tricky, and sour deals like Strawberries and Musicland leave product suppliers waiting to see if Castle Harlan will use a lot of debt in its acquisition of Baker & Taylor. When Willis Stein & Partners bought Baker & Taylor in 2003 for \$255 million in a deal that was financed by \$115 million in equity and \$140 million in debt, vendors were relieved a couple of months later when the firm paid down the debt by \$20 million.

In that deal, Willis Stein hit a home run, landing what appears to be a \$200 million profit. More recently, when Musicland went bankrupt, Sun Capital appears to have lost about \$25 million. But vendors will come out much worse, with little chance of re-

covering even half of the \$256 million owed them.

Whatever the debt-to-equity ratio turns out to be, Castle Harlan has one good thing going for it: the current Baker & Taylor management team, whom vendors say they are confident and comfortable with. Under Willis, Baker & Taylor revenue has grown to about \$1.6 billion, according to Appel, from the \$1.2 billion it garnered during its fiscal 2003. Earnings before interest, taxes, depreciation and amortization are in the \$65 million-\$75 million range, sources say, well up from the \$42 million the company generated then.

But while the vendors await word on how much debt will be used in the Baker & Taylor transaction, they can soothe themselves knowing that the music and video industry has gained another Wall Street ally prepared to invest.



The Indies

TODD MARTENS tmartens@billboard.com

Eyeballing Fontana's Next Steps

Indie Distributor's Plans Include Boosting Its Electronic/Dance, Hip-Hop Rosters

Just 14 months since its creation, Fontana Distribution continues to work its deal pen overtime. With a roster of about 80 labels, the indie distribution arm of Universal Music Group Distribution (UMGD) has grown at such a rate that competitors have accused Fontana of forcing bidding wars for even the smallest of labels.

But the mere existence of Fontana is the result of a snowballing independent sector. And as long as indie artists keep penetrating the upper echelons of The Billboard 200, the fight for a piece of indie market share is expected to remain heated.

Fontana GM Steve Pritchitt estimates that Fontana has a market share of about 1.5%. (Nielsen SoundScan does not break Fontana's figures out of UMG's.) Jim Urie, president of UMG, says Fontana's market share should rise to 2% by March 2007 (the two-year anniversary of the distributor).

Pritchitt says, "We'd like to be the biggest [independent distributor]. We're not shy about saying that, and we've got some ways to go before we can catch [Alternative Distribution Alliance]. Building the label roster continues to be an ongoing endeavor that we devote a lot of time and energy to."

Some of Fontana's early successes range from rapper Lil Rob (Upstairs Records), indie rock act Metric (Last Gang), alt-rock band Sevendust (Winedark Records) and veteran emo-rock group Saves the Day (Vagrant). But Fontana has a presence in the adult world as well, with Rendezvous Entertainment and American Gramophone.

Up next, Pritchitt says, is boosting Fontana's electronic/dance roster. He points to recent pickups Quango and Global Under-

ground as first steps and says Fontana will keep making inroads into the indie hip-hop world.

"Since I've been doing this independent thing, I've always believed that as a distributor you should be able to service your customers with whatever it is they can sell," Pritchitt says. "I would probably have two limitations. One is classical, since UMG has the best classical catalog in the world, and the other is pure pop."

Once Fontana's main mission shifts away from building its roster of labels, expect the distributor to have an even greater impact on the indie world. Pritchitt points to catalog initiative Phase II (Billboard, Feb. 18), which offers retailers discounts on older titles for floor space.

It remains to be seen, however, if Fontana finds a way to utilize UMG's JumpStart program, which completely eliminates co-op spending at retail. But Urie is optimistic that aspects of JumpStart

could work in the independent world.

"I don't want to call it 'JumpStart,' because it would have to be different," Urie says, "but indies can afford co-op even less than the majors can. We spend a lot of time kicking it around at Fontana, but we just haven't come up with the right alternative... We'll get there eventually."

BABY STILL GROWING: Fresh off the news that Web shop CD Baby linked with Super D for distribution comes word that the online destination for self-released artists has started its own label. New York-based Ryko Distribution will handle releases on the CD Baby imprint. VP of marketing Alex Steininger says the CD Baby label has been kept on the down low, not wanting it to detract from any of the site's services for those not on the imprint.



MTV Expands African Operations

JOHANNESBURG—MTV Networks Africa is pumping up the volume.

Some 15 months ago, the music specialist launched 24-hour Pan-African urban channel MTV Base from London. The first TV channel created for African youth audiences, it is available through MTV Networks Africa to 8 million households in 48 sub-Saharan African countries.

Now MTV Networks Africa is set to shift continents, moving its headquarters to Johannesburg by late August and opening marketing/talent relations offices in Nigeria and Kenya during 2007.

"Our main emphasis in year one for MTV Base was on the level of [African] music content," London-based MTV Networks Africa VP/GM Alex Okosi says.

The English-language channel hit its first-year target of a minimum of 30% African content by using videoclips alongside live footage from MTV Base-branded live events across the continent, Okosi says.

He adds that pre-launch research revealed that "getting Africans to watch music videos of other Africans—whose language they may not understand—hinged on the quality of videos. So we have really focused on that."

Interaction with African artists and labels has centered on "assisting artists to make better videos without actually making them ourselves," Okosi says.

"If you look at the channel now," he claims, "you would find it hard to tell the videos of African artists apart from their American or European counterparts."

MTV Base has artist relations representatives in eight countries including South Africa, Nigeria, Kenya and Angola.

"That's the investment that we have made," Okosi adds, "an engagement on the ground that builds strong relationships in different African countries, working with the artists to help them create music videos that look good."

ZAMAJOBÉ'S audience has grown thanks to exposure via MTV Base.

MTV Networks Africa distributes six channels: MTV Base, MTV European, MTV France, MTV Portugal, VH-1 and Nickelodeon.

Okosi will relocate to Johannesburg to oversee programming, production, sales/sponsorship and artist relations, although for the foreseeable future, transmission will continue to be from London.

Sony BMG South Africa senior label manager Maria Kounelakis says that MTV Base has proved "effective in integrating [different] African countries through music."

Kounelakis cites the example of Sony BMG South Africa "Afro-soul" artist Zamajobe, who was invited to perform in Angola and has built a broad fan base in parts of Africa as a direct result of exposure on MTV Base. However, she concedes this "has not necessarily translated into album sales yet."

The arrival of MTV Base in Africa has "helped African artists and music be taken seriously," adds Orrack Chabangu, GM of EMI South Africa subsidiary CCP Record Co.

"Here at home, being recognized by MTV Base or being played on the channel is a calling card for artists. We look forward to it setting up its base here in Johannesburg."

Mobile digital content deals are also being planned.

Somebody Gave Them A Call

ABBA Hits Aid Catalog Rebirth As Master Ringtones

The latest batch of repertoire made available to mobile music operators has a familiar ring to it.

Although current hits remain the most in-demand repertoire, European labels are increasingly exploiting back catalog as master ringtones. That trend recently hit its stride when Universal issued 16 ABBA hits as ringtones for the first time (billboard.biz, April 19).

Stockholm-based Universal Music Sweden managing director Marten Aglander says ABBA's Benny Anderson and Bjorn Ulvaeus—its producers and primary songwriters—had previously declined to allow synthesized polyphonic versions of their songs. However, they agreed to collaborate with Universal Sweden and Paris-based Universal Music Mobile International to edit their original recordings as master ringtones.

"Benny and Bjorn are not particularly fond of polyphonic ringtones," Aglander says. "But the quality of phones is now better, and with the original masters being used, it's much more attractive [to them]."

The 16 ABBA titles include the act's first European hit "Ring Ring," plus international successes "Dancing Queen," "Mamma Mia" and "SOS." Aglan-

der says Anderson and Ulvaeus were directly involved in tailoring different versions of each song using either the intro or chorus for various cell phones and operators.

UMMI coordinates deals for master ringtones with more than 60 wireless operator partners worldwide. Prices for the ABBA titles range from \$2.50 to \$3.75, depending on territory and operator.

The Swedish act joins a number of artists within Universal's catalog whose tunes are available as master ringtones, including U2, Eminem, the Rolling Stones (the ABKCO/Decca era) and Bob Marley.

While the availability of catalog for master ringtones increases, the overall ringtone market reflects today's tastes. The Mobile Entertainment Forum compiles weekly ring-

tone sales charts in the United Kingdom and Germany, which London-based MEF global chairman Patrick Parodi confirms, "tend to be influenced heavily by current chart hits."

However, Parodi adds, "As more mature users start downloading to handsets, we're seeing a revival of back catalog for mobile music products."

EMI has been actively converting catalog to master ringtones over the past year, London-based EMI Music U.K.



WARNER TAILORS NEW JOINT VENTURE FOR KOREAN MARKET

HONG KONG—Warner Music Group chairman/CEO Edgar Bronfman Jr. may call South Korea "the most advanced and progressive mobile music market in the world," but he concedes that what works in Seoul won't necessarily work everywhere.

WMG is launching a precedent-setting joint venture with leading South Korean Internet service provider and mobile phone company SK Telecom. The new company will take over Warner Music Korea's

stable of domestic acts.

The establishment of the new company, WS Entertainment, was announced in Hong Kong earlier this month by Bronfman during the inaugural Music Matters conference.

Bronfman described the joint venture as representing "an entirely new business model in the signing, development and distribution of music."

Under the deal, SK Telecom-affiliated Seoul Records will provide on- and offline distribution of WS Entertainment content. SK Telecom bought

a 43.3% stake in Seoul Records, one of the nation's largest artist management and record companies, in May 2005 (billboard.biz, May 27, 2005). Warner Music Korea will now handle international acts only.

Bronfman suggested the new company would combine Warner's A&R expertise with SK Telecom's strength in the digital delivery of content.

Although he noted that South Korean consumers "spend twice as much on mobile music as they do on traditional music formats,"



GLOBAL NEWSLINE

& Ireland director of catalog Steve Davis notes. "Consumers sometimes prefer the classic tunes because they say something personal about them," he says.

Davis adds that EMI's catalog trawl has exploited anew several 1970s David Bowie

hits, including "Changes," "Jean Genie" and "Rebel Rebel," as well as material from the Stranglers, Whitesnake, Genesis and the Red Hot Chili Peppers, who recorded for EMI between 1984 and 1989.

As for EMI's most famous act, the Beatles' catalog remains unavailable, although John Lennon's solo catalog has been digitized for online/mobile usage (billboard.biz, Nov. 8, 2005).

But EMI is not just concentrating on its best-known names. In July, for example, it will reissue six 1970s/1980s

albums on Virgin from U.S. blues-rock icon Captain Beefheart. Purchasers will be able to buy master ringtones of album tracks by using text message codes published in the album booklets.

One challenge facing labels looking to exploit material by classic acts as master ringtones remains the fact that their original contracts did not cover any form of digital distribution.

"We try to speak to artists directly [when seeking approval] and talk to them about the income potential and what they will earn," says London-based Caroline Hansen, digital operations manager at Sanctuary Records.

Sanctuary is digitizing works by Motörhead, the Small Faces, the Pogues and Emerson, Lake & Palmer for mobile usage, Hansen says.

Overall, carriers admit they focus on offering current hits as master ringtones. "But we do see that our customers are keen to download oldies from time to time," London-based Vodafone Group head of music Edward Kershaw notes.

"We recently sold quite a few of MC Hammer's classic 'U Can't Touch This,'" Kershaw adds. "Although that was probably more for nostalgia value than any desire to revive his career." ...

>>>NEW SONY BMG EURO UNIT

Sony BMG is creating a new European business development unit to identify new business concepts and launch new products.

Sony BMG Germany senior VP of strategic marketing Ulrich Jaerkel has been elevated to build the nascent unit in the newly created role of senior VP of strategic marketing and business development for continental Europe, Sony BMG Music International.

The new unit will work closely with the major's local affiliates across Europe and will help to implement Sony BMG strategic business plans through acquisition, divestiture and partnerships.

Jaerkel, who splits his time between London and Munich, reports to Sony BMG Music Entertainment president Maarten Steinkamp.

—Lars Brandle

>>>AUSSIE COPYRIGHT CHANGE

The Australian government plans to introduce a bill into parliament in the near future intended to bring the country's copyright act in line with digital developments.

Under existing legislation, consumers making any personal copies of recorded music are liable to penalties ranging from \$500 Australian (\$350) to \$5,000 Australian (\$3,500). The proposed reforms would legitimize format shifting, allowing consumers to transfer content from legitimately acquired recordings to other devices including digital music players and computers. However, passing copied material onto others would remain a breach of copyright.

Attorney General Philip Ruddock says the copyright law changes, unveiled May 14, would benefit consumers and copyright holders.

Although welcoming clarification that downloading music from pirate sites and trading in counterfeit CDs is illegal, industry bodies have expressed concerns that the proposal will result in consumer misunderstanding about what constitutes legal copying.

—Christie Eliezer

>>>AIM FOR EDEN

Greg Eden has been appointed GM of AIM Digital, the digital arm of U.K. labels' trade body the Assn. of Independent Music. Eden, who joins on a consultancy basis, succeeds James Kylo in the London-based role. Kylo left April 30 to establish a U.K. office for Duisburg, Germany-based independent digital distributor Zebralution.

AIM chairman/CEO Alison Wenham says Eden "will be responsible for reviewing our digital activities in context of the maturing markets in some of the digital areas."

Eden joins from London-based techno label Warp, which counts Aphex Twin, Boards of Canada and Maximo Park among its signings. Most recently, he was the label's business and legal affairs manager. He continues with Warp on a consultancy basis.

—Lars Brandle

>>>COURT RULES AGAINST WAILER

Aston "Familyman" Barrett, longtime bassist with Bob Marley & the Wailers, has lost a London High Court case that saw him seeking up to £60 million (\$113 million) in royalties from Universal Island Records and Marley's family.

Barrett had claimed that neither he nor the estate of his late brother, drummer Carlton Barrett, had been paid royalties due to them under two recording agreements made by Marley in the 1970s.

However, Judge Kim Lewison backed the defendants, who had argued that Barrett surrendered his right to further royalties in a 1994 agreement that the Barretts claimed had settled all legal differences between the parties.

The judge said it was an "abuse of process" for Barrett to bring this further claim following the earlier settlement agreement, from which he received \$500,000.

Barrett now faces having to pay the lion's share of an estimated £2 million (\$3.7 million) in total legal costs.

The albums covered by those agreements included "Natty Dread," "Rastaman Vibration," "Exodus" and "Kaya."

—Roger Pearson



Bronfman said that the new business model is specifically market-tailored. "We do not think that WS Entertainment is a universal solution, exportable to territories everywhere," he said.

Stuart Watson, president of Singapore-based marketing and promotion specialist SWAT Enterprises, agrees.

Such deals are most appropriate for developing markets like China and South Korea, which have jumped straight into digital, Watson says. "I see these kinds of moves happening territory by territory."

Watson suggests the region will see "an increasing number of direct deals between repertoire owners and service providers or repertoire own-

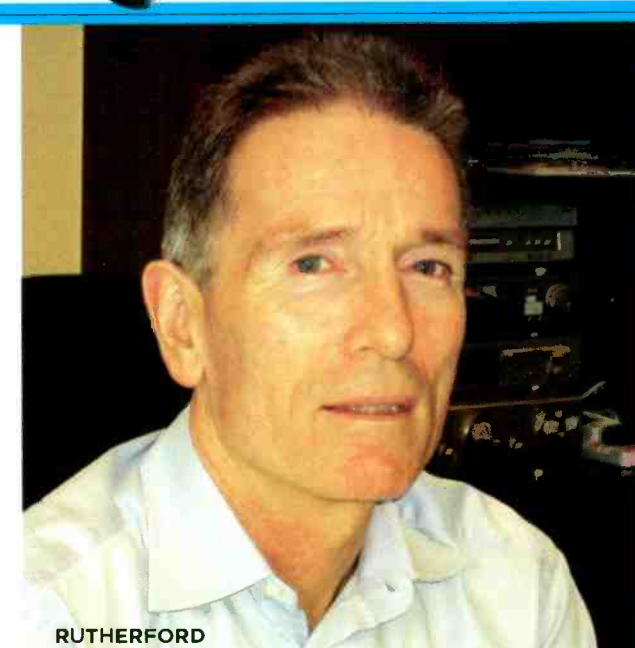
ers and telephone companies."

WMG will own 60% of WS Entertainment, with SK Telecom owning the remainder. Warner Music Korea managing director Phillip Oh keeps that title and adds stripes as the new company's managing director. He will report to Warner Music Asia Pacific president Lachie Rutherford.

Warner Music Korea's roster includes such leading domestic names as Baek Jiyoun, DQ, Kyunwoo, Song Changhee and Choi Jungyun.

But not everyone is convinced the Warner-SK Telecom deal points the way forward for the music industry.

"South Korea is the one market in Asia I wouldn't want



RUTHERFORD

to see become the model for the rest of Asia, because the telcos are taking such a large share of revenues," one Asian

music industry executive says. "I'm not convinced that this kind of vertical-integration strategy is a good idea." ...

RAY WADDELL rwaddell@billboard.com



BASE Hoping For A Home Run

Former Clear Channel Chairman/CEO Returns To Help Head Live Entertainment Company

Brian Becker is back. When Becker, former chairman/CEO of Clear Channel Entertainment (now Live Nation), left CCE more than a year ago, he said to expect him to resurface with a new venture as well as continue to be involved with the company he formerly helmed.

Now Becker and Scott Zeiger, former chairman/CEO of CCE's productions division, have formed BASE Entertainment—a producer, presenter, venue programmer and operator involved in live, theatrical entertainment and content on a worldwide basis (billboard.biz, May 5). They serve as co-CEOs.

"Our focus will be on properties we develop, acquire or with whom we have a proprietary relationship," Becker says. "We will not be a touring promoter in the conventional music-industry sense. We plan to commercially operate the content we develop and acquire."

Acquiring was the first part. Partnered with Los Angeles-based private equity firm Clarity Partners, BASE Entertainment recently purchased interests in numerous properties from Live Nation, including "Andrew Lloyd Webber's Phantom—The Las Vegas Spectacular," Cirque du Soleil's "Delirium," rights to build and operate two venues in the newly branded Planet Hollywood Las Vegas Resort & Casino and the Broadway-bound original musical "Martin Short: Fame Becomes Me."

BASE and Live Nation will team up on some of these ventures. "We are partnering with them on 'Phantom' in Vegas, which opens next month, and we have the right to participate with them on several other projects, and we're excited about it," says Steve Winton, president of Live Nation's theatrical division.

"We really enjoy working with them, we look forward to working with them, and we wish them nothing but luck," Winton adds.

BASE is also looking at intellectual properties, Becker says. "There are great opportunities

in the development and operation of intellectual properties, especially those that originate from and have utilization in live entertainment," he says. "Scott and I identified and began developing this strategy two years ago, and now we look forward to implementing it with our team at BASE Entertainment."

BASE, which has offices in

Becker says BASE will have "sit-down productions," or residencies, in some markets, particularly Las Vegas. BASE will produce "The Gordy Brown Comedy Show" in a custom-built, 700-seat performance space at the Venetian Hotel in Las Vegas. The \$2.5 million production begins performances in August.



BASE has bought interests in many shows, including 'Andrew Lloyd Webber's Phantom—The Las Vegas Spectacular.'

New York, Las Vegas and Houston, has also joined forces with MBST, a full-service management company that produces film, TV and live stage productions and has a roster of more than 35 clients, including Robin Williams, Billy Crystal and Woody Allen. The joint venture will create theatrical and comedic attractions for Broadway, Las Vegas and touring markets. MBST is a wholly owned subsidiary of Robert Sillerman's CKX.

Becker stepped down from the CCE helm when CCE parent Clear Channel Communications announced it would spin off its live entertainment division (billboard.biz, April 29, 2005). In many ways, the BASE focus takes the executive back to his days at PACE Entertainment, which was acquired by Sillerman during the late 1990s industry consolidation that created SFX. SFX was acquired by Clear Channel Communications to create CCE.

BOXSCORE Concert Grosses

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| | GROSS/ TICKET PRICE(S) | ARTIST(S) Venue Date | Attendance Capacity | Promoter |
|----|---|--|-------------------------------------|--|
| 1 | \$3,171,218 \$87.50/\$67.50/ \$47.50 | TIM MCGRAW & FA TH HILL Palace of Auburn Hills, Auburn Hills, Mich., May 5-6 | 39,563 two sellouts | Live Nation |
| 2 | \$1,418,615 \$85/\$60/\$35 | TIM MCGRAW & FA TH HILL HSBC Arena, Buffalo, N.Y., May 12 | 18,444 sellout | Magic City Productions |
| 3 | \$1,333,769 \$85/\$60/\$40 | TIM MCGRAW & FA TH HILL Mellon Arena, Pittsburgh, May 13 | 16,666 sellout | Live Nation |
| 4 | \$1,163,146 (\$669,294) \$49.53 | WESTLIFE Odyssey Arena, Belfast, Northern Ireland, April 3-5 | 28,484 three sellouts | Aiken Promotions |
| 5 | \$1,116,325 \$110/\$69.50 | CIRQUE DU SOLEIL'S DELIRIUM Gaylord Entertainment Center, Nashville, May 9-10 | 12,050 17,416 two shows | Live Nation, Cirque du Soleil |
| 6 | \$1,000,864 \$87/\$67 | TIM MCGRAW & FA TH HILL Van Andel Arena, Grand Rapids, Mich., May 7 | 11,630 sellout | Live Nation |
| 7 | \$870,570 \$125/\$95/\$50 | DAVID GILMOUR Rosemont Theatre, Rosemont, Ill., April 2-13 | 8,912 two sellouts | Concert Productions International, Jam Productions |
| 8 | \$834,478 \$85.50/\$65.50/ \$45.50 | TIM MCGRAW & FA TH HILL Rupp Arena, Lexington, Ky., May 14 | 10,153 11,499 | Outback Concerts |
| 9 | \$715,057 \$99.50/\$69.50 | CIRQUE DU SOLEIL'S DELIRIUM Greensboro Coliseum, Greensboro, N.C., May 6-7 | 9,530 16,140 two shows | Live Nation, Cirque du Soleil |
| 10 | \$684,610 \$125/\$55 | FEBELDE CW Mitchell Pavilion, The Woodlands, Texas, April 30 | 10,233 15,658 | Live Nation |
| 11 | \$667,260 \$150/\$95/\$60 | DAVID GILMOUR Edison Amphitheatre, Universal City, Calif., April 20 | 5,991 sellout | Concert Productions International, House of Blues Concerts |
| 12 | \$563,305 \$120/\$35 | ANA GABRIEL Coliseo de Puerto Rico, Hato Rey, Puerto Rico, May 12 | 9,072 9,086 | Producciones Wal eska Serraz |
| 13 | \$560,274 (\$655,520 Canadian) \$128.21/\$51.28 | DAVID GILMOUR Massey Hall, Toronto, April 9-10 | 5,425 two sellouts | Concert Productions International, The Next Adventure |
| 14 | \$486,906 \$47/\$28 | ERAD PAISLEY, SARA EVANS, JOSH TURNER Hyundai Pavilion, Devore, Calif., May 15 | 11,671 20,000 | Live Nation |
| 15 | \$397,282 \$48.50/\$38.50 | FATDCG Beacon Theatre, New York, April 3-8 | 8,682 three sellouts | Metropolitan Talent Presents |
| 16 | \$395,478 \$349/\$199/\$74/ \$39 | FOCK STARS: SALMAN KHAN, JOHN ABRAHAM & OTHERS Boardwalk Hall, Atlantic City, N.J., May 6 | 4,154 11,889 | Funky Buddha Entertainment |
| 17 | \$370,374 (\$410,069 Canadian) \$58.71/\$44.71 | INXS, STABILO Metro Centre, Halifax, Nova Scotia, May 9 | 8,165 8,341 | Gillett Entertainment Group, House of Blues Canada, Metropolitan Talent Presents |
| 18 | \$370,030 \$150/\$95/\$60 | DAVID GILMOUR Kodak Theatre, Hollywood, Calif., April 19 | 3,464 sellout | Concert Productions International, Live Nation |
| 19 | \$365,796 \$39.50/\$18.75 | ERAD PAISLEY, SARA EVANS, RANDY ROGERS Snifford Music Centre, Dallas, April 29 | 11,475 19,899 | House of Blues Concerts |
| 20 | \$361,647 (\$415,500 Canadian) \$65.28 | NÖTLEY CRÜE Save-Or-Foods Centre, Victoria, British Columbia, April 9 | 5,791 sellout | House of Blues Canada |
| 21 | \$348,568 (\$386,550 Canadian) \$67.63/\$44.64 | INXS, STABILO John Cabot Centre, London, Ontario, May 15 | 7,026 8,362 | House of Blues Canada |
| 22 | \$334,403 \$46/\$25 | ERAD PAISLEY, SARA EVANS, JOSH TURNER Coca-Cola Amphitheatre, Chula Vista, Calif., May 12 | 8,318 9,928 | House of Blues Concerts |
| 23 | \$333,430 \$40/\$25 | ELACK EYED PEAS, PUSSYCAT DOLLS, FLIPSYDE Merriweather Post Pavilion, Columbia, Md., April 22 | 10,759 15,000 | I.M.P. |
| 24 | \$329,091 \$89.50/\$43.50 | NEW EDITION, K-CI & JOJO Beacon Theatre, New York, April 27-28 | 4,572 5,75 two shows one sellout | Live Nation |
| 25 | \$316,589 \$51/\$28 | ERAD PAISLEY, SARA EVANS, JOSH TURNER Stardust Amphitheatre, Mountain View, Calif., May 14 | 6,459 20,000 | Live Nation |
| 26 | \$315,768 \$66/\$40.50 | BOB DYLAN, MERLE HAGGARD Tucson Convention Center, Tucson, Ariz., April 10 | 6,020 7,397 | Nederlander |
| 27 | \$310,057 (\$251,160) \$49.38 | HILARY DUFF, GIM K Point Theatre, Dublin, April 21 | 6,279 sellout | Aiken Promotions |
| 28 | \$306,924 \$30/\$15 | FALL OUT BOY, ALL-AMERICAN REJECTS & OTHERS HSBC Arena, Buffalo, N.Y., April 21 | 12,384 sellout | Live Nation |
| 29 | \$305,775 \$106/\$66 | JUAN GABRIEL Patriot Center, Fairfax, Va., April 1 | 3,464 5,891 | Cardenas Marketing Network |
| 30 | \$302,867 \$39.50 | ERAD PAISLEY, SARA EVANS, JOSH TURNER Rabobank Arena, Bakersfield, Calif., May 6 | 7,667 sellout | Another Planet Entertainment, Live Nation |
| 31 | \$297,514 (\$342,565 Canadian) \$60.36 | NÖTLEY CRÜE Prospera Place, Kelowna, British Columbia, April 8 | 5,132 sellout | House of Blues Canada |
| 32 | \$295,427 \$71.50/\$49.50 | BOB DYLAN Reno Events Center, Reno, Nev., April 1 | 4,584 sellout | Another Planet Entertainment |
| 33 | \$293,041 \$67.50/\$29.50 | BOB DYLAN, MERLE HAGGARD Maricopa Co. Events Center, Sun City West, Ariz., April 8 | 5,479 6,385 | Nederlander |
| 34 | \$288,271 \$39.50 | ERAD PAISLEY, SARA EVANS, JOSH TURNER Glendale Arena, Glendale, Ariz., May 5 | 7,298 9,106 | AEG Live, Live Nation |
| 35 | \$282,902 \$49.75 | MARTINA MCBRIDE, WARREN BROTHERS Wachovia Arena, Wilkes-Barre, Pa., April 30 | 6,808 sellout | Police Productions |

LITTLE STEVEN'S UNDERGROUND GARAGE



GARAGE ROCK

The only news that really matters:

Godfather of garage rock Keith Richards seems to be OK after coconuts accomplished what a lifetime of smack, coke, booze, spliffs, nicotine, caffeine, slings, arrows and 45 years of the road couldn't do—hospitalize him. The London Sun is telling a different story than the Stones publicist, who says one operation; the Sun says he checked back in for a second. But at the moment the crisis seems to have passed.

Our love, thoughts and prayers go out to him, Patti, Marlon, Angela, Theodora and Alexandra.

Friends of the High Line with help from actors Edward Norton and Kevin Bacon have been building High Line Park, a public park suspended in mid-air located on the west side of Manhattan. David Bowie is talking about inaugurating it with a festival in May 2007. Stay tuned for that one.

In a continuation of bad news for seminal rockers week, MC5 bass player Michael Davis took a mo-

torcycle spill on the L.A. Freeway. Still waiting confirmation, but MC5 guitarist Wayne Kramer told me it looked like a broken back, some ribs and multiple contusions, which hopefully isn't as bad as it sounds. His spirits are good and everyone's thinking full recovery sooner than later. Wayne will be at the Joey Ramone birthday bash (May 19) so I'll get an update.

Send love and support to info@svengirly.com.

Our coolest song continues its yin-yang identity thing with Teenacide's Holograms this week. With their West Coast-teenage frustration-dirty mouth-up yours-sexy rumble-doll attitude, they are definitely yin. And on the yang side... Neil Young's "Living With War" is getting the attention it deserves. There's a lot of people thinking what he's saying.

Everybody fasten your seatbelts and I'll see you next week.

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

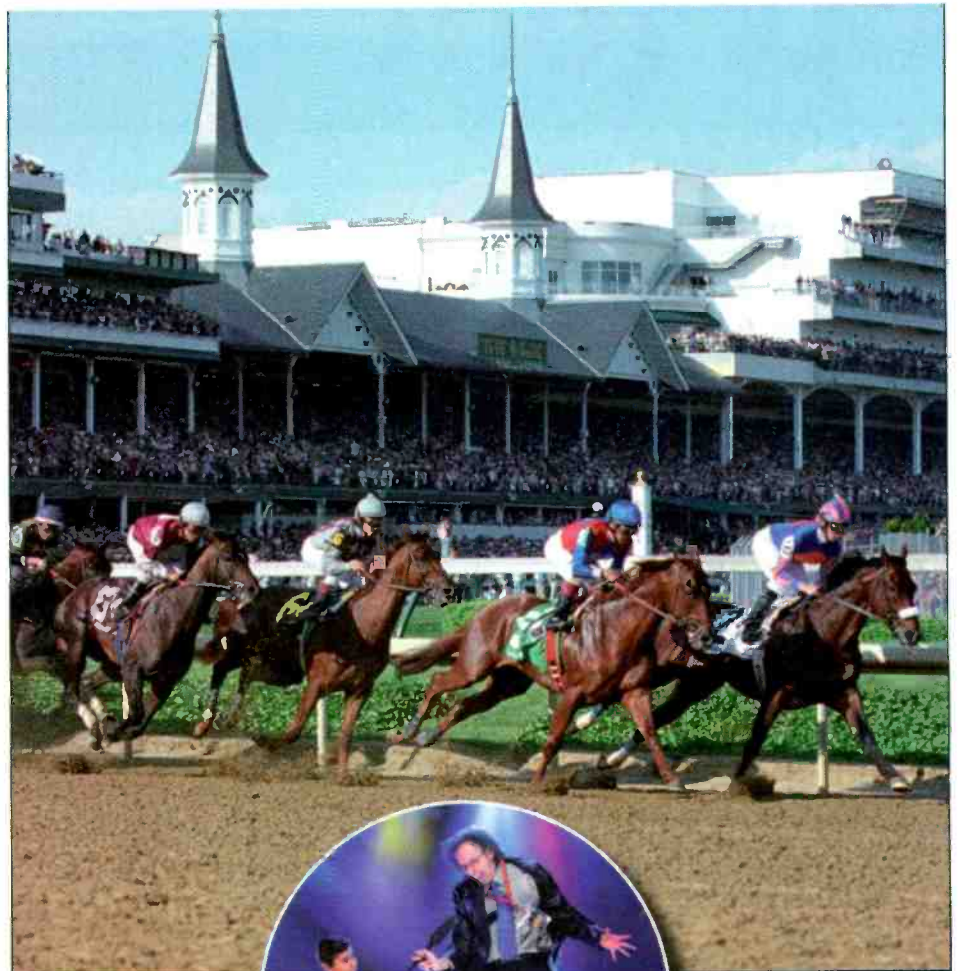
COOLEST GARAGE SONGS

| TITLE/LABEL | ARTIST |
|---|-----------------------------|
| 1 COOLEST SONG IN THE WORLD THIS WEEK ARE YOU READY FOR IT Teenacide | THE HOLOGRAMS |
| 2 EVERYONE KNOWS Blackheart | JOAN JETT & THE BLACKHEARTS |
| 3 NOTHING TERRIBLY NEW Universal | THE HELLACOPTERS |
| 4 HANDS v2 | THE RACONTEURS |
| 5 WORLD WIDE SUICIDE J Records | PEARL JAM |
| 6 STEADY, AS SHE GOES V2 | THE RACONTEURS |
| 7 I BET YOU LOOK GOOD ON THE DANCEFLOOR Domino | ARCTIC MONKEYS |
| 8 WISH I NEVER LOVED YOU Cooking Vinyl | BUZZCOCKS |
| 9 DON'T LISTEN TO THE RADIO Capitol | THE VINES |
| 10 WALK OF FAME Teenacide | BOINK! |

COOLEST GARAGE ALBUMS

| | |
|---|------------------|
| 1 PEARL JAM J Records | PEARL JAM |
| 2 LIVING WITH WAR Reprise | NEIL YOUNG |
| 3 WHATEVER PEOPLE SAY I AM, THAT'S WHAT I'M NOT Domino | ARCTIC MONKEYS |
| 4 FIRST IMPRESSIONS OF EARTH RCA | THE STROKES |
| 5 VISION VALLEY Capitol | THE VINES |
| 6 OTHER PEOPLE'S LIVES V2 | RAY DAVIES |
| 7 FLAT-PACK PHILOSOPHY Cooking Vinyl | BUZZCOCKS |
| 8 ROCK & ROLL IS DEAD Universal | THE HELLACOPTERS |
| 9 SHOW YOUR BONES Universal | YEAH YEAH YEAHS |
| 10 HEY! IT'S A TEENACIDE PAJAMA PARTY! Teenacide | VARIOUS |

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



IT'S OFFICIAL.

22nd ANNUAL KENTUCKY DERBY BET WINNERS.

THE BARBARO OF SEVILLE!

Freedom Hall's 22nd Annual Derby Bet netted seven winners picking Barbaro, paying \$14.20 on the \$2 bet. Winners include:

Nat Burgess – APA
 Linda Deckard – Venues Today
 Donna DiBenedetto – AEG Live - NY
 Barry Leff – Beaver Productions
 Steve Liberatore – Nederlander Entertainment (2nd win in a row)
 Carolyn Mugar and the Farm Aid Staff
 Mary Ann Porcaro – Magic Arts & Entertainment

Congratulations to all of our winners! See you next year.

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MULTITASKING THE MUSIC

Acts That License Tunes To Other Media Reap Financial Rewards

Given the feedback we've received, we clearly touched a nerve (a healthy one, at that), when we wrote about artists who earn more money from licensing their music to TV shows and ad campaigns than from record sales (Billboard, May 13).

So we thought we'd delve deeper into the

heart of these deals. To paraphrase Adam Merin, keyboardist for indie rock band the 88, who was featured in the May 13 article, the group is able to earn a living, stay on the road and record new material because it licenses its music to TV shows and ads.

A band like the Mooney Suzuki has licensed nearly every song from its second and last

album for Columbia Records, "Alive & Amplified." According to Nielsen SoundScan, the disc has sold 14,000 units.

Spirit Music Publishing senior director of A&R Justin Kalifowitz, who handles the Mooney Suzuki catalog, says the band, because of its music licensing, has done financially better than bands that have sold hundreds of thousands of CDs.

The Mooney Suzuki, now signed to V2, recently received great news: Auto manufacturer Suzuki extended its ad campaign (that features "Alive & Amplified") for another year. In fact, the Mooney Suzuki has been previewing songs from its forthcoming V2 debut for ad agency creatives. "The band sees TV and film as cool platforms to help them reach more fans," Kalifowitz notes.

Ditto for DJ/producer Tom Holkenborg, who records as Junkie XL (his new album, "Today," was recently released by Ultra Records).

Holkenborg was tapped by Los Angeles-based music production house Deep Mix, which worked with ad agency DDB Chicago, to remix T. Rex's "Bang a Gong (Get It On)" for JCPenney's new It's All Inside TV campaign.

"Working with a brand like JCPenney puts me in front of different audiences," he says. "Each impression I make exposes me to more people."

This has been key for a singer/songwriter like Gerard McMann, who records as G Tom Mac. He says he has between 75 and 100 TV placements and more than 45 movies under

his music-licensing belt. "I've definitely gained an audience by people hearing my music on TV and in films," he says.

For those that missed G Tom Mac's "Half" in the season four finale of "Scrubs," don't fret. The "Scrubs: Season 4" DVD arrives Oct. 10. In addition to the song itself, it features the "Half" video as bonus material.

G Tom Mac's new self-released CD, "Secrets of Oz," is scheduled to arrive in September. McMann says he's been playing a handful of the new tracks for music supervisors. "We're already discussing possibilities."

Dance/electronic act Fannypack is a darling of music supervisors and agency creatives, too. Though Fannypack's two albums, "So Stylistic" and "See You Next Tuesday," have yet to collectively sell 30,000 copies, the act's label, Tommy Boy, has successfully placed various tracks in TV spots (Kmart, Nintendo, Payless), TV shows ("Grey's Anatomy," "The L Word") and films ("Stick It," "Harold and Kumar Go to White Castle").

General Motors Canada and its agency McLaren McCann Canada recently licensed Fannypack's "Hey Mami" for a Chevy campaign that launched May 12. As part of the deal, Chevy's Web site includes a link to Tommy Boy's site.

In total, Fannypack's music has brought in a healthy six figures from third-party licenses, Tommy Boy head of marketing and international Rosie Lopez acknowledges, adding, "It will soon be at seven figures." ...



The Publishers' Place

SUSAN BUTLER sbutler@billboard.com

Tax Break For Songwriters

New Law Would Treat Composers' Catalog Sales As Capital Gains Rather Than Income

Songwriters with valuable catalogs may want to delay any sale until next year. A new law is likely to go into effect Jan. 1 that may substantially reduce songwriters' federal tax liability.

The Tax Relief Extension Reconciliation Act, expected to be signed by President Bush any day, includes a section that redefines capital assets to include the sale or exchange of self-created musical compositions or copyrights in musical works. Currently profits made from the sale of a catalog by corporate publishers are taxed at a capital gains rate of 15%, but profits made for the same

type of sale by songwriters are taxed at their personal income tax rate, typically much higher depending on their income that year. Under this new act, songwriters will have the same tax relief as corporate publishers.

"This will bring the tax treatment of musical works in line with the treatment of other intellectual property," says Sen. Jim Bunning, R-Ky., who sponsored the songwriter provision for the Senate bill. "This provision not only makes the taxation of musical works more fair, but also recognizes the intellectual significance of songwriters' musical

property." Reps. Ron Lewis, R-Ky., and John Tanner, D-Tenn., sponsored the House version.

Songwriters selling catalogs individually rather than through a company are paying taxes on "ordinary income," with rates reaching as high as 35%, says Joel Isaacson, a CPA and financial planner in New York. In addition, they are paying self-employment (Social Security) tax at rates of 15.3% of the amount equal to 90% of the net business income.

"That's a big tax. Most of these types of sales will get delayed until January," Isaacson says.

"This is a landmark moment for the American songwriting profession," says Barton Herbison, executive director of the Nashville Songwriters Assn. International, which spearheaded the change. "Not only do songwriters deserve this tax treatment, but with the decimation of this profession over the past decade, we might actually save the careers of some very talented songwriters."

NSAI president Bob Regan noted that Rep. Marsha Blackburn, R-Tenn., took a personal interest in the change, opening many doors that would have otherwise been shut.

HFA'S PRIVATE DEAL:

The Harry Fox Agency has entered into a licensing deal with DMI Music & Media Solutions' Private Label Radio for digital background music. PLR offers customized audio content for in-store use by retailers, restaurants, financial institutions and the hospitality industry. It delivers recorded music over the Internet to be played through the audio and telephone systems of its commercial clients. Subscribers choose the music they want to use from pre-established playlists of songs. Under the agreement, HFA-member publishers have the option of

participating in the deal, set up with a royalty structure based on revenue share rather than a fixed rate. Specific terms were not disclosed.

BMG REPS GAUMONT:

BMG Music Publishing France and Gaumont, the world's oldest film company, signed a worldwide administration and subpublishing deal for the studio's film music catalog. Through the deal, BMG will represent the copyrights and, for synchronization licensing only, the master recordings of the Paris-based studio's original soundtracks. ...

BY TAMARA CONNIFF

(Hans Zimmer)

Hans Zimmer's studio is dark red. The deep wood panels, flowing thick velvet curtains and the plush couch seem more fit for an 18th-century castle than a building in Santa Monica, Calif.

Zimmer sits at his desk—complete with piano keyboard and numerous computers, and coffee. He spins in his chair. He's excited and overworked. He just finished scoring "The Da Vinci Code"—a project that consumed two years of his life. And now he is knee deep in "Pirates of the Caribbean: Dead Man's Chest."

"I love it," he says. "Thank God my job is not ordinary."

Zimmer's life is anything but. He went from being a member of the Buggles (remember "Video Killed the Radio Star"?) to being one of the world's most prolific film composers, with more than 100 scores to his name—and an Academy Award for "The Lion King."

He is an intellectual who likes to ponder philosophy and life's meaning. He can lose days in his studio, just thinking and writing. He says "The Da Vinci Code" was a challenge, but he and director Ron Howard formed an incredible bond. And watching Tom Hanks (who plays lead character Robert Langdon) work his acting skills was "breathtaking."

"The Da Vinci Code" is mired in religious controversy. Here, Zimmer sets the record straight.

Q: What was your biggest challenge in scoring this film?

A: I started out with all those obvious thoughts. I'm going to write loads of codes into the music; I'm going to go crazy with the Fibonacci sequence [a mathematical pattern that is among the clues in "The Da Vinci Code"]. One of my guys here built me a computer program that just spits out notes with the Fibonacci sequence. But it was boring. It wasn't a piece of me. It wasn't real. It had no soul. I thought the greatest code or game was to literally use the secretness of what music does—the things you can't describe in mathematics or in science, and just write a decent piece of music. I wanted to write it about something purposeful and forget all the controversy. I did approach it as writing a classical piece of music. I wrote the whole movie as a suite and then started taking from that.

Q: How long did it take you to write it?

A: Is that inclusive of procrastination? [Laughs] I really started working on it the day Ron [Howard] and I had a casual phone conversation. I asked him, "So what are you up to?" And he said, "Oh, I'm

doing 'The Da Vinci Code' next." And my reaction was ungracious. I put my movie-making head on. I said, "Oh, that's impossible. It's all exposition." I kept thinking about why is this book such a phenomenon way beyond its words, beyond its thriller. It's partly what happens when you read something—you complete it and bring yourself into it. It wouldn't have mattered who [Ron] cast [in the male lead], people would have been critical, because they see themselves in the role. I said, "Ron, you are doomed here. By bringing reality to it, by manifesting the characters and images of the situation you take away the magic." Then I sort of flippantly said, "But of course the music on the other hand can add that element back in—the soulfulness, magic, love, spirituality."

Q: So you knock the director down and then you tell him how you can save the movie?

A: [Laughs] No, I didn't want the job! I was just having a chat with him and brainstorming crazy ideas. We weren't talking about me being the composer. But 10 minutes later, after I put the phone down, my agent phoned me and said, "What

did you say to Ron?" I said, "I don't know, we were just talking." He said, "Well, he would really like you to do 'The Da Vinci Code' if you are up for it."

Q: What was it like working with Howard?

A: This was my favorite experience ever ever of working with a director. I want to say lots of good things about Ron, but if I just say that, it sums it up.

Q: What about him made you feel that way?

A: He has a respect for what I do. That's one thing. He knows how to keep unnecessary pressure from me. For instance, the unnecessary pressure of what the studio must have felt of the enormity of taking on this film. I need to talk about [the music] and explore ideas. He never minded coming in and hanging for a couple of days and us just talking, trying tunes out, playing and exploring the tone of this whole thing. That's really what it became—it became a search. How often in life does somebody throw out a challenge to you where you get to search for something—the mystery of "The Da Vinci Code." Why does it move people? At one



Composer HANS ZIMMER, right, and director RON HOWARD work on the music for 'The Da Vinci Code.'

point he did say, "The only thing I'm asking you to do is that you need to give the audience an epiphany."

Q: That's a challenge. How did you find the music for an epiphany?

A: I started working on the epiphany moment very early on. I wrote it and kept revising it, but I never put it up against [the picture]. Ron, being a gracious man, occasionally would ask about that piece of music. I would say, "Ya ya ya, I'm on it." One day he came in and said, "I'm getting a little worried about the ending music." So I said, "OK, let's just slap it up against the picture in the best style of Jackson Pollock. Start the picture. I'll start the music." It hit every cut. It's a four and a half minute piece, and everybody was getting goose bumps. I thought, "Thank God it worked!" It's all chance. I think of something, or I don't think of something.

I'm very proud of it.

Q: How did all of you tackle the magnitude of the project?

A: We didn't know what to do with this subject matter, none of us did. We knew there are certain things we had to serve. We had to deliver a thriller; we had to deliver the characters; we had to deliver the story. Whatever that illusive thing is, that you can't put into words, and that you can't really put into images, that's the [music]. I get to reinvent myself. I get to go and play with that.

Q: How did the religious controversy affect this project?

A: I didn't know it was going to get as controversial as it is at the moment. But, for me, my thought process was very simple. I don't mind being controversial; I don't mind being provocative. But I think people's faith is a dicey neighborhood, because it's about what they feel in their heart, and you

can hurt them in their heart. I don't want to hurt people. I like making them think, but I don't want to hurt them. So I wrote it from a very pure place. If anything, the music doesn't have to engage the controversy, music is pure. We don't use words in it. I was trying to explore my feelings toward spirituality, and not be critical and not be judgmental.

What I came away with from reading the book was the idea of the Divine Feminine. The two tasks I set myself were how do you write anything in inverted commas, action that doesn't use masculine chords in the music, and try to develop a language for it as well, which was about the strength of women.

I also thought the most exciting thing the Robert Langdon character does, his action in a way, is to think. Wouldn't it be fun if we could make the idea of seeing a man think exciting? ...



BUSTING
BARRIERS TO
BIG BUSINESS
ON THE
MAINLAND.
AN IN-DEPTH
LOOK.

BY SUSAN BUTLER

CHINA BREAKING THROUGH

For centuries, the barrier to entry into greater China was the 4,000-mile-long Great Wall. As obstacles go, this was about as big as they came. And sometimes it even worked. From as far back as the third century B.C., the fortification was laid out to deter invading armies. Sometimes it stopped them, other times, they went around it. ★ Today, as reports are written for boardroom presentations, the obstacles, challenges and barriers of entry to China also tend to dominate. But the desire for solutions is now perhaps proportionate to the spending power that comes with China's 1.3 billion people. ★ The music industry has struggled to elbow its way into China as much as any other, but the barriers to entry are now more clear-cut. ★ Indeed, the key to the door of China's music industry may be just one U.S. dollar. That's right, 100 pennies—the difference in price between a pirated music CD and the real thing on the streets of some Chinese cities.

With this sort of difference in pricing on physical goods and a flourishing digital business powered by free peer-to-peer networks, the world's major music companies are hoping a model can be devised that makes CDs and downloads more than just promotional tools for touring.

Getting "over the wall" is the inevitable imperative.

Since China joined the World Trade Organization and granted wider access to foreign commercial enterprises, the recording industry has been looking at the marketplace with a gleam in its eye.

The oddity of mainland China is that a local industry has been all but nonexistent. Instead, stars from Taiwan and Hong Kong have largely fueled the listening habits of Chinese music fans.

Meanwhile, the IFPI reports a continuing rise in the sale of legitimate music products. This increase makes the market attractive for the recording industry despite many challenges. Government officials, lawyers and business executives who are experts in Chinese relations say that the music industry can help shape a new commercial environment and profit from it as well.

About 300 million Chinese—nearly equal to the U.S. population—are rapidly moving into a class with disposable income. They are located primarily in eastern cities like Beijing and Shanghai, and many of them see status in buying legitimate goods.

So although nine out of every 10 such products in China are counterfeit, the latest IFPI figures show that the sale of legitimate music cassettes, CDs and DVDs has increased 158% during 2000-2004, from 48 million units to 124 million units.

For risk-takers who can work with governments and business leaders to develop and implement a long-range plan, opportunity may be just over the horizon. There is a three-pronged approach that just may help harness the Chinese music market.

One prong of the plan requires creating a business model that addresses the massive piracy, which will remain a problem for some time to come.

A company must take every measure possible to make piracy less attractive, former U.S. Trade Representative Charlene Barshefsky says. That may mean adjusting price; entering into arrangements or relationships with pirating companies that then undertake commitments not to pirate in exchange for part of the royalty or license stream; and working in closer collaboration with provincial and, especially,

local authorities who can be effective in shuttering pirate factories and taking more rapid action, she says.

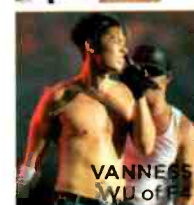
"That's a win-win by way of a business model that allows the Chinese to make money while protecting intellectual property," she says.

Barshefsky is known internationally as the architect and chief negotiator of China's WTO agreement. But about four years before the 1999 agreement was sealed, then deputy-USTR Barshefsky threatened China with U.S. trade sanctions after the government failed to live up to prior promises to protect intellectual property rights (IPR). She obtained information from the music, motion picture and software industries identifying specific pirate factories and demanded that they be closed. Chinese officials claimed they had little control over provincial officials, so Barshefsky went to Guangdong province where military and local officials were involved with the factories.

She threatened sanctions against China's apparel industry—its largest export—if the CD factories were not shut down. The pressure was successful and saw the closure of some 60 factories. What was less clear was how many reopened or simply moved operations. However, exports of counterfeit music—the primary problem at that time—practically stopped.

"To the extent that the industry can devise business models of a more cooperative nature, one could imagine that from the point of view of the Chinese government, that would actually be a rather positive turn," says Barshefsky, now senior international partner with WilmerHale in Washington, D.C. "It has nothing to do with degree of ownership per se, but has instead to do with showing how companies that, on balance, would rather be legitimate—although not always for tax reasons—can make money by working cooperatively with the industry rather than adverse to the industry."

The business models could provide that the Chinese share in licens-



THE MUSIC

MandoPop, the staple of mainland Chinese sales, is sung in Mandarin, the national dialect. The music is best-described as a mix of love songs and peppy pop.

MandoRock in Greater China is light and simple, although guitar-based, MandoRock is highly melodic with easily understood lyrics.

Hip-hop and rap are fast becoming popular in Taiwan and Hong Kong.

Acts such as Jay Chou, F4 and Stephanie Sun are some of the hottest artists in China.

LEFT: FREE AGENTS LIMITED/CORBIS; CHOU, TONOKAZU TAZAWA/WIREIMAGE.COM; F4: HEE CHUL KIM/WIREIMAGE.COM; SUN: ACCESS E/WIREIMAGE.COM

WHAT MUSIC WORKS?

A quick scan of China's most popular artists finds few mainlanders. Instead, Chinese from Taiwan, Hong Kong and as far away as Malaysia and Singapore rise to the top.

"You absolutely cannot treat China as one homogenous country," one seasoned industry observer notes. "For example, Guangzhou is very poppy, Beijing has more of a rock

culture, Shanghai is a little more sophisticated, and there are niches for jazz, salsa, etc. But overall, the market is dominated by quite dumbed-down pop."

Rock Records' Sam Duann says, "Chinese audiences may like some Western songs, but whether those songs touch their hearts is another thing." Understanding Mandarin pop

goes further than writing lyrics in Chinese; it requires an artist to find a melody that is light and easy enough to follow.

Even the music of such rock bands as MayDay, signed to Rock Records, has a pop veneer that makes Western purists skeptical of the rock designation. Among acts that have stayed at the top album after album are Taiwanese male

singer/musicians Jay Chou (Alfa/Sony) and Wang Lee-hom (Sony).

Meanwhile, the heart of Mando-pop has been described by leading lyricist Yao Chien as "the KTV rhythm," which lets fans sing along at the local karaoke. ●●●

Reporting by Steve McClure in Tokyo and Tim Culpan in Taipei, Taiwan.



ing fees and royalties, and perhaps even the copyrights.

"When [infringement] lawsuits run from one Chinese company against another Chinese company, there will likely be a greater degree of protection" by the governments, Barshefsky says. Although experts say that China is at least 10-15 years away from developing its own intellectual-property base, perhaps enticing the country with copyright co-ownership will encourage China to protect it as well.

Pricing will naturally be a factor, especially in a country with a per capita income of about \$1,700 per year. "China is a margin killer," former Wall Street Journal Beijing bureau chief and venture capitalist James McGregor says. "You can't expect Chinese people to pay U.S. prices."

Indeed, legitimate music CDs sell for around \$2, roughly double the price of pirated units. Record companies will need to take this into consideration when producing music.

The mobile phone market may prove to be more profitable. When master ringtones do not include lyrics from the songs, distributors may be able to urge the Ministry of Culture to allow them to bypass this approval step, cutting down on red tape and delays.

The second prong of the plan to achieve a profitable market requires participation and cooperation among business and trade groups. For example, McGregor says the U.S. Chamber of Commerce and the American Chamber of Commerce in Beijing are gathering data for an IPR rating system. The group hopes to publish an index rating major cities in Chinese provinces by their level of IPR protection.

"There is no way that Shanghai will want to be rated worse than Hangzhou, for

SALES TALLY

| Mainland China's Music Market | | |
|---------------------------------------|------------------------|------------------------|
| | 2004: | 2008 (projected): |
| Legitimate sales of physical product: | \$206.4 million | \$350.2 million |
| Pirated product: | \$545.3 million | \$400.2 million |
| Digital music (legitimate): | \$311.4 million | \$1.8 billion |
| Total: | \$1.1 billion | \$2.6 billion |

SOURCE: Beijing-based research firm Analysys International

example," McGregor says. "If you get the Chinese competing against each other—especially if foreign investment dollars change their course based on these ratings, which could happen over time—then the Chinese will work to improve their IPR [protection]. You can motivate China in that way."

The rating system will be based on data that the groups gather from courts, law firms and foreign companies pertaining to infringements, legal actions filed and the results. This will be challenging to acquire since such information is not a matter of public record; the government does not feel compelled to tell people what it is doing.

The third prong of the plan requires government action. Barshefsky says a concerted and joint effort by the governments of the United States, Europe and Japan—whose companies are the hardest hit by IPR piracy—is necessary to press the Chinese government to take action.

McGregor believes the legitimate market can grow if the Chinese government also improves its information-control regime and reconciles it with its market economy. This would require the government to begin blocking only what it considers important to block and allowing true market mechanisms and the legal

RECOVERING LOST TREASURES

Last September, IFPI chairman/CEO John Kennedy and his RIAA counterpart, Mitch Bainwol, visited Beijing and urged the Chinese government to step up its action against piracy and make conditions more favorable for international music businesses to operate in China.

Kennedy and Bainwol praise the

progress that has been made, but add that China still needs to do much more to stop physical piracy.

According to the IFPI, China is the world's 20th-largest music market, with total sales in 2004 of \$211.8 million on a retail basis. Kennedy says 90% of the recorded music sold in China is from pirated sources, and

only a few of the country's 86 known optical disc factories are manufacturing legitimate products.

"The Chinese government is well aware of the piracy problems and the bad image that this is causing," one industry source says. "There are periodic crackdowns, but . . . most of the [illegal] CD/DVD factories are

owned by the People's Liberation Army, and the distribution is largely in the hands of triad gangs, many of them Hong Kong- and Taiwan-funded. The Public Security Bureau [police] are under-funded wimps, more qualified to direct traffic and find lost children than to tackle the PLA and their gang 'homies.' "

"If I was to tell you we are making money out of the physical CD sales then it would be a lie, and most of the music labels are not," says Sonja Chen, managing director of independent Shanghai-based management company/label Oriental Sky. "Most of the companies are just making CDs as promotional tools and to collect the content; the income is coming from management and digital," she says.

The industry's most recent headache is online piracy. In recent months, Beijing-based search engine baidu.com has been the subject of legal action from labels for offering free unlicensed music downloads (Billboard, Oct. 1, 2005).

Top100.cn, a download service claiming to be main-

land China's biggest legitimate digital music store that launched Feb. 15, raised eyebrows by offering unlicensed tracks by acts signed to Universal and Warner (Billboard, March 4). The service also offered songs by the Beatles, who have never licensed their music to any digital service; their music was taken down following queries from Billboard.

And the IFPI's Asia Pacific office has warned Yahoo China (owned and operated by Beijing-based alibaba.com) that its "deep links" to apparently unauthorized downloads may be infringing copyrights (Billboard, March 11).

"[We have to] win the war against the pirates though anti-piracy activity in the PRC [People's Republic of China] by targeting distribution 'hubs,' and from overseas by continuing to liaise with the Chinese government to reduce digital [intellectual property] theft in the PRC," says Paul Robinson, president/COO of EMI Music South East Asia, which has had a minority stake in distribution company Shanghai Push-sound Typhoon since 2003. . . .

Reporting by Steve McClure in Tokyo and Tim Culpan in Taipei, Taiwan.

China regularly holds ceremonies where thousands of pirated CDs and DVDs are destroyed to help publicize its anti-piracy efforts.



distribution of products to work. It will also take foreign government pressure to change this.

But change is not quick to be embraced in Chinese government circles. "We can argue ideologically that communism is stone cold," a U.S. government official says. "But the country has grown, and more people are getting more prosperous. The Communist Party has maintained its monopoly of political control because they've delivered the economic goods."

Meanwhile, mega-music retail stores are popping up. Xinhua, the state-run news agency, operates bookstores designed like Borders and Barnes & Noble offering a wide variety of music products. And as the upwardly mobile sip coffee and read in the stores' big easy chairs, their use of cell phones is also on the rise, a nod to opportunity, especially on the ringtone front.

Foreign record labels are still working this market from a distance, however. Chinese law prohibits foreign companies from owning a music production company, says intellectual property attorney Xiang Wang, who serves as counsel to law firm Jones Day in Beijing. In China, this is known as the "publication right," i.e., the right to publish or reproduce material, printed or otherwise, that could potentially have ideological content—and music falls into this category. The record companies tend to be based in Hong Kong or Taiwan; most of the Chinese repertoire, which accounts for about 75% of legitimate and illegitimate music, comes from there.

The distribution arm has also been a restricted industry, Wang says. While Westerners have sometimes tagged the distribution network as organized crime with military protection, McGregor describes it differently.

"Basically everybody is a raging entrepreneur looking for an opportunity," McGregor says. There are alliances of individual civilians and alliances of government agencies with civilians. "If they see an opportunity to make money moving music around the country, they do it"—whether legal or illegal.

But since 2005, following the end of the grace period for China to comply with WTO

standards, Chinese law has allowed foreign companies to own up to 49% of a music distribution company approved by the state council, Wang says. They must partner with a private or state-owned Chinese company. Companies from Hong Kong and Macau may own up to 70%.

For foreigners wanting to jump into the fray, the distribution company will still have more hurdles to clear. The Ministry of Culture must review and approve each recorded song before release. The General Administration of Press and Publication must also approve the music before granting a publication license for each recording.

And therein lies the rub, an industry source says. Only a state-owned company may apply for a publication license. If the foreign company's partner is not a state-owned company, the distribution company must take the music to a state-owned publication house and ask them to apply for a license. If the publication house is busy or does not like the distributor, it will hold up the process—it is out of the distributor's control.

"What started out as a process of controlling information in China has now become a way of controlling the market and making sure that any money made off these products goes to Chinese companies," McGregor says. "It's not so much the government's aim to do that, it's just the way the system has evolved."

This makes record companies nervous. They typically control production and distribution of the music, including carefully planned release dates. In China, they cannot vertically integrate the production company and the distribution company, they cannot control a distribution company in which they have an equity interest and they cannot control the release date.

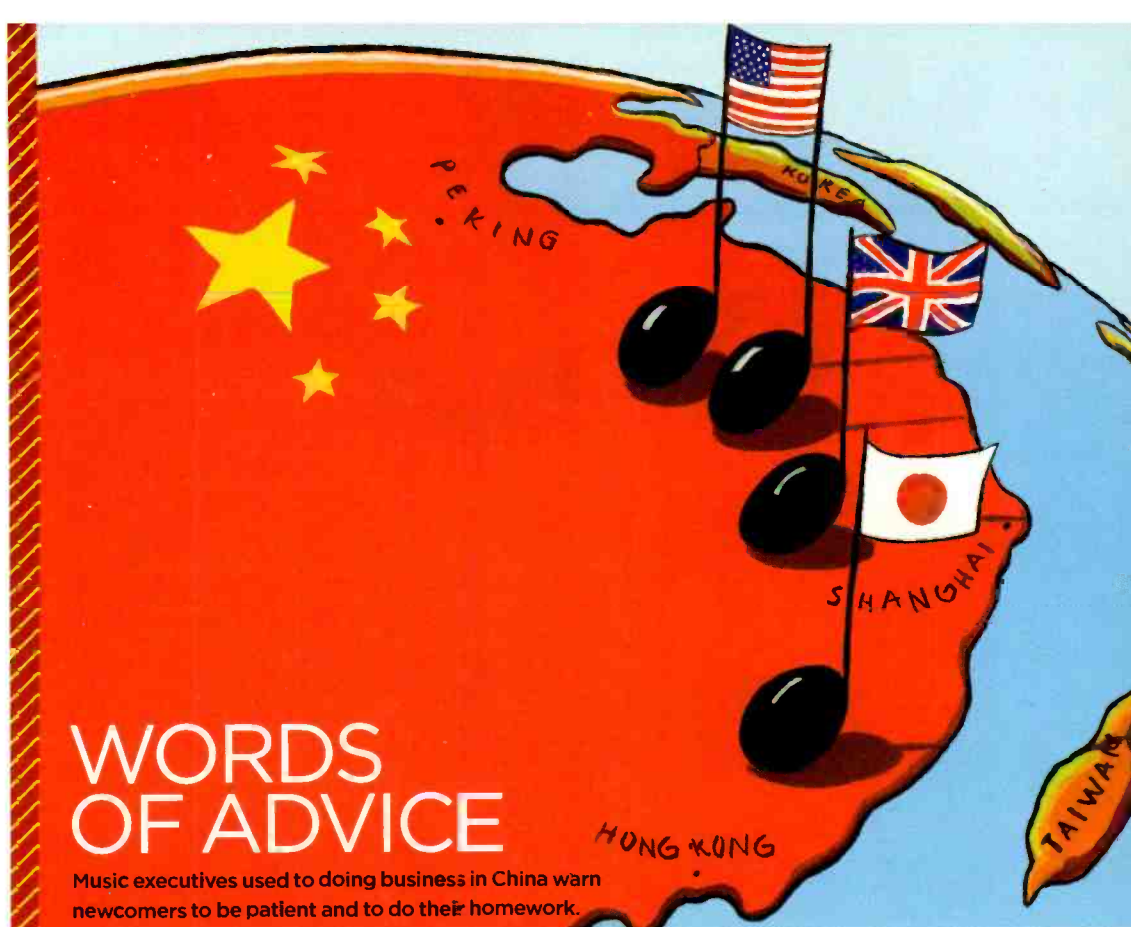
This control is particularly crucial when pirates hear the music in Hong Kong or Taiwan and then have time to saturate the Chinese market while legitimate companies are waiting for approvals. Although an industry source says the Ministry of Culture has reduced its approval time from about a month to two weeks, the publication license process remains unpredictable.

Even so, experts say the music industry should not shy away from China. "If you deal with the reality and take a proactive step, then many of the nightmares can be avoided or reduced," Wang says. "You can still stay ahead of the game and be profitable, which is why most of the large companies from the U.S., Europe and Japan are doing business in China."

'Basically everybody is a raging entrepreneur looking for opportunity.'

—JAMES MCGREGOR

ILLUSTRATIONS BY SELÇUK DEMIREL



WORDS OF ADVICE

Music executives used to doing business in China warn newcomers to be patient and to do their homework.

Access to China's tightly controlled, generally conservative state-owned media can be challenging. Labels are breaking even from sales in Taiwan and Hong Kong, where there are plenty of promotional opportunities. Mainlanders watch through illegal satellite-TV hookups.

Observers say such artists as Taiwanese female vocalist A-mei are now making more money from mainland endorsements than any other revenue source. And that, they say, offers a way for international acts to establish a presence in mainland China.

So far the real money is in Mandarin-language music. A key obstacle to doing business in China was removed in 2004 with the Closer Economic Partnership Arrangement, which allows Hong Kong-based companies to hold majority stakes in distribution companies on the mainland.

Such control can be crucial. When production and distribution are controlled by local companies, the majors have limited ability to stop them from over-printing and under-reporting CD production, which has been known to happen on the mainland.

Universal, which already has a number of partnerships in China, recently bought a majority stake in independent Chinese label Tien Yun, which is based in Guangzhou and Shanghai, to develop local talent and distribute all Universal product in mainland China.

EMI Music South East Asia, meanwhile, has had a minority stake in distribution company Shanghai Pushsound Typhoon since 2003.

And Sony BMG owns 49% of Shanghai Epic Music Entertainment, a distribution company it set up in 2002 with local partners Shanghai Synergy Multimedia Group and Shanghai Jingwen Investment.

NO BUSINESS 'BIBLE'

Billboard asked some Asian-based music executives for their ideas about doing business in China:

★ Publishers must set up mainland offices, says Susanna Ng, Hong Kong-based regional managing director for EMI Music Publishing Asia, which was the first foreign music publisher to set up a wholly owned subsidiary in mainland China. "Piracy and infringements on ringtones and MP3 downloads are very serious, and we have big problems collecting our royalties," Ng says. "However, the situation has improved substantially during the last three years."

★ Sam Duann, co-owner/managing director of Taipei-based Rock Records, offers different insight: "There's no bible for doing business, you simply have to go through the process. It's very difficult to get a clear answer on how to do certain things such as set up a new business."

★ "I would encourage international artists to do more concerts and promotional tours to mainland China, because even if you don't make money from CDs, there are so many other revenue opportunities," says Adam Tsuei, Sony BMG Music Entertainment senior VP for greater China and managing director of Sony BMG Music Entertainment Taiwan. His advice: Keep it light. "Chinese people love ballads and love songs, not loud and noisy."

★ Tsuei says 90% of his company's revenue comes from Taiwanese repertoire. "Taiwan is the Chinese music factory—mainlanders have their satellite dishes turned to Taiwan TV."

★ Warner Music Asia Pacific is expected to receive formal approval from the Chinese government in the near future to set up a majority-owned distribution subsidiary

in Shanghai (billboard.biz, Oct. 20, 2005). Warner Music Asia Pacific president Lachie Rutherford notes: "The issue is one of control over timing and promotional and marketing strategy in both the physical and digital marketplace."

★ "The right strategy is to evolve away from licensing toward distribution," Universal Music South East Asia president Harry Hui says. "A local presence is very important to being successful in China... local management is key."

"There's much to learn about doing business, but we see the China market as a massive opportunity and well worth the investment in understanding local practices," EMI's Robinson says.

ENTER THE INDIES

It's not just the four major labels that sense opportunity in China. ★ Rock Records, Asia's biggest independent label outside Japan, is planning to expand its Rock Mobile download service to the mainland later this year.

Also setting its sights on China's emerging digital music market is Tokyo-based Avex, Asia's biggest independent record company. Avex is poised to become the first Japanese record company to establish a subsidiary on the mainland.

★ "We want to stand as an example to the other services that you can do a legitimate business and survive," says Rock's Duann, who is also Rock Mobile's chairman.

★ Takashi Araki, senior executive director of the label's parent company, Avex Group Holdings, sees China's emerging mobile-based download market as the sector with the most potential for the music industry.

Reporting by Steve McClure in Tokyo and Tim Culpan in Taipei, Taiwan.



From left KEVIN MORROW, GREG TROJAN and ALEX HODGES

BLUES Be Gone

A YEAR AFTER PASSING ON A SALE,
UNCERTAINTY IS DOWN AND
PROFITS UP AT HOUSE OF BLUES
BY RAY WADDELL

What a difference a year makes. In the spring of 2005, when House of Blues Entertainment came up in conversation, the talk was mostly of uncertainty: the privately held company's concert division was on the sales block for the second time in less than three years.

The company never did sell its concert division, which HOB Entertainment CEO Greg Trojan had defined as "anything not part of the club business," including HOB's eight large amphitheatres. But it did sell tickets—smartly, and a bunch of them. According to Trojan, HOB has maintained double-digit growth in a difficult marketplace, and remains firmly committed to the touring business.

This year HOB has been aggressive on many fronts, opening new clubs, bankrolling a wide range of tours, investing in its amphitheatres and competing successfully as a promoter in a highly competitive landscape. And any talk of a sale seems to have dissipated.

Trojan says HOB is "absolutely, enthusiastically" committed to the concert business. "We're investing as aggressively as we think makes sense, and we're extremely bullish. You're not going to replace the experience of seeing a show live, and we're going to be out there adding to that experience."

Even with the unpredictability of a potential sale

and the stagnant concert marketplace of 2004-2005, Trojan notes that HOB overall has performed with remarkable consistency, outpacing the concert business at large. In fact, with Live Net on now independent of its conglomerate parent Clear Channel and 2005's fourth-ranked promoter Jack Utsick Presents now constrained by issues with the Securities and Exchange Commission (Billboard, May 6), HOB now appears to be one of the more solid companies among the promoter elite.

"We're comfortable we'll grow [earning before interest, taxes, depreciation and amortization] over 20% this year, after we grew 23% last year and 17% the year prior," Trojan says. "This is not a one-year phenomenon. If you look at our company over a seven-year period, we've grown an average of 13% a year. We are a company that's dedicated to growing our business on a cash flow and earnings basis [by] double digits, and we've exceeded that by a lot."

Trojan says HOB club business has grown by 13% over the last five years, driven more by organic controls than the spate of new venues that have yet to become a factor.

"Our concerts business is a more mature business with more variability, but we've grown that business by middle single digits, about 7% a year over the last three years," Trojan says. "We got

ABOVE: HOB ENTERTAINMENT, INC. / MITCHELL HADDAD PHOTOGRAPHY

caught up in some of this industry press about how terrible things are, but we've actually been cranking along and still growing that business over a long period of time."

LOOKING BACK

HOB Entertainment acquired its concert division for \$190 million in 1999 from Seagram. In 2002, the company retained investment banking firm Allen & Co. to find a buyer for some HOB assets pertaining mostly to its concert division, which were pulled off the market in November of that year (*Billboard*, Nov. 9, 2002).

A sale seemed more likely last year, when several high-profile bidders came to the table to kick the tires on the concert division. HOB retained global financial services firm UBS to evaluate the potential sale.

But those close to the situation say no offer ever came close to HOB's original purchase price. Serious bids ranged from \$91 million on the high end to \$73 million on the low end, while HOB had been hoping for an offer as high as \$110 million, sources say.

A stagnant 2004 concert business and general economic uncertainty no doubt did little to boost HOB Concerts' perceived value. But with the concert business up 28% in first-quarter 2006, along with the notorious unpredictability of the overall industry, some are wondering if HOB Concerts might again end up on the block.

No way, according to Trojan, who says that his company never actively tried to unload HOB Concerts in the first place, but only reacted to serious inquiries.

"We never had it for sale," Trojan says. "People came to us and we had a fiduciary duty to take a look at that transaction. If it ended up resulting in a better growth scenario overall for our company, then we would have done it. It didn't even come close to that. We're very happy that the two businesses are together, and we have not had one conversation since then about splitting them up."

On the promotions side, HOB continues to be a major global player. Before being purchased by HOB in 1999, Universal was the top promoter in the world. Industry consolidation followed, with the various Live Nation configurations quickly outpacing all promoters and leaving HOB at No. 2. With AEG Live's rapid ascension in the international arena touring world, HOB is now third in gross dollars, reporting slightly less than \$200 million in grosses for 2005.

But HOB tops AEG in attendance (6.5 million) and number of events (3,583) for the year. It is always worth noting that gross does not equal profits, and Trojan maintains that disciplined talent buying makes HOB profitable.

"We try to bring a pretty disciplined approach toward what we'll do or not do," Trojan says. "Overall, we're not a company that worries too much about market share and the top line. We think some of the best decisions we make every day are the shows that we don't do."

Still, if Live Nation and AEG Live are competing for a tour, or either company offers an inflated guarantee to nail down the business, in the fall-out HOB and other promoters have to pony up or stay on the sidelines.

"Given those dynamics, you can put a lot of wear and tear on your buildings and your people, and do a lot more revenue while making a lot less money," admits Trojan, who says he sees a degree of moderation returning to the touring business. "It's not that we never lose money on shows—you can't be in this business and not take risks. But it's all about having a balanced approach about it."

HOB Concerts executive VP Alex Hodges agrees. "It's not the greatest playing field in that context, but where we do have some things going in our favor is the venues and the markets that

we're in, plus our expertise and our marketing staff," he says. "We're able to navigate that landscape and manage it, but that's a troubling area, where the prices of artists are somewhat inflated because of national tour buying."

Passing on dates is always an option. But promoters want to promote, sometimes making passing a tough call. "I don't like to ever have the attitude that we 'pass,'" Hodges says. "We recommend something different: lower ticket price, lower guarantee, better deal. And if the artist and manager and agent can't buy into my good argument, then they passed on us."

HOB has managed to be a Switzerland of sorts, partnering frequently with AEG and Live Nation, as well as Nederlander Concerts and independent promoters.

"We look at AEG as an occasional partner and provider of talent, as well as being a competitor," Hodges says. "We look at Live Nation as being a partner and an ally and a provider, as well as being a competitor. We're in between, and what allows us to do that is we're profitable, our expertise is good, we need shows, we buy shows, we have good markets."

In fact, in scenarios where other promoters up the ante, HOB is little different from an independent promoter, aside from its broad base. "House of Blues is on my side in that game," independent promoter Seth Hurwitz says. "Like so many of us, we're trying to do smart business that makes sense to the bottom line, and we're competing with a different set of economics and business plans that involve creating grosses for stock reports."

BACK TO BASICS

Trojan says commitment to the brand, a consistency in management team and talent buyers, and dedication to HOB venues and the fan experience have been the pillars of HOB's performance.

"We've always felt if you continue to do the best job that you can do, you'll be OK," Hodges says. "Having faith in that rather basic concept is not always easy, but we have diligently proposed that our best strength is to do what we do best, to get up every day and go to work and try not take defeats too desperately, not be paranoid about any rumors and stay focused."

Staying focused helped the concert division excel even in uncertainty, Hodges notes. "It wasn't the most comforting thing to be for sale, but we knew we worked at a company that had bought Universal Concerts and anything can be for sale on any day, depending on what kind of deal can be made and if a sale provided an opportunity to grow faster," he says. "I think we just know that at some point we'll go public or there will be a transaction, hopefully with a public company, and options will take value and that will be a really good thing."

But worrying about stock options is misguided, Hodges adds. "It's important not to wake up every morning thinking about options, but rather to wake up thinking, 'Let me go work with my team of people, my brothers and sisters, and buy some shows and get 'em on sale and do the best we can and listen to the new albums coming out,'" he says. "It's fun."

Trojan also sees opportunities for HOB to raise its profile or expand its base into new territories. "Our preference is to look at markets where we can establish a base, where we have a core building or set of buildings," he says. "We're not likely to go to [markets] where we don't have a building and just go out there and start promoting shows."

As for the unrealized sale of HOB Concerts, Trojan seems more resolute than his top promotions executive. "We put it behind us. We truly are enthusiastic about how the business is performing and what we see as the future," he says. "I wouldn't rule out anything, but I don't see [a sale] happening." ●●●



From top: The Gorge; HOB Chicago; HOB Anaheim; HOB Hollywood; Coors Amphitheatre, San Diego; Gibson Amphitheatre, Los Angeles.



Bands On The Rise With HOB

House of Blues has parlayed its network of 20 venues into one of the most active tour producers in the business.

By focusing on up-and-coming talent, HOB senior VP of entertainment and tours Kevin Morrow believes his company is not only developing acts, but agents as well.

"We've taken stuff at the club level, given the bands the experience they wanted and made a commitment in the touring division by hiring two new folks in Elyse Rogers and Randy Fibiger," Morrow says. "And actually while we were developing those bands we helped develop some of the younger agents, and now it's their time. They've grown as their acts have grown."

Morrow cites Dashboard Confessional, Flogging Molly, HIM, My Chemical Romance and NOFX as bands that have "advanced to the next level, as have their agents. We've been there with both of those entities on their rise."

He also notes that these bands are open to sponsors brought in by HOB, whose underwriting can help keep ticket prices low. "And these are bands that are price-conscious," Morrow says, "more so than some of the old Hairy Jacks that have been around 210 years, [whose] fans are older, that can get the \$100 tickets."

HOB CEO Greg Trojan says much of his company's efforts in the marketplace are dictated by modern day national tour economics. "In competing for a piece in the touring space, frankly we don't have a huge competitive advantage in going after the U2s or the Madonnas of the world," Trojan says. "The category of acts we work with wants to be associated with who we are, how we execute and what we can bring to them, and it works very well for us." ●●●

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3. [The Academy Is . . .](#) (Xbox 360)
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5. [Taking Back Sunday](#) (Hot Topic)
6. [HIM](#)
7. [Ringo Starr's All Starr Tour](#)
8. [The Fray/Dashboard Confessional](#) (Xbox 360)
9. [Sounds of the Underground](#)
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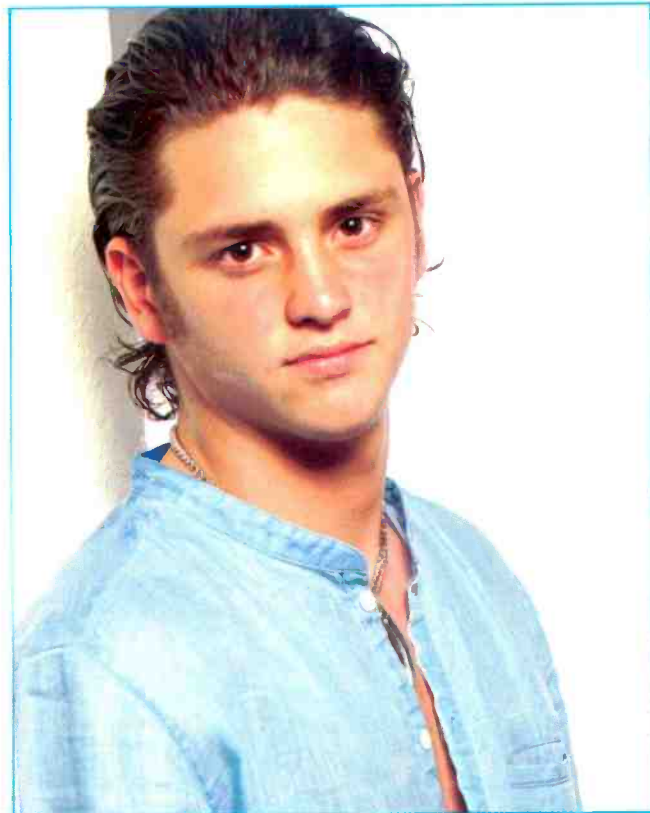
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The members of RBD are, from left, ALFONSO HERRERA, DULCE MARIA ESPINOZA, CHRISTOPHER UCKERMANN, ANAHÍ PUENTE, CHRISTIAN CHAVEZ and MAITÉ PERRONI.



SO HOT,

BY RAMIRO BURR

SO FAST

RBD'S SUCCESS IS DRIVEN BY MUSIC AND MARKETING

Like teen sensations before them—think 'N Sync or the Backstreet Boys—Mexican pop group RBD has climbed to the top with its fresh sound, cute looks and timeless appeal to teen desires. ■ But behind the scenes, other critical factors played a key role in RBD's rise. ■ The group, which began as a music spinoff from the soap opera "Rebelde" in late 2004, has become one of the hottest-selling acts in Latin music. ■ Since July 2005, three of the group's albums—"Rebelde," "Nuevo Amor" and "RBD: Live in Hollywood"—have not only scaled the Top Latin Albums chart but also crossed over to success on The Billboard 200. The group has sold more than 7.8 million albums in the United States, according to Nielsen SoundScan.

Since launching a U.S. tour in March, the group has reported \$13 million in ticket sales to Billboard Boxscore, at press time.

So how did RBD get so hot, so fast?

In a nutshell, veteran producer/marketing whiz Pedro Damian and media giant EMI/Televisa masterfully engineered a promotional trifecta—massive TV exposure, heavy radio play and major marketing and merchandising.

The result is both "Rebelde," or "Rebel," one of the most popular telenovelas in Mexican TV history, and RBD, measurably one of the top teen-pop groups in North America at the moment.

Ironically, while the six actors in RBD play rebels, they could not be more mainstream.

"Rebelde," more sitcom than a soap opera, combines the campy music

and hijinks of late-'60s pop phenom the Monkees with the youthful angst of TV's "Friends." Think "The OC" meets "American Idol."

In early 2006, RBD announced plans for its first big-screen movie, English-language CD and U.S. tour. With sold-out shows in Brazil, Costa Rica and Puerto Rico, RBD has been in the news almost daily.

The group's debut U.S. concert at the Los Angeles Coliseum drew 63,000 people—impressive, considering most Anglo-pop fans had never heard of the act.

To some critics, RBD is only a group of photogenic young people who do not write their own songs or play their own instruments. The act is simply six characters lifted from a soap opera and promoted to sing puppy-love tunes to an adoring audience.

Despite naysayers, RBD has grabbed coverage on major network shows and splashy play on magazine covers.

Damian, who helped create RBD, is a veteran producer whose previous credits include Mexican teen-pop group Timbiriche, which gave a start to Thalía and Paulina Rubio, among others.

RBD is signed to and managed by the giant Televisa network. Damian serves as executive producer. EMI, Televisa's record-label arm, distributes and promotes the group's albums.

RBD was created from "Rebelde," which details the lives of teenagers from different backgrounds who are studying at the private Elite Way School. The main drama surrounds teen life—peer pressure, first loves, heartbreaks and class conflicts.

According to Damian, " 'Rebelde' is all about how these teenagers try to find their identity. Sometimes they fight against the authority of the school, sometimes of their parents, some-

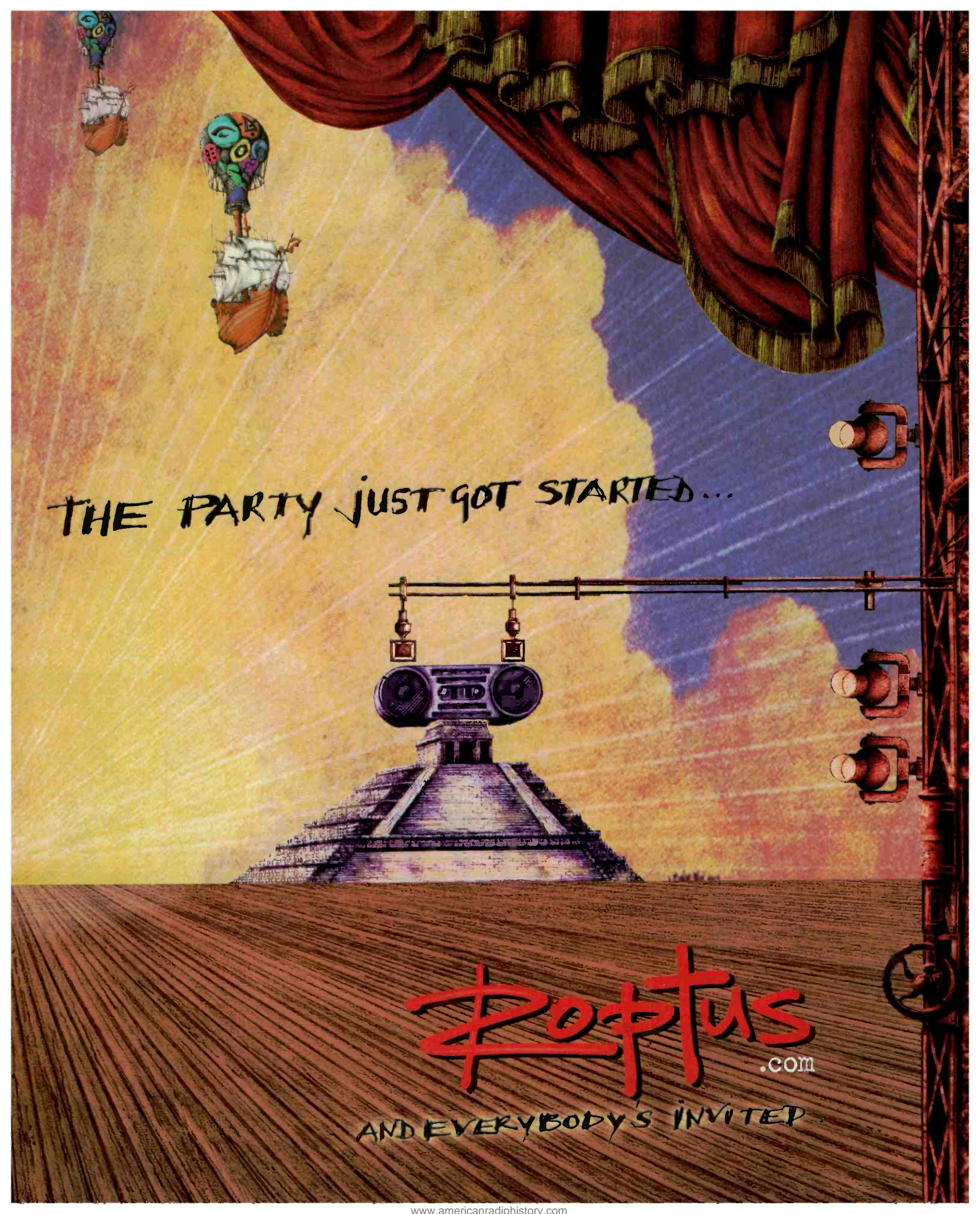
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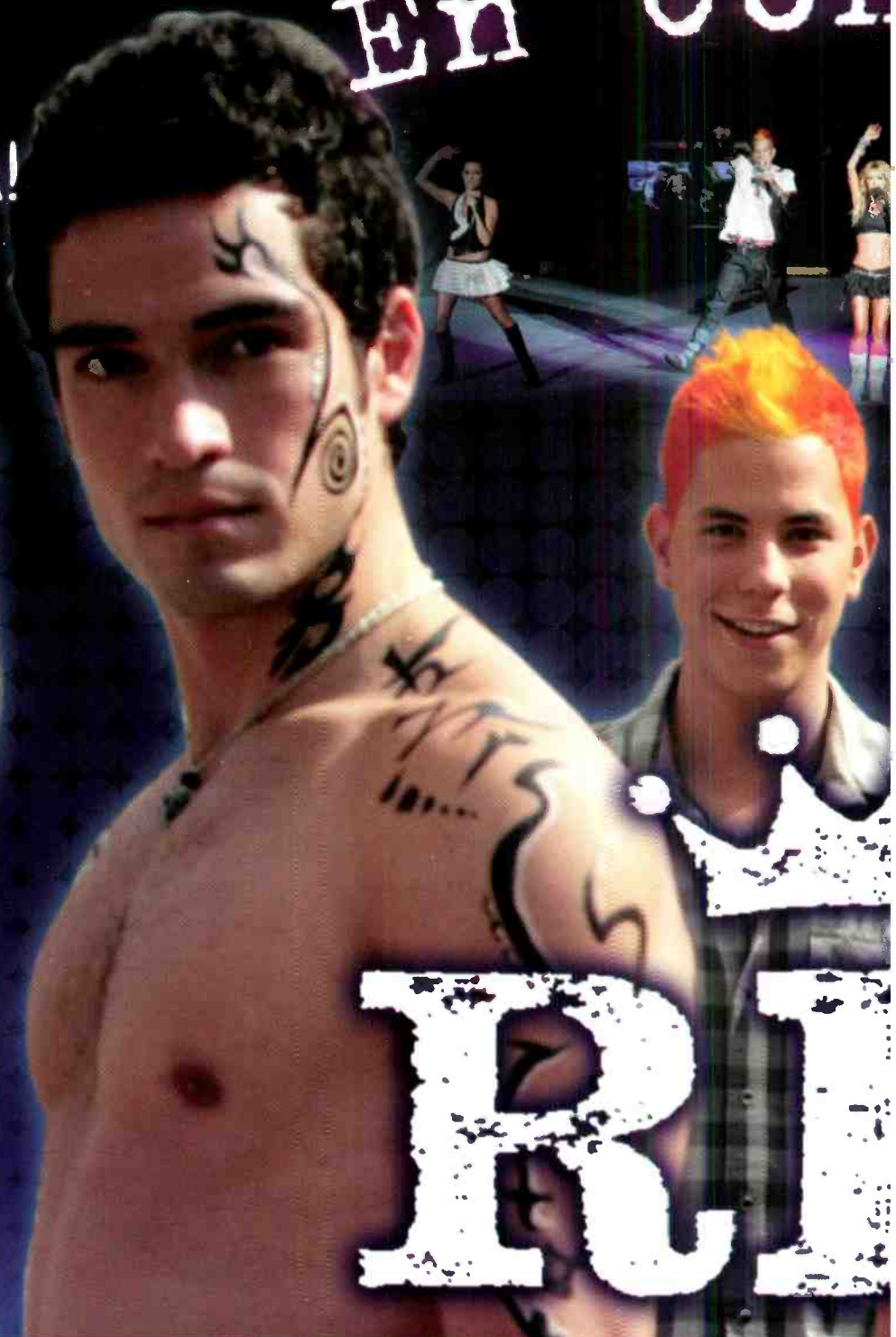
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'There's fascinating chemistry between the RBD members.'

—GUILLERMO ROSAS

from >>p32

times their social group."

"Rebelde" first aired on the Televisa network on Oct. 5, 2004. From the start, it was unlike any other formulaic Mexican soap opera. Beyond adolescent worries about looks and peer acceptance, it also addressed teenage sexuality.

Early on, a few of the more camera-friendly characters—played by Anahí Puente, Alfonso Herrera, Dulce María Espinoza, Christian Chavez, Maité Perroni and Christopher Uckermann—formed their own pop group, singing songs about love, heartbreak and other teen obsessions.

EMI released the "Rebelde" CD in January 2005, "En Vivo" in July, "Nuestro Amor" in October, and "Live In Hollywood" this past April. A CD/DVD of the first two seasons of "Rebelde" was released in December.

The soap opera has gained big audiences in Central and South America, including Brazil, where EMI released a Portuguese version of the first album. In the United States, the show airs on the Univision network.

However, Damian, studio producers and musicians wrote and produced the music on the CDs. In concert, the singing teens are backed by a touring band.

For tour promoter Guillermo Rosas of Roptus Entertainment, there is no secret to RBD's success.

"There's fascinating energy and chemistry between the RBD members, Televisa's unique reach and vision, Pedro Damian's sensibility, and the fact that RBD's story is real," Rosas says.

Exhaustive market research was also critical.

"For the U.S. tour, Roptus carefully analyzed the marketplace," Rosas says. "This included extensive research on past touring acts, complete understanding of RBD's core demo and

unique marketing strategies to reach them.

"We needed to prove our point with our first concert. So against everybody's opinion, we decided to play the Los Angeles Memorial Coliseum. To most people this was a very risky mistake. Everybody was uncertain that RBD could do it. We knew they could."

Radio played a key role, says Richard Bull, VP of marketing and business development for EMI Televisa Music.

"Of all the big marketing activities that we did to make this happen, I would bring it down to radio," he says. "At one point, we had five different singles on the pop charts at the same time. Really, really insane."

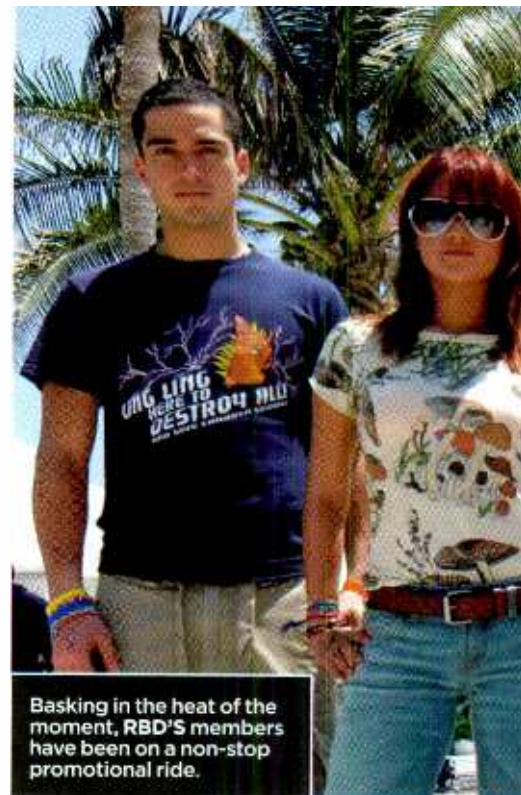
According to Bull, "very heavy TV promotion" helped RBD's album "Live in Hollywood," which was released April 4. Most record company TV spots are 30-second generic spots, but Bull argued for more elaborate "lifestyle" ads.

"We've challenged ourselves as a company to say, 'Let's do something beyond the ordinary. Why can't we do a major commercial? Why can't we really do a lifestyle commercial like McDonald's does or Nike?' So we took that challenge upon ourselves, and we did our first television commercial with RBD," Bull says.

Alejandro Benitez Cueto, Grupo Televisa general director of talent and music in Mexico City, says the TV and radio promotions complemented each other.

"First of all, RBD is a concept that is heavily supported by the telenovela, and second, there has not been a teen group in Mexico since OV7 which has held that place of popularity," he says.

But with all the TV exposure RBD receives through the telenovela, one might ask what is



the purpose of the 30-second spots.

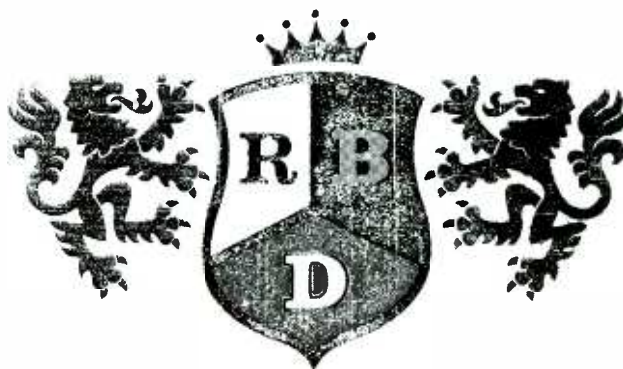
"What you're doing with the commercials are calls to action, saying, 'Guys, RBD is a band. This is a CD that's available. This is the contents inside the CD and the DVD. Go to the store and buy it.' And I think they reinforce each other."

Another key is what Benitez Cueto calls "the musicalization of the novela."

"I told the producer, Pedro Damian, 'You decide what you want in the music of the group for the records for EMI. But whatever the music is, that is the music we use to musicalize the novela,' " he says.

"And so with that, we have tons and tons of

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airtime playing that music. Just like the radio.” Benitez Cueto says he got the idea while visiting Brazil five years ago.

“Down there, Globo, the record label, is the one which first picks the music, and they put that in the telenovela. Usually, it’s always been done the other way around.”

Beyond the typical “Rebelde” and RBD product line (which includes T-shirts, collectible cards, wristbands, key chains and ringtones), additional major sponsorships and product placement deals have helped expand the RBD name.

With such massive exposure provided by national TV networks and radio play, major companies began to line up to partner with RBD, including Coca-Cola, Sushi Itto, Garnier, Andrea, Oggi Jeans, L’Oréal, Santander banking services, La Costeña, Bon Ice and Activia.

In one sponsorship deal, Garnier announced that one of the characters, the red-headed Dulce María, will be its spokeswoman for hair-color products.

“She has some of the values that as a brand we want to communicate—intense character, daring, modern, with a teenager’s natural irreverence,” says Elena Ramírez, a Garnier spokeswoman.

Then there is the “Rebelde” manga-style comic book, a 2006 calendar and a nationally syndicated radio show. There are dozens of fan Web sites, online forums and chat rooms.

In early April, Brands Planet Television and Film signed an exclusive licensing agreement with the Televisa network to develop licensing

and promotional opportunities in the United States and Puerto Rico for “Rebelde” through mid-2007. Brands Planet will market T-shirts, perfumes, calendars, notebooks, cellular accessories, toys and beauty products. Although the deal does not encompass musical group RBD, the star of “Rebelde,” it will indirectly benefit from it.

EMI/Televisa’s Bull says there are also plans to sell more exclusive promotional material through the official RBD Web site, grupo-rbd.com.

“I know for sure it’s [drawing] over 1 million unique visitors per month,” he says. “Very strong, very impressive. And we’re going to get a limited amount of merchandise that we will be selling to RBD fans that will only be available through RBD’s Web site.”

If the beginning of “Rebelde” was carefully scripted, so is the soap opera’s conclusion.

According to Damian, the final series of “Rebelde” will end June 12 in Mexico. However, the show will continue to air in the United States through December.

There are plans to show the soap in such Asian markets as Indonesia, and RBD albums will follow there, too.

Benitez Cueto says he could not release details, but there are plans for “a spinoff of the telenovela that will start in the fall. It will probably be a one-hour show.”

“In the space of a year and eight months, we covered four central stories and about nine subplots,” Damian says. “We just got to the moment where it is the end of a cycle.”

While the soap opera is ending, RBD will continue.

“Right now, there is the tour for the U.S., [39] markets in all,” Damian says. “After that, we’ll be working on another series. And then there’s the recording of the English-language album.”

RBD shot to the top with incredible speed. The challenge now is to keep the group there.

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AWARDS CONFIRM APPEAL

While RBD is a group made famous by a single TV show—the Mexican soap opera “Rebelde”—the act’s popularity makes it clear that its fan base knows no programming boundaries.

On April 27, in addition to winning two Billboard Latin Music Awards for its album “Rebelde” (for Latin pop album of the year, duo or group, and Latin pop album of the year, new artist), RBD won the Telemundo Viewer’s Choice Award.

Based solely on popular vote, the Viewer’s Choice Award was determined by music fans who voted online for their favorite music star.

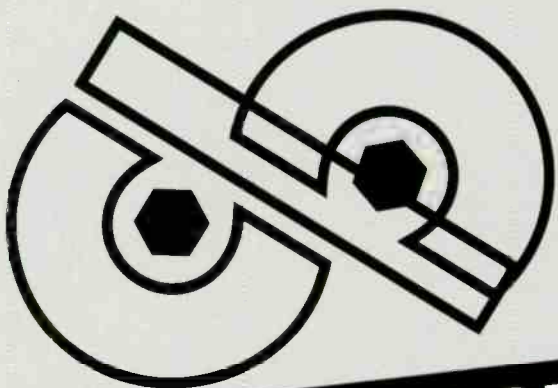
Fans were urged to visit telemundo.com and cast their vote by choosing from a list of favorite acts. Visitors to the site were able to pick from a gallery of all finalists plus other popular acts through noon on April 27.

RBD was up against not only favorites like Shakira and Daddy Yankee, but other major Latin music artists. In a year of reggaetón, then, popular vote went to the pop band. —Leila Cobo

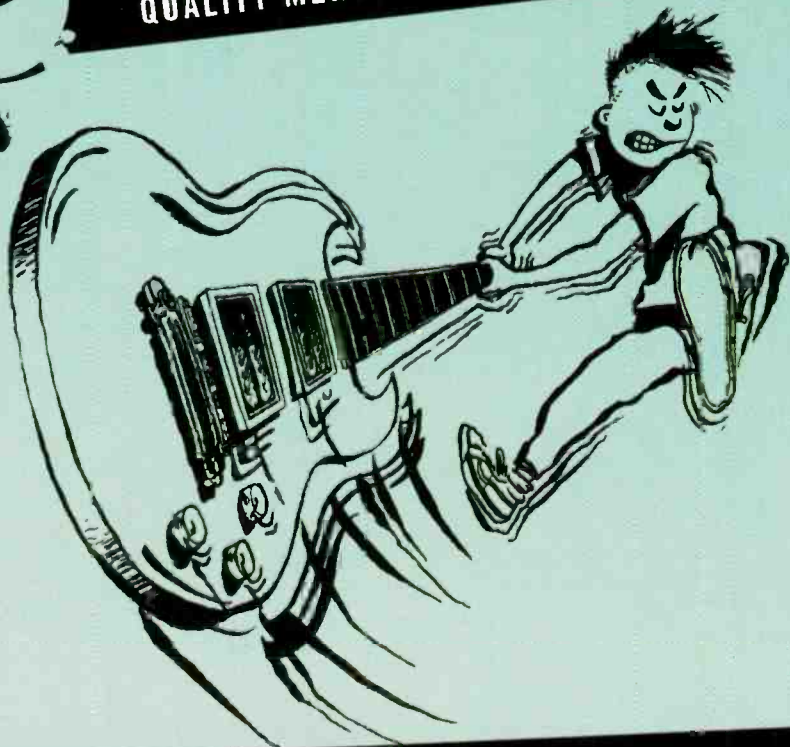
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RBD wowed an industry crowd at last month's Billboard Latin Music Awards.

RBD

LIVE

BY RAY WADDELL

MOVING BEYOND
THE LATIN BASE

RBD is proving its appeal on the road and surprising skeptics on the Mexican pop group's first North American tour.

With 22 concerts already on sale at press time, the tour has sold more than 202,000 tickets and grossed more than \$13 million, according to tour producer Guillermo Rosas of Roptus Entertainment.

"The tour is going great, we are breaking records in every market we have played," Rosas says. "This will be one of the biggest tours the Latin market has ever seen."

The 39-date outing opened March 17 in Salinas, Calif., and is expected to gross \$22 million and draw at least 350,000 fans before it wraps June 25 at the Thomas & Mack Center in Las Vegas.

A March 18 date at the Los Angeles Coliseum drew more than 63,000 people and grossed more than \$3.1 million. The March 26 show at HP Pavilion in San Jose, Calif., promoted by Marquez Brothers Entertainment, grossed \$838,735 and sold out at 14,746 people.

"RBD was an exciting evening of entertainment," says Steve Kirsner, director of booking and events at the HP Pavilion. "It is a great show, and I do hope to have them back soon."

Much of the interest in the tour is being driven by the tour Web site, roptus.com, which offers updates and interviews with RBD, along with ticket giveaways and other promotions.

Rosas says the Web site helps RBD create awareness of the tour among its enthusiastic fan base. "Roptus is about establishing new markets, exploring new horizons," he explains, adding that the tour is breaking ground for other Latin acts. "RBD is the perfect pop phenomenon to open markets."

The RBD tour plays large venues in traditionally strong Hispanic markets, including the ARCO Arena in Sacramento, Calif.; Coors Amphitheatre near San Diego; American Airlines Center in Dallas; and the U.S. Airways Center in Phoenix.

But RBD will also play markets with small or growing Latin fan bases, including Salt Lake City; Detroit; Boston; Tucson, Ariz.; Tacoma and Yakima, Wash.; Winston-Salem, N.C.; and Portland, Ore.

Rosas expects the act will only continue to grow, and other Latin artists will follow. "This new wave will sell more records and will encourage [Latin] pop and rock bands to tour in these markets," he predicts.

Onstage, the group is backed by a full band and sports high-end production values. Tickets range from \$25 to \$100, depending on the market.

Rosas says the group's relationship with its youthful following is unique. "They are extremely tight" with their fans, he says. "They know each other very well. They see each other every day. The youth did not have any act of its own. RBD is all about the youth, the youth is all about RBD."

The bond between RBD and its fans is a key to promoting the tour, Rosas adds. "Understanding the relationship between the audience and RBD and knowing how to speak to them is important," he says. "This demo is probably the most difficult to advertise to. But Roptus knows its ways."

While Roptus is producing the tour, the firm will also work with other promoters, including Marquez Brothers Entertainment in 17 of those markets. It will also partner locally with AEG Live and House of Blues in select markets.

Rosas says the target audience for the tour transcends the Latino market in some cities. "We've actually been doing some general-market advertising in a couple of markets," Rosas says. RBD has "a huge following through Myspace.com. And there are a bunch of truly American people who love [RBD], as well as some foreign people from countries like Israel, Chile and Brazil."

In the United States, not only is RBD drawing crowds, the group is moving merchandise. San Francisco-based merchandising/licensing company Cinder Block is overseeing tour merch for RBD.

"Our 'per heads' rival those of some of our biggest tour clients, like Green Day and Faith Hill/Tim McGraw," Cinder Block president Jeffery Bischoff says.

RBD numbers not only compare favorably with other Latin acts, but any pop act. "RBD is poised to eclipse the touring success of pop acts like New Kids on the Block and 'N Sync," asserts Dan Cooper, Cinder Block VP of artist relations. "Merchandise sales exceeded our wildest expectations."



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Christian radio breaks rock act's self-titled CD

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MAY 27, 2006

MUSIC



COUNTRY BY PHYLLIS STARK

MICHELLE BRANCHES INTO COUNTRY

Pop Star Has New Duo, New Album—And A Hit In Nashville

NASHVILLE—It's not every new country act that lands high-profile appearances on "The Tonight Show With Jay Leno" and "The View," or the coveted opening slot on the Rascal Flatts tour. But then, not every new act features Grammy Award-winning pop star Michelle Branch as does the Wreckers.

Teamed with her best friend and former backup singer Jessica Harp, Branch says she is devoted to redirecting her career into country music. Their first collaboration, "Stand Still, Look Pretty," is a fresh collection of songs, mostly written by Branch, Harp or both. The album, due May 23, is a joint release from pop label Maverick—Branch's label home for her two platinum-selling solo albums—and sister label Warner Bros. Nashville.

Country radio was quick to embrace debut single "Leave the Pieces," which is No. 29 on Billboard's Hot Country Songs chart this issue. "Having the street cred of Michelle Branch may have helped them get some attention initially, but the act as a whole certainly merits attention," says Doug Montgomery, PD of WBCT Grand Rapids, Mich.

KUSS San Diego PD Mike O'Brian thinks Branch's recognition factor is double-sided. "For the real hard-line country PDs/MDs, [the duo] probably have had to work twice as hard to prove they

are fully committed to country and not just moonlighting."

The pair, whose name is short for "Homewreckers," discovered while on the road that their voices worked well together. Harp, who briefly had a development deal with Elektra Entertainment, was literally driving to Nashville from her hometown of Kansas City to sign a contract with Dualtone Records in 2004 when she and Branch committed to their plan. Harp turned her car around and drove to Los Angeles to meet with Branch.

They recorded the bulk of the album with producer John Leventhal in New York, but later added tracks recorded with John Shanks in Los Angeles and Paul Worley in Nashville. The Shanks collaboration became the first single.

The album blends progressive country, pop and roots rock, wrapped around the pair's harmonies.

Given the direction of the music, Branch says country seemed like the most obvious home. But it took a while to convince both herself and her label to give it a try.

"For a few years, I had been trying to work up the courage to jump into it," Branch says. And Maverick needed a dose of courage, too.

"We told them we wanted it to be an organic, country instrumentation record," Branch recalls. "In their mind, it was the ugly 'C' word, and they didn't

really understand."

Harp adds, "The label was like, 'Fiddle? Really?' But they let us do our thing."

Immediately after finishing the album, Branch learned she was pregnant with her first child with her husband, musician Teddy Landau. The duo took about a year off, time Branch says helped the Maverick staff wrap its head around the music and come up with a plan to market it in collaboration with Warner Bros. Nashville. If it hadn't been for that break, she predicts, "The project probably would have gone down the toilet."

Both labels "agreed the focus should be developing them as country artists," says David Grant, Maverick director of marketing. "That is what the music dictates." Despite Branch's pop history, neither label has plans to work the project to any format other than country.

But they are trying to reach Branch's fan base. The marketing plan calls for TV advertising campaigns at CMT and GAC, but also VH1, MTV and E!

The Wreckers will get major exposure in the country world opening 23 dates on the Flatts tour, which begins May 26. Branch says both women are grateful they're not starting out playing "a club tour where we have to share grungy bathrooms. [This] will be a nice, cushy tour with good catering."

FACT FILE

Label: Maverick/Warner Bros. Nashville

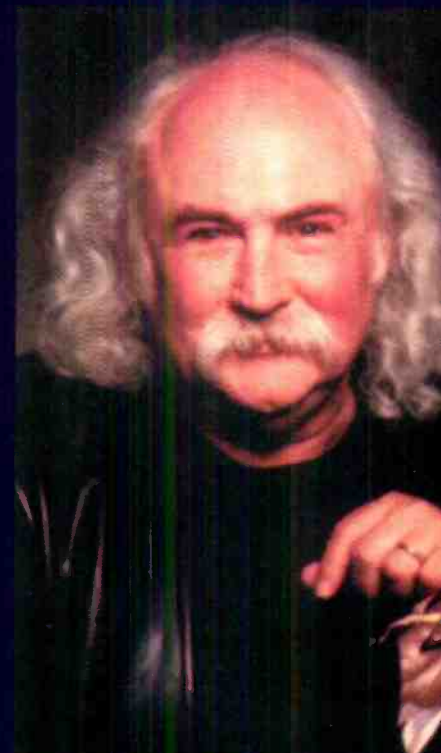
Management: The Firm (Michelle Branch), Refugee Management (Jessica Harp)

Booking: William Morris Agency

Publishing: I'm Still With the Band, BMI (Branch); Barefoot and Starry Eyed Music/Sony ATV Music, BMI (Harp)

BMI®

POPP



1, 2 STEP

Jesse Pha
Bubba Gee Music
NoonTime Tunes
Warner-Tamerlane Publishing Corp.

1985

John Allen
Eastside Johnny No Ass Music
EMI-Blackwood Music, Inc.

ACCIDENTALLY IN LOVE

David Bryson
Acam Duritz
David Immergluck
Matthew Malley
Denie Vickrey
EMI-Blackwood Music, Inc.
Jones Falls Music
Songs of DWA

BEVERLY HILLS

Rivers Cuomo
E. O. Smith Music

BREAKING THE HABIT

Chester Bennington
Rob Bourdon
Brad Elson
Dave Farrell
Joe Hahn
Mike Shinoda
Big Bad Mr. Hahn Music
Chesterchaz Publishing
Kenji Kobayashi Music
Nondisclosure Agreement Music
Parcasey Cakes Music
Rob Bourdon Music
Zomba Songs

BROKEN

Shaun Morgan
Dale Stewart
Dwight Frye Music, Inc.
Seether Publishing

CHARIOT

Gavin DeGraw
G. DeGraw Music, Inc.
Warner-Tamerlane Publishing Corp.

COLD

Ed Sloan
Sony/ATV Songs LLC
Sugarstar Publishing

COLLIDE

Howie Day
Kevin Griffin
HKJ Music
Tentative Music, Inc.

QIP IT LOW

Tedra Moses
Paul Peli
Paul Peli Music
Ras-N-Taj Music

DISCO INFERNO

Phillip Pitts aka "Bangou"
Songs of Universal, Inc.

Songwriters of the Year

JESSE CARMICHAEL
RYAN DUSICK
ADAM LEVINE
MICKEY MADDEN

Song of the Year

SHE WILL BE LOVED

publishers: Careers-BMG Music Publishing,
February Twenty-Second Music

as performed by **MAROON 5**

DON'T C-F

Busta Rhymes
Cee-Lo Green
Sir Mix-A-Lot
Ensign Music LLC
Nottingham Music, Inc.
Tziah Music

DON'T PUNK WITH MY HEART

Paul Anthony
Baby Gary
Cleveland Bell IV
B-Fine
Bowlegged Lou
Dirt-Fit
Irdeewar (PRS)
Victor Max
George Pajon, Jr.
Arancji V. Shah (PRS)
Kalyanji V. Shah (PRS)
Printz Board
Sty-Sty
will.i.am
Careers-BMG Music Publishing
Cherry River Music Co.
El Cubano Music
EMI-Blackwood Music, Inc.
Forceful Music
Henstone Publishing
Musicworks
Printz Polar Publishing
Saregama Music United States
Songs of Universal, Inc.
will.i.am music, inc.
Zomba Songs

CROP IT LIKE IT'S HOT

Chad Hugo
Snoop Dogg
Pharrell Williams
Careers-BMG Music Publishing
EMI-Blackwood Music, Inc.
My Own Chit Publishing
Raychaser Music
Waters of Nazareth Publishing

FEELIN' WAY TOO DAMN GOOD

Chad Kroeger (SOCAN)
Mike Kroeger (SOCAN)
Ryan Peake (SOCAN)
Ryan Wakeal (SOCAN)
Warner-Tamerlane Publishing Corp.

BOODIES

Sean Garrett
Lil Jon
Craig D. Love
Zachary Wallace
C'Amore Music
EMI-Blackwood Music, Inc.
Ishmoor Music
Songs of TVT
Swizole Music
Warner-Tamerlane Publishing Corp.

HEAVEN (2nd Award)

Henry Garza
Jojo Garza
Fingo Garza
Either Or Music
EMI-Blackwood Music, Inc.
Garza Bros. Music

HOLLABACK GIRL

Pharrell Williams
EMI-Blackwood Music, Inc.
Waters of Nazareth Publishing

I DON'T WANT TO BE

Gavin DeGraw
G. DeGraw Music, Inc.
Warner-Tamerlane Publishing Corp.

ILL BE AROUND

(2nd Award)
Tom Bell
Phil Hurt
Warner-Tamerlane Publishing Corp.

IN MY DAUGHTER'S EYES

James Slater
Dimensional Songs of the Knoll
Dimension Music

LADY

Craig Ross
Wiggid Music

LEAN BACK

Fat Joe
Joey And Ryan Music
Warner-Tamerlane Publishing Corp.

LEAVE (GET OUT)

Alex Cantrall
Kenneth Karlin
Soulshock
Phillip "Whitey" White
Alley Gaddy Music
Dimensional Songs of the Knoll
EMI-Blackwood Music, Inc.
Full of Soul Music
Soulrang Music

LET ME GO

Erad Arnold
Todd Harrell
Chris Henderson
Matt Roberts
Escawpa Songs
Songs of Universal, Inc.

LET ME LOVE YOU

Shaffer "Ne-Yo" Smith
Bridge Apartments Music
Super \$eyn' Publishing
Zomba Songs



BEVERLY HILLS College Song of the Year

writer: Rivers Cuomo
publisher: E.O. Smith Music
as performed by **WEEZER**

LET'S GET IT STARTED

Apl.de.ap
Mike Fratantuno
Terence Yoshiaki Graves
George Pajon, Jr.
Taboo
will.i.am
Cherry River Music Co.
El Cubano Music
EMI-Blackwood Music, Inc.
Hisako Songs
Jeepney Music, Inc.
Nawasha Networks Publishing
Tuono Music
will.i.am music, inc.

LISTEN TO YOUR HEART

(2nd Award)
Per Gesle (STIM)
Mats Persson (STIM)
EMI-Blackwood Music, Inc.

LIVE LIKE YOU WERE DYING

Tim Nichols
Nichols Worth Music
Warner-Tamerlane Publishing Corp.

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Sheldon M. Harnick
Bat Future Music
Jerry Bock Enterprises
K'Stuff Publishing
Mayerling Productions Ltd.
Songs of Universal, Inc.

SOLDIER
Sean Garrett
Rich Harrison
Dam Rich Music
EMI-Blackwood Music, Inc.

Songwriter of the Year
LIL JON

LOSE MY BREATH
Sean Garrett
Fred Jerkins
Rodney Jerkins
EMI-Blackwood Music, Inc.
Ensign Music LLC
Fred Jerkins Publishing
Rooney Jerkins Productions, Inc.

SALT SHAKER
D-Roc (Yng Yang Twins)
Kaine (Yng Yang Twins)
Lil Jon
Collipark Music
Da Crippler Publishing
E W C Publishing Co.
EMI-Blackwood Music, Inc.
Songs of TVT

SUNDAY MORNING
Jesse Carmichael
Ryan Dusick
Adam Levine
Mickey Madden
Careers-BMG Music Publishing
February Twenty-Second Music

TURN ME ON
Daron Jones
Kevin Lyttle
Raeon Primus (COTT)
EMI-Blackwood Music, Inc.

LOVERS AND FRIENDS
Lil Jon
Michael Sterling
Irving Music
Persevere Publishing
Songs of TVT

SUNSHINE
Carlos Hassan of The Synphony
Sandy Lal of The Synphony
Lil Flip
Careers-BMG Music Publishing
Carlos Hassan Publishing
Clover G Music
Reach Global Songs
Sancy Lal Music Publishing

WE BELONG TOGETHER
Darnell Bristol
Mariah Carey
Kenneth "Babyface" Edmonds
Sid "Uncle Jamz" Johnson
Patrick L. Moten
Sandra Sully
Bobby Womack
ABKCO Music, Inc.
Ballads By Design Publishing
Hip Chic Music
Mister Johnson's Jams Music
Rye Songs
Songs of Universal, Inc.
Sony/ATV Songs LLC
Warner-Tamerlane Publishing Corp.

MOVE YA BODY
Paul Anthony
Baby Gary
B-Fine
Bowlegged Lou
Curt-T-T
Shy-Shy
Careers-BMG Music Publishing
Mokojun ti Music
Zomba Songs



MY HAPPY ENDING
Butch Walker
EMI-Blackwood Music, Inc.
Sonotrack Music, Inc.

MY PLACE
Randy Edelman
Kenneth Gamble
Leon Huff
Derian (Doe) Moore
EMI-Hastings Catalog, Inc.
Warner-Tamerlane Publishing Corp.

OVERNIGHT CELEBRITY
Miri Ben-Ari
Michael Bennett
Kenye West
Lenny Williams
EMI-Blackwood Music, Inc.
EMI-Stone Diamond Music Corporation
Len-Lor Music Publishing
Mrimode Music
Please Gimme My Publishing, Inc.
Songs of Universal, Inc.

PIECES OF ME
Kara DioGuardi
K'Stuff Publishing

FON DE REPLAY
Alisha "M.Jestie" Brooks
Evan Rogers
Carl Sturken
AMP Group Publishing LLC
Bayun Boat Music
Below Da Belt Music
Songs of Universal, Inc.

1. 2 STEP
Internet Song of the Year

writer: **JAZZE PHA**
publishers: Eubba Gee Music, Noontime Tunes, Warner-Tamerlane Publishing Corp.

SHE WILL BE LOVED
Jesse Carmichael
Ryan Dusick
Adam Levine
Mickey Madden
Careers-BMG Music Publishing
February Twenty-Second Music

THIS LOVE (2nd Award)
Jesse Carmichael
Ryan Dusick
Adam Levine
Mickey Madden
Careers-BMG Music Publishing
February Twenty-Second Music

SLOW MOTION
Juvenile
Breka Music
EMI-Blackwood Music, Inc.
Money Mack Music

TRUE
Sheppard Solomon
Jumbo Boom Boom Publishing

EMI MUSIC PUBLISHING
PUBLISHER OF THE YEAR

YOU AND ME
Jude Cole
Jason Wade
Dimensional Songs of the Knoll
G-Chills Music
Jude Cole Music
Warner-Tamerlane Publishing Corp.



ROCK BY MIKE BOYLE

Flyleaf: Banshee Voice, Christian Base

There is something frightening about Flyleaf frontwoman Lacey Mosley. Her vocals are sweet and then bitterly raw, as if she is near death.

Upon first listening to Flyleaf's self-titled full-length debut, one would think this hard rock five-piece band from Belton, Texas, would be too intense, too edgy, for radio. But Octone Records found a way to get radio on its side: Christian radio.

Signed to Octone in 2003, the label ran a Flyleaf EP through Christian radio first, risking pigeonholing the band as a Christian act.

"We wanted to use Christian radio as a place to start, much like a record company might choose to start a hipper-type group at college radio," Octone executive VP Ben Berkman says. "Our goal from day one was to break this band at mainstream rock radio."

The label, which has a joint venture with BMG's RCA Music Group, has experience with fighting the good fight and winning—it took Octone almost three years to break Maroon5 (the group has since been upstreamed to RCA's J Records).

Last fall, following the October release of the full-length, Octone launched "I'm So Sick"—which had also been featured on the EP—to rock and modern rock radio. Airplay at these formats was fostered by retailers calling commercial rock stations and telling them how the EP was selling. Modern rock WBSX Wilkes-Barre, Pa., was the first to give "I'm So Sick" a shot.

By early this year, RCA Music Group's promotion staff stepped in to co-promote "I'm So Sick" and help secure airplay on influential rock and modern rock stations

such as KISS San Antonio, WAAF Boston, WMMS Cleveland, KBER Salt Lake City and WROX Norfolk, Va. The song is now crossing over to top 40.

RCA Music Group "is a true partner," says Octone president James Diener, who is also senior VP of A&R/marketing for RCA Music Group. "Octone is treated very well within the system, they look favorably upon what we do."

After reaching the top 10 at active rock and the top 30 at modern rock, RCA Music Group VP of rock promotion Bill Burrs says, "We just quit with the chart game and started going market to market and using Nielsen SoundScan info and showing radio that we were selling this band in their markets."

The story is building: Flyleaf is showing steady growth on the sales front.

Nielsen SoundScan has plotted scans that began at 2,000 units per week in October 2005 to 12,000 units for the week ending May 14. Total sales are 181,000. Diener adds, "I think more of these situations where you have a first stage and then a collaborative second stage is the solution to getting good bands that are a little nascent and still need to be developed into a situation where there's momentum in the marketplace."

To further pepper the market, Octone head of sales and artist development Rome Thomas gave iTunes, Napster, Yahoo, Sony Connect and Real Rhapsody versions of the album with exclusive cuts added for each outlet. He also hired Wiredset to help build a database and create promotions for the band, tied in with Internet communities MySpace and Buzznet, and of-

fered a free ringtone of "I'm So Sick" to anyone who signed up for the band's mobile fan club.

Thomas thinks the reason Flyleaf has caught on is simply because of how lead singer Mosely and the band connect with their fans.

"Her lyrics reflect what a lot of kids are going through right now," Thomas says. "The urgency in her lyrics attracts the aggressive male rock fan in addition to the more lyrically minded female fan."

Mosley has her own thoughts on the subject. "I think we're really honest in our approach, we bring out the negative things and put hope back in them. I think that's missing in rock music."

After headlining clubs this spring and some international dates, Flyleaf will hitch onto the Family Values tour this summer with Korn, Deftones and Stone Sour.

>>> KRAUSS

PRODUCING JACKSON ALBUM

Alison Krauss will produce Alan Jackson's new album, slated for release in September on ACR/Arista Nashville. It follows Jackson's successful gospel album, which debuted at No. 1 on Billboard's Top Country Albums chart earlier this year. The genesis for the idea was born backstage at a show last November, when the pair discussed recording a bluegrass album. Krauss suggested a few twists, they went into the studio to record some cuts and, satisfied with the results, decided to finish the project.

—Melinda Newman

>>> FOXF TOP NOMINEE AT BET AWARDS

Jamie Foxx was the top nominee for the 2006 BET Awards—which will air June 27—earning five nods. Busta Rhymes, Mary J. Blige and Missy Elliott earned four nominations each. R&B icon Chaka Khan will receive the Lifetime Achievement Award, and actor/singer/activist Harry Belafonte will be honored with the Humanitarian Award. A new category, BET J Cool Like That, will honor the adult R&B genre. The ceremony will take place at Los Angeles' Shrine Auditorium. Actor/comedian Damon Wayans is set to host.

—Courtney Lear

>>> LATIN CONFAB BACK IN N.Y.

The Latin Alternative Music Conference returns to New York Aug. 2-5 for its seventh annual edition. Already confirmed to perform Aug. 5 at the conference's signature Central Park Summer-Stage event are Argentine rocker Gustavo Cerati, reggaeton/hip-hop up-and-comer Calle 13 and the experimental Mexican Institute of Sound. LAMC's other signature event, Celebrate Brooklyn at Prospect Park on Aug. 4, will feature Chilean rock act Los Tres, Mexico's Belanova and Los Amigos Invisibles. Conference panels will be held at the Puck Building in Manhattan. —Leila Cobo



Dangerous-sounding Texas band FLYLEAF is an unlikely hit at radio.

FLYLEAF: SAM ERICKSON

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600,000 SPINS

Boulevard Of Broken Dreams/ **Green Day** /REPRISE
I Need To Know/Dimelo/ **Marc Anthony** /COLUMBIA/SONY DISCOS

500,000 SPINS

One Last Breath/ **Creed** /WIND-UP

400,000 SPINS

Run It!/ **Chris Brown** /JIVE/ZOMBA

300,000 SPINS

Be Without You/ **Mary J. Blige** /GEFFEN
Check On It/ **Beyonce Feat. Slim Thug** /SONY URBAN/COLUMBIA
It's Five O'Clock Somewhere/ **Alan Jackson & Jimmy Buffet** /ARISTA
This One's For The Girls/ **Martina McBride** /RCA
Holiday/ **Green Day** /REPRISE
Lovers & Friends/ **Lil Jon & The East Side Boyz** /TVT
Everywhere/ **Michelle Branch** /MAVERICK
Beverly Hills/ **Weezer** /GEFFEN
Dare You To Move/ **Switchfoot** /COLUMBIA

200,000 SPINS

You're Beautiful/ **James Blunt** /ATLANTIC
One Wish/ **Ray J** /KNOCK OUT/SANCTUARY URBAN
Baby Girl/ **Sugarland** /MERCURY
Celebrity/ **Brad Paisley** /ARISTA
Just Like You/ **Three Days Grace** /JIVE/ZOMBA
Away From The Sun/ **3 Doors Down** /UNIVERSAL

100,000 SPINS

Bad Day/ **Daniel Powter** /WARNER BROS.
Walk Away/ **Kelly Clarkson** /RCA
Who Says You Can't Go Home/ **Bon Jovi** /ISLAND/MERCURY
Ms. New Booty/ **Bubba Sparox Feat. Ying Yang Twins & Mr. Collipark** /PURPLE RIBBON/MRGI
SOS/ **Rihanna** /DEF JAM/IDJMG
Tonight I Wanna Cry/ **Keith Urban** /CAPITOL NASHVILLE
Better Days/ **Goo Goo Dolls** /WARNER BROS.
She Don't Tell Me To/ **Montgomery Gentry** /COLUMBIA
Don't Worry 'Bout A Thing / **SheDAISY** /LYRIC STREET
He Reigns/ **Newsboys** /SPARROW
I May Hate Myself In The Morning/ **Lee Ann Womack** /MCA
La Tortura/ **Shakira** /EPIC
Boondocks/ **Little Big Town** /EQUITY

50,000 SPINS

Savin' Me/ **Nickelback** /ROADRUNNER
What You Know/ **T.I.** /GRAND HUSTLE/ATLANTIC
Ridin'/ **Chamillionaire Feat. Krayzie Bone** /UNIVERSAL
Why/ **Jason Aldean** /BROKEN BOW
Wherever You Are/ **Jack Ingram** /BIG MACHINE
Hips Don't Lie/ **Shakira Feat. Wyclef Jean** /EPIC
Girl Next Door/ **Saving Jane** /UNIVERSAL/REPUBLIC
Beep/ **Pussycat Dolls** /A&M
Poppin' My Collar/ **Three 6 Mafia** /SONY URBAN/COLUMBIA
Ven Bailalo/ **Angel Y Khrlz** /MVP/MACHETE
In My Mind/ **Heather Headley** /J
Something's Gotta Give/ **Leann Rimes** /CURB/ASYLUM
Get Stoned/ **Hinder** /UNIVERSAL/REPUBLIC
Stupid Girls/ **Pink** /LAFACE/ZOMBA
Lagrimas De Cristal/ **Grupo Montez De Durango** /DISA
Truth/ **Seether** /WIND-UP
Fall To Pieces/ **Avril Lavigne** /ARISTA
Deja/ **Banda El Recodo** /FONOVISIA

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LATIN BY LEILA COBO

A Latin Reality Star Is Born

Anaís Is First To Break Through From A U.S.-Based Show To Latin Charts

It is pretty much a given that in the United States any "American Idol" finalist will find some measure of fame.

But when it comes to Latin music, the reality shows have been more hit-and-miss—and a lot more "miss" for the handful of shows on Spanish-language TV in the United States. Spain successfully exported its "Operación Triunfo" finalists (most notably David Bisbal), and Mexico its "La Academia" finalists (Yuridia and Yahir). But only now has a U.S.-based show placed a star on Billboard's Latin music sales charts: Dominican-born, New York-raised 21-year-old Anaís.

In 2005, Anaís won the second edition of Univision's reality show "Objetivo Fama." In April, Anaís' debut album, "Así Soy Yo" (Univision Records), broke ground by entering Billboard's Top Latin Albums chart at No. 11. This issue, the album, produced by Sergio George, is No. 26.

But Anaís' success seems to have more to do with a careful marketing plan than with her TV exposure. Instead of rushing out an album immediately after the show ended its high-rated run, Univision Records waited.

"We were sitting in a marketing meeting in October, and when I asked for the ship-out it was so irrelevant I decided to postpone it," says José Béhar, chairman/CEO of Univision Music Group.

By then, a first Anaís single, "Atrapada," had been released to radio and done nothing.

Béhar looked for a more radio-friendly strategy and changed singles, opting for "Lo Que Son las Cosas," a hit recorded years ago by Ednita Nazario. Anaís rerecorded a pop version with producer Bob Benozzo (of Laura Pausini fame), a regional Mexican version with regional group Alacranes and a reggaetón version with Voltio.

The single debuted on Hot Latin Songs at No. 50 in March. By April 15, it hit No. 1 where it remained for six consecutive weeks, coinciding with the album's release (this week, the track is No. 4).

Play for all three versions was tabulated in the Hot Latin Songs tally.

"That's a dream formula that seldom occurs with a brand-new artist," Béhar says.

"Así Soy Yo" blends a variety of styles. At its core, it is a ballad-driven Latin pop album dressed up with touches of tropical and reggaetón. Anaís says she would like her next album to be more "passionate" and include some English tracks.

In Anaís, "Objetivo" producers found someone with a remarkable voice who blends Latin and R&B sensibilities, telegenic looks and a story to tell. That combination of elements was missing in other U.S.-based Spanish-language reality shows, including 2003's "Protagonista de la Música," 2005's "Nuevas Voces de América" (produced by Emilio Estefan) and even the first edition of "Objetivo Fama."

"She had everything, and she was very real," show producer and now-manager Ender Vega says. "People today buy attitude and talent, not just beauty."

Of course, Anaís' looks helped. Even a small scandal involving questionable photos taken years before seemingly made her more likable in the eyes of fans, who overwhelmingly voted her the show's winner. And she continues to be a regular guest on the new edition of "Objetivo Fama."

"I owe my personality to the show," says Anaís, who used to sing in karaoke bars before being selected for "Objetivo" among thousands who auditioned throughout the United States. "I went in as an airhead," she says with a laugh. "[Then] I learned you sometimes have to have a strong personality, and I learned how to use it. And I also improved my singing."

Although Anaís is fluent in English, she says she went for "Objetivo Fama" rather than "American Idol" because she didn't like judge Simon Cowell's harsh style.

"We're all learning," she says. "Nobody should get mistreated."



Latin Notas

LEILA COBO lcobo@billboard.com

MUSIC FOREMOST PASSION FOR SORAYA

I first interviewed Soraya in May 2000. She was on the verge of releasing a new album, and everything seemed aligned for a major breakthrough: She had the songs, the look and a crossover appeal so strong that her album, "Cuerpo y Alma" (Universal), was coming out in English- and Spanish-language versions.

We met for lunch at a little

French bistro and over salads discovered a wealth of things we shared: Classical music training, Lebanese ancestry and names, and ties to Cali, Colombia—my hometown and the place where she spent a good portion of her childhood.

Soraya was an eloquent speaker and writer; she could have been a journalist had she chosen that path (and, in fact,

later on she would write the occasional newspaper piece).

But Soraya became a musician—and not just a soulful singer or a riveting performer.

Soraya was a musician. Serious about her craft to the point that she even wrote out the charts for her session players. She was a fine composer who loved collaborating and appeared to enjoy the craftsmanship of the song as much as the execution.

That was what drew me to her music. She owned it, and that made it personal and universal at the same time.

And then, literally days before turning in my story, Soraya was diagnosed with breast cancer.

I grappled with how to include this information in my article in 2000. The beautiful, assured woman I had met seemed anything but ill, and she was impossible to picture

as a victim. The last thing I wanted to do was make the story of Soraya, the musician on the verge of stardom, into the tale of Soraya, whom we should feel sorry for.

In the end, I made her illness secondary to the music, a stance I took for every subsequent piece I wrote about her.

It wasn't a gesture made out of courtesy, but accuracy. First, Soraya never wanted the pity. Second, and most important, her music didn't need the crutch of an illness to be recognized. Her humanitarian work, which we saluted with Billboard's Spirit of Hope Award in 2004, was one thing. Her music, though often related to her illness, stood alone.

"I didn't want to make a cancer-survivor record," she told me when she put out her "comeback" album, "Soraya" (EMI), in April 2003. "I didn't

want a sad, 'poor me' record. It's undeniable what happened to me. It's a part of who I am, and I wanted that to come across. And I want to go on the road and play songs that make me smile."

Sadly, Soraya succumbed to the disease May 10 at age 37.

Much of what has been written following Soraya's death has dealt with her illness and advocacy and the tragedy of a dynamic life lost so young.

But at Soraya's May 13 funeral service in Miami, the speeches were mostly about an indomitable spirit and a first-rate musician admired and supported by her peers.

Ricky Martin and Alejandro Sanz sent flowers, and Puerto Rican star Luis Fonsi sang. Her backup singers and musicians performed as well. Her record producer Sebastian Krysz moved the crowd, recalling that he

called her Dori, after the comically forgetful character in the movie "Finding Nemo." But he also recalled her work ethic: "She wouldn't rest until whatever she was doing was perfect." That respect was widespread in the business—it was music professionals who voted for Soraya when she won the best singer/songwriter album category at the Latin Grammy Awards in 2004.

"I'm standing here as a fighter and representing hopefully the fight for many people who are striving to be better," she said at the time, using words that could be interpreted in many ways.

I took it musically.

Yes, Soraya was an advocate, an educator and an inspiration. But her most indelible message was the one she conveyed wielding her songs, her voice and her guitar.



Classical Score

ANASTASIA TSIOLUCAS atsioulcas@billboard.com



Andsnes Looks Back

On the heels of a string of highly praised North American tour dates earlier this spring, it seems clear that the technical dexterity, musical intelligence and emotive power of 36-year-old Norwegian pianist **Leif Ove Andsnes** is only continuing to grow as years pass.

However, Andsnes is taking a quick glance back with his next recording, "Horizons." The album, which will be released by EMI Classics in September, surveys about 20 short works the pianist has accumulated during his career, including some he learned in childhood.

"It's the kind of music I play for encores which I never get to record," the pianist says. "There is such a diversity of repertoire here, from a Bach-Busoni chorale to Shostakovich. And some of the pieces are very attached in my mind to certain places and to certain times in my life. For example, there's a Jacques Ibert piece, 'The Little White Donkey,' which I played when I was 6

years old, and a concert study by Smetana that I connect with my teacher, a Czech pianist named **Jiri Hlinka**, whom I first met when I was 15."

The label is already preparing a strong campaign. A sample of the album was given out to audiences across the United States during Andsnes' recent tour.

"We have given out about 2,500 samplers so far, and it seems to have generated a lot of interest," EMI Classics VP **Mark Forlow** says. "The timing between a classical artist's tour dates and the time we have recordings made and edited doesn't always work, but in this case we had more than half of 'Horizons' already finished in time to make the sampler. It sets up a strong foundation for the album's release in September, which will coincide with NPR's fall fundraising drives."

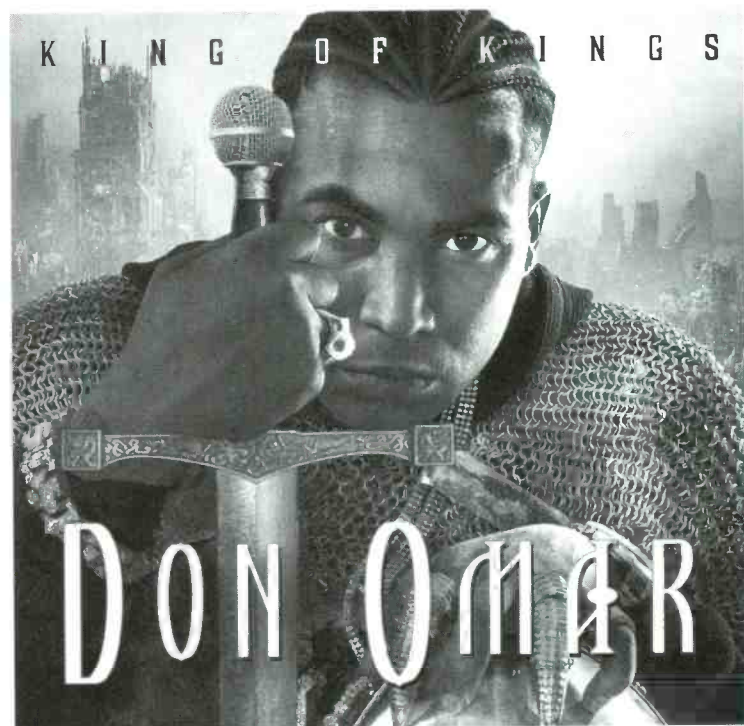
The album's release date also coincides with another period of high-profile live appearances by Andsnes, including an Oct. 4 perform-

ance at Carnegie Hall with the Cleveland Orchestra, which will be Carnegie's gala opening night concert for the 2006-07 season.

COMINGS & GOINGS: The London Philharmonic Orchestra recently announced a changing of the guard that signals a generational shift: 34-year-old Russian conductor **Vladimir Jurowski** has signed a five-year contract with the orchestra, becoming the LPO's new principal conductor as of the start of the 2007-08 concert season. Jurowski takes over from 79-year-old **Kurt Masur**, who has of late cancelled 16 touring dates with the LPO due to illness. The LPO's in-house label is distributed in the United States by **Naxos**.

The Academy of Ancient Music has announced its associate director, keyboard player/conductor **Richard Egarr**, will succeed AAM founder **Christopher Hogwood** as its music director, effective Sept. 1. Hogwood will assume the lifetime title of emeritus director. ...

EMI Classics will release pianist **LEIF OVE ANDSNES'** album 'Horizons' in September.



Having sold over 1 million copies of his first 2 albums, **Don Omar**, the king of reggaeton, returns with his much anticipated album. "KING OF KINGS."

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6 QUESTIONS

with JOAN JETT

by MELINDA NEWMAN

Joan Jett still loves rock'n'roll, and she'll show her fans just how much this summer when she headlines the Vans Warped tour. The festival dates come in conjunction with the release of "Sinner," the first new album from Joan Jett & the Blackhearts in more than 10 years.

"Sinner," on Jett's own Blackheart Records, comes June 6. The first single is the gender-bending raucous rocker "A.C.D.C.," which features Carmen Elektra in the video.

This year marks the 25th anniversary of Blackheart Records, which Jett owns with longtime creative and business partner Kenny Laguna. After affiliations with a number of labels and distributors, Blackheart is now working directly with major retail chains and one-stops for distribution. To commemorate the silver anniversary, all of Jett's albums—except for those recorded with her seminal, all-female teenage rock band the Runaways—will be reissued with bonus tracks.

Q: It's been more than a decade since your last album. What took so long?

A: Oh, boy, I can't speak to all the details, but it had something to do with what Blackheart was going through with Warner Bros. They changed administrations, and the new administration wanted a new record different from the one we'd made, then I think something else happened with the new administration, and we just couldn't seem to get this record out or make any sort of progress... It's very disheartening as an artist to struggle to make a record and create it and then you get stopped a couple of times. We just threw ourselves into live music and about four years ago or so, we started going through all these songs that had never come out [and]... finally came up with "Sinner."

Q: The album opens with "Riddles," an overtly political song that samples George Bush. Isn't that a switch for you?

A: This is my first political song. I've [written what] a lot of musicians write about: love, sex, relationships, falling in and falling out and so forth, and that's still very valid. I've wanted to write about political issues and the state of our country, but how do you do that without coming off being preachy... I think a lot of that fear stopped me from even trying.

Q: How did your slot on the Warped tour come about?

A: The Warped tour likes to get bands that represent where a lot of this music came from, the punk rock, the predecessors, and I guess that's where I fit in with the Runaways... It's the first time I've done a traveling festival like this where every [act] gives them 30 minutes of hell, right?

Q: Do you feel like radio play is still part of the mix for you?

A: Absolutely we look to get radio play. I know it's really tough and things have changed a lot since I started out when a lot of the DJs could play things they wanted, which made for really interesting radio and you could have regional hits and things like that, but I guess that's no more.

Q: What's the best advice you can give a new artist?

A: I would say own your own stuff. That gets tough to do because people get offered money, and they might need it right then, but I think owning your own stuff is really important.

Q: You've always done things your own way. Do you feel that's hurt you at all?

A: It's hard to say, but I just couldn't be any other way than be myself... All I can say is, for some reason, women playing rock'n'roll seems threatening. I guess [it] implies owning your own sexuality, and you're in control of it, so I don't know why that's threatening.



Rhythm & Blues

GAIL MITCHELL gmitchell@billboard.com

Hi-Tek Hits The Dre Dream Team

The last time we chatted with Hi-Tek, the hip-hop producer talked about a R&B singer/songwriter he'd been grooming under his Hi-Tek Productions banner: Dion (Billboard, Dec. 17, 2005). Hi-Tek's grooming during the last three years has paid off. The 23-year-old Cincinnati-based talent has signed with Dr. Dre's Aftermath label.

A due date for Dion's solo debut has yet to be set, but Billboard has learned that the recording gears are already in motion: Hi-Tek, Dr. Dre, Focus and Mike City will produce tracks for the project.

The singer came to Dr. Dre's attention as a result of his hook-singing talent on potential tracks Hi-Tek submitted under his own Aftermath production deal. Dre's invitation to record hooks for the superproducer's various projects led to Dion's appearance on "I'm Runnin'" from the Game's 2005 debut album.

For the still uninitiated, Hi-Tek describes Dion as a "new-age Marvin Gaye" with natural talent and a soulful sound.

"What attracted me about working with Dion was his tone," Hi-Tek recalls. "He's a smooth guy who directs a lot of songs toward the ladies. He's also a strong writer with a real vision of how he wants to project himself as an artist."

Dion joins a growing list of R&B artists being mentored by hip-hop vets. Kanye West boosted the buzz behind G.O.O.D./Columbia songwriter/musician John Legend. Ludacris' Def Jam-aligned

Disturbing Tha Peace introduced Bobby Valentino to the masses. Now T.I.'s Atlantic-distributed Grand Hustle stands poised to reap benefits from the hotly anticipated debut of newcomer Governor.

Hi-Tek says many young R&B male artists are "aggravating and corny because these singers have got caught up in the Boyz II Men thing. I'm not dissing those cats. But these new singers have lost the raw, soulful edge that we used to have with Bobby Womack and other artists.

"That's what acts like Dion and Governor bring to the table," he adds. "Like an F. Kelly, they possess a raw edge with a hip-hop twist. There's nothing corny about them."

As for other projects on his studio board, Hi-Tek notes that he's in talks with Focus about distributing the follow-up to his 2001 Rawkus solo debut, "Hi-Teknology."

MUSICAL NOTES: "SOS" co-writer Evan "Kidd" Bogart signs a worldwide co-publishing pact with Reach Global Music Publishing. He co-penned Rihanna's No. 1 Billboard Hot 100 hit with producer Jonathan "J.R." Redem. Bogart is also proof that music is in the blood: He's the son of late Casablanca Records founder Neil Bogart.

"Before Me," Gladys Knight's long-awaited take on songs associated with Billie Holiday and other icons, starts from June 6 to Oct. 10. The move complements the September taping of a PBS concert special.



DION



Higher Ground

DEBORAH EVANS PRICE dprice@billboard.com

CROUCH'S 'MIGHTY' CAREER

"Legend" is a word tossed around far too lightly in the music business. But when it comes to Andraé Crouch, the word just doesn't seem weighty enough. He's not only shaped the face of contemporary gospel music, but has worked with numerous mainstream artists, including Madonna, Michael Jackson, Quincy Jones and Elton John. He's the only living gospel artist to have a star on the Hollywood Walk of Fame. He's a member of the Gospel Music Hall of Fame and is a recipient of the Recording Academy's Lifetime Achievement Award, presented last year at the organization's inaugural Salute to Gospel Music.

So how does a living legend celebrate his 40th anniversary in gospel music? By releasing his first new studio album in eight years. "Mighty Wind," due May 30 on Verity, showcases a veteran artist still at the

forefront of contemporary gospel music. "I started when I was 14 years old, and time has gone by so fast," says Crouch, who wrote the gospel classic "The Blood Will Never Lose Its Power" for the junior choir at his father's church when he was only 14.

Over the years, Crouch has gained worldwide acclaim as a songwriter, producer, arranger and minister. "Mighty Wind" finds Crouch in peak form, and he's joined by several top names in gospel music.

Crouch co-produced "Mighty Wind" with Luther "Mano" Hanes. Crouch heard a demo of the young producer's work and liked it. Someone told Crouch that Hanes had been a fan and was heavily influenced by his work. "I could tell," Crouch recalls with a laugh. "I could hear me in him... Working with him felt so natural. He's a wonderful brother."

Crouch recorded the album on his own before signing with Verity. "I just wanted to do what I felt the Lord was telling me to do without anyone giving me [direction] as to what the industry wanted," Crouch says.

"I shopped it around, and everyone was giving me a favorable reception, but I wanted something cutting edge. Verity spoke my language."

In addition to his music career, Southern California-based Crouch serves as a pastor of the New Christ Memorial Church of God in Christ, a post he's held since the late '90s. "When God calls you to do something, you're not happy if you run away from it," he says.



CROUCH

JETT: KEVIN MAZUR; CROUCH: LESTER COHEN/WIREIMAGE.COM



JETT



Nashville Scene

PHYLLIS STARK pstark@billboard.com

Anderson's Label Hunt; Shelton Quits Road

Big & Rich's John Rich says he's producing a new album for country legend John Anderson. Rich plans to showcase the project, financed by Rich and Anderson, at a party for label execs in late May or early June in the hope of landing a label home for it.

Anderson, who does not have a record deal, has recorded for Wamer Bros., MCA, BNA, Mercury, Epic and Audium Records during a career that dates back to 1977. He has notched 20 top 10 singles on Billboard's Hot Country Songs chart, including five No. 1s.

In other news, Ricky Van Shelton has quit touring and performing after 20 years on the road and has asked to be released from his performance obligations booked through the year. He cites a desire to spend more time with his family as the reason. Shelton recorded for Columbia from 1987 until 1995, where he notched five platinum and two gold albums and 10 No. 1 hits.

JUST REWARDS: The Coun-

try Music Assn. posthumously presented its Joe Talbot Award to pioneering artist manager/booking agent Louise Scruggs May 8 in Nashville. The award recognizes outstanding leadership and contributions to the preservation and advancement of country music.

Fifty years ago, at a time when women were not taken seriously in key music business roles, the tough and feisty Scruggs took on management and booking duties for the bluegrass duo Flatt & Scruggs, which included her husband Earl. She is credited with helping grow country and bluegrass music internationally by booking the duo, and later Earl Scruggs as a solo artist and a member of family band the Earl Scruggs Revue, in creatively chosen venues and festivals, often outside the format's usual parameters, including Carnegie Hall and the Newport Folk Festival.

Earl and sons Gary and Randy accepted the award on behalf of Scruggs, who died Feb. 2.

ON THE ROW: Nashville startup label Category 5 Records has signed with RED Distribution. The label's roster includes Travis Tritt and Sammy Kershaw.

Toby Keith's manager, T.K. Kimbrell of TKO Artist Management, has been appointed to the Country Music Assn. board of directors, filling a seat vacated in the resignation of Borman Entertainment's Gary Borman.

Lyric Street Records director of Northeast promotion Jennifer Thorpe will be exiting the company in June. Across town, Eric Beggs has exited the Southeast regional promotion slot at Epic Records after fewer than six weeks on the job. Prior to joining Epic, Beggs worked in promotion at Capitol Records Nashville.

SIGNINGS: Arista Nashville artist Keith Anderson has signed with the Fitzgerald Hartley Co. for management.

Bluegrass quintet Cadillac Sky has signed a recording deal with

Skaggs Family Records. No release date has been set for the band's self-produced debut album, "Blind Man Walking."

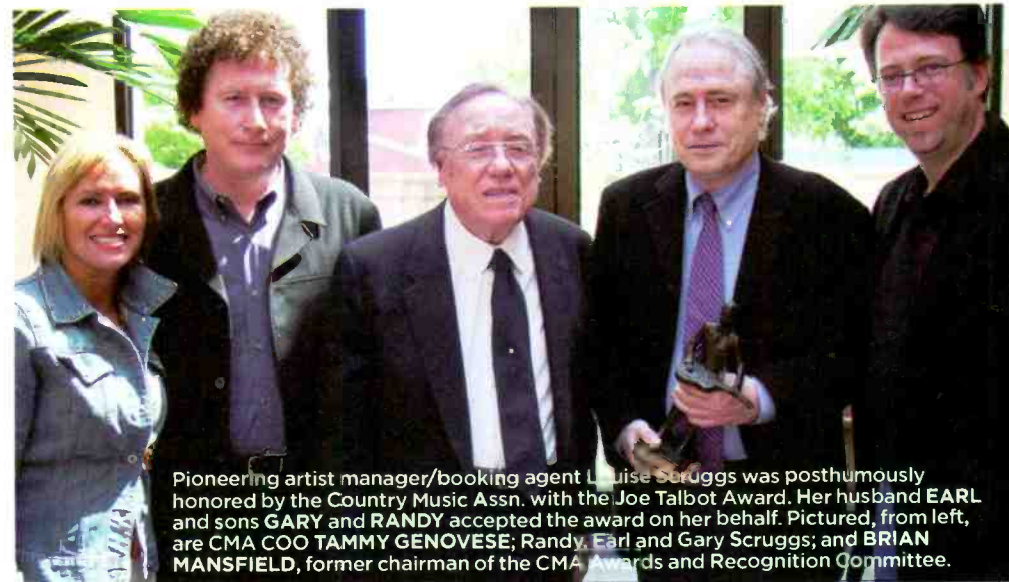
The startup Sea Star Records, an imprint of the rock label Kirtland Records, has signed Nick Ashton as its first country artist. His debut CD, "Crush," is due in the fall from the RED-distributed Sea Star. Both labels are owned

by former Deep Blue Something member John Kirtland.

ACM WINNERS: Buddy Cannon has been named the Academy of Country Music's producer of the year. He will collect his trophy just prior to the live TV broadcast of the 41st annual ACM Awards on May 23 at the MGM Grand in Las Vegas. Justin

Niebank is the ACM's audio engineer of the year.

In the musician categories, the winners are Michael Rhodes (bass), Jonathan Yudkin (fiddle), Pat Buchanan (guitar), Shannon Forrest (percussion/drums), Mike Rojas (piano/key-board), Bryan Sutton (specialty instrument) and Paul Franklin (steel guitar).



Pioneering artist manager/booking agent Louise Scruggs was posthumously honored by the Country Music Assn. with the Joe Talbot Award. Her husband EARL and sons GARY and RANDY accepted the award on her behalf. Pictured, from left, are CMA COO TAMMY GENOVESE; Randy, Earl and Gary Scruggs; and BRIAN MANSFIELD, former chairman of the CMA Awards and Recognition Committee.

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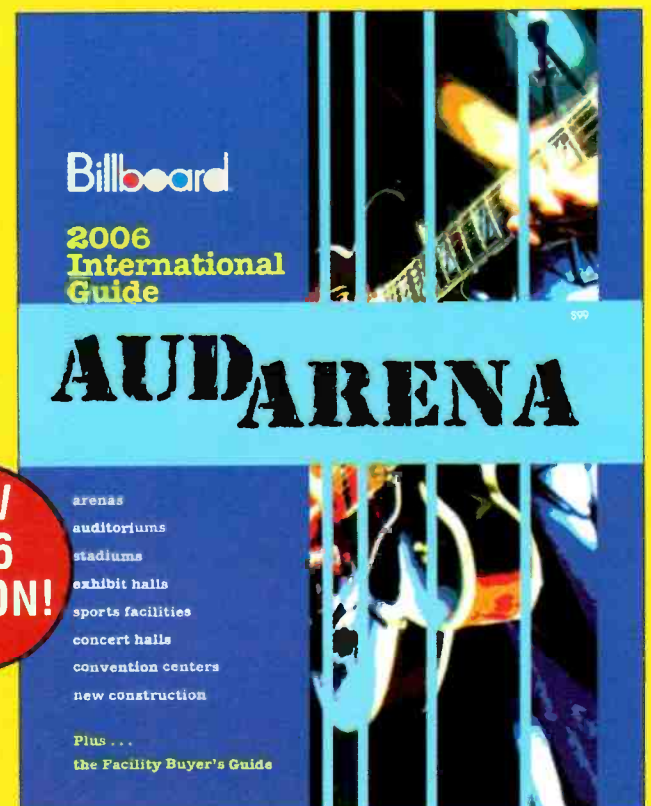
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EDITED BY TOM FERGUSON tferguson@eu.billboard.com

Who Says History Never Repeats?

Is there something in the water? Almost every day, it seems, we hear about a long-absent act putting out its first album in eons.

Coming this summer are Soul Asylum and Golden Smog's first projects in more than eight years; Edie Brickell & the New Bohemians return after a 16-year absence, and Joan Jett & the Blackhearts roar back after more than 10 years away. Ray Parker Jr. recently released his first effort in 14 years and America will put out its first record since 1997. Additionally, Yusuf Islam has signed with Polydor U.K. to release his first new pop album since the late '70s when he was still known as Cat Stevens (Billboard, May 13).

What's going on? For a lot of these artists, life got in the way of recording. Parker took time off to tend to his aging parents and raise his kids; in Jett's case, label wranglings held up efforts (see 6 Questions, page 46).

But for many of the other artists, we credit surging catalog divisions. Just look at Queensrÿche's shocking entry at No. 14 on The Billboard 200 a few weeks ago with "Operation: Mindcrime II" (Rhino).

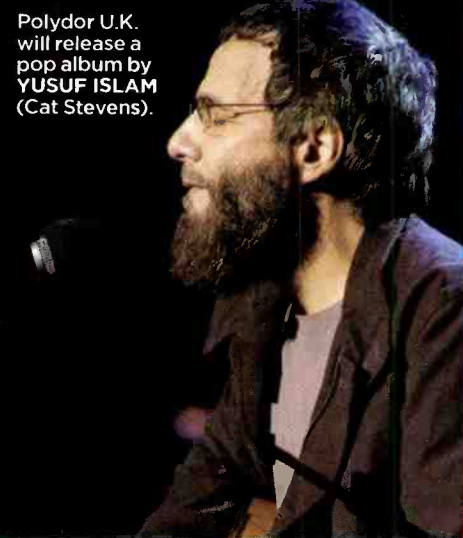
While familiarity may breed contempt in some circles, for record buyers, when the effort is packaged and marketed smartly, it resonates. The simple fact is that for years, major labels didn't know how to work veteran artists in a way that was profitable because they were so reliant on radio.

That left gaps for labels like CMC (later absorbed and ultimately shuttered by Sanctuary) and others to fill. These vintage artists may only be good

Burgundy's forthcoming America offering is a template of how to do it right. The two-disc set pairs America's Gerry Beckley and Dewey Bunnell with Fountains of Wayne's Adam Schlesinger and his producing partner, Smashing Pumpkins' James Iha. The fit with pop king Schlesinger seems perfect and, unlike some other collaborations, not an effort to make an act hip by association.

Nothing reeks of desperation as much as teaming a veteran with some flavor of the month, whom the older act has never heard of until they meet in the studio. Happily, this is not the case.

This scenario developed more organically. Beckley and Schlesinger had been e-mailing and de-



Polydor U.K. will release a pop album by YUSUF ISLAM (Cat Stevens).

cided to work together. They recorded two tracks, the duo signed to Burgundy and then went back in the studio with Iha and Schlesinger producing.

"Everyone just wants this to be a classic-sounding America record," Schlesinger says. "A lot of their stuff is very minimalist in a way and we want to retain that."

Bunnell says to expect more '70s-style America than the '80s America, when the group—then still a trio—experimented with different rhythms and veered slightly away from their signature sound, and, not coincidentally, high sales.

Burgundy is intelligently packaging the new material with a concert of the duo's greatest hits recorded live for XM Satellite Radio, which replicates its 1975 quadruple-platinum "History/America's Greatest Hits."

While Schlesinger admits the chances of a radio hit are unlikely ("James and I aren't the Neptunes," he quips), for Bunnell, the added marketing might that Burgundy can provide means the difference between releasing albums on very small indies that die on the vine—as was the case with the pair's last album, 1997's "Human Nature"—and creating a bigger bang. "We have a much better shot of getting an ear," he says. "One or two veteran artists seem to get new life breathed into them every year and hopefully, we'll be one of those."

Snow Patrol Eyes Global Success

Scottish/Irish pop-rock act Snow Patrol clearly got most things right on third album "Final Straw" (Fiction/Universal)—barring the title. Rather than being the end of anything, it was the start of something big.

Buoyed by international hit "Run," the 2004 album has shipped 1.5 million copies worldwide, including 1.2 million in the United Kingdom, Universal says.

Follow-up "Eyes Open" began rolling out worldwide May 1 and topped the Official U.K. Charts Co. albums chart May 7. It marks a further step into the big leagues for the quintet and is "a key international release for Universal," Universal Music U.K. international marketing director Greg Sambrook says. The album is on the A&M imprint in the United States, where it came out May 9.

Touring has been crucial in breaking Snow Patrol, Sambrook notes. "The band has invested heavily in spending time in territories across the world," he says, "and that will continue throughout the year." A 20-date North American tour begins May 23 in Denver, while British and Irish outdoor summer shows precede November arena dates. European festivals and Japanese gigs are also scheduled.

Snow Patrol is published by Big Life Music and booked by Helter Skelter (Europe) and Little Big Man (United States).

—Steve Adams

TOURE DE FORCE: Post-humous albums often disappoint, generally being incomplete recordings that would never have emerged had the artist lived.

That's not the case with "Savane," the self-penned final album by two-time Grammy Award-winning Malian guitarist Ali Farka Toure, who died March 7 from cancer. "He was working on it into his last weeks and finally declared himself satisfied shortly before his death," says "Savane" producer Nick Gold, owner of U.K. independent label World Circuit Records.

"Savane" is a powerful exploration of links between West African music and Delta blues. Guests include British blues harmonica player Little George Sueref and former James Brown saxophonist Pee Wee Ellis. World Circuit will release the album July 3 in Europe; a U.S. release on Nonesuch/Warner follows July 4.

Ry Cooder collaborated with Toure on the Grammy-winning 1995 album "Talking Timbuktu" (World Circuit). He calls "Savane" a "truly great piece of work," adding that Toure was "in an enriched musical state" during recording.

Toure is published by World Circuit Music, subpublished in North America by Rykomusic.

—Nigel Williamson

LIOR LIOR: Sydney-based singer/songwriter Lior's debut album "Autumn Flow" was an

Australian indie success story in 2005. That story is continuing in 2006 with sold-out headlining shows and David Gray support slots—including an April 22 gig at the 14,000-capacity Sydney Entertainment Centre.

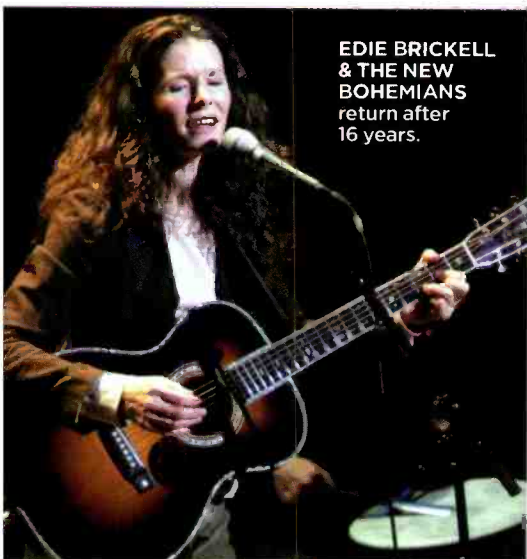
The 27-year-old Lior is headlining 20 Australian shows, booked through Premier Artists. His dynamic performance was captured on the Feb. 6 live album "Doorways of My Mind" (Senso Unico/MGM), which features eight "Autumn Flow" songs plus three previously unreleased titles.

"Autumn Flow" first appeared in September 2004 on Lior's own Senso Unico label. Constant live work and radio support from national youth-oriented network Triple J gradually brought its mixture of pop and Middle Eastern textures to the attention of Aussie record buyers. The album reached the top 50 of the Australian Recording Industry Assn. chart in February 2005 and is now ARIA-certified gold (35,000 shipments)—rare for a domestic independent act.

Israel-born Lior will record a new album in late 2006 and aims to work shortly with Arab-born Australian musicians. "Music," he says, "is the ultimate cultural bridge and healing force."

Lior is published in Australia by Mushroom Music Publishing. He says talks are under way with a U.K. label to release his albums overseas.

—Christie Eliezer



EDIE BRICKELL & THE NEW BOHEMIANS return after 16 years.

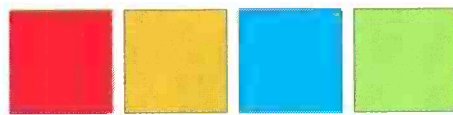
for 50,000-100,000 units a pop. But by keeping recording costs down, using the Internet for marketing and relying primarily upon the existing fan base, such a release could be profitable.

So the majors got smart and either broadened their catalog divisions to include new releases from veterans or recently started new imprints like UME's New Door, Def Jam's Def Soul and Sony BMG's Burgundy. But instead of having major-label expectations, more realistic goals are set. (Not all of these projects are coming on major labels—Jett and Parker self-release; Brickell is on Fantasy).



SNOW PATROL

REVIEWS



SPOTLIGHTS

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

ALBUMS

ALBUMS



DIXIE CHICKS
Taking the Long Way
Producer: Rick Rubin
Open Wide/Columbia/
Sony BMG

Release Date: May 23

lost many fans—and the support of country radio—after a 2003 incident in which Natalie Maines made a relatively innocuous comment about President Bush from a London stage. The group has finally re-emerged stronger, more defiant and more creatively ambitious than ever. The first-time pairing with Rubin has resulted in a surprisingly cohesive mix of country and rock tunes, including co-writes with Sheryl Crow and Neil Finn. While many former fans remain critical of the group for its outspoken political views—an apparent no-no in country music—tracks like “The Long Way Around,” “Everybody Knows,” “I Hope” (highlighted by a John Mayer guitar solo) and the chillingly sad “Voice Inside My Head” are sure to earn the group at least some of its fans back.—PS

take the group well beyond its garage roots. From the swamp pop of “Louisiana” to the calypso bounce of “Brandy Alexander” and swaying blue-eyed soul of “Another One Goes By,” the music draws upon timeless forms, and in the process itself becomes timeless. Though there’s hardly a misstep, the triumph here may be the startling entreaty “Emma, Get Me a Lemon”—iridescent guitars, fervent organ and keyed-up, tribal-style drumming drive an impassioned vocal straight to the heavens. Mainstream success may not come easily, but the Walkmen deserve applause.—SV



PHOENIX
It's Never Been Like That

Producer: Phoenix
Astralwerks
Release Date: May 23

On its third full-length, Parisian quartet Phoenix has created its most immediately endearing album, condensing its members’ talent for complex pop music into 10 concise nuggets of rock candy. This is the kind of record the Strokes and countless other newfangled pop/rock groups have been trying to make over the first half of the decade. But nobody’s done it with such effortless flair as Phoenix. The band is capable of composing elaborate orchestral music and much poppier fare (“Too Young,” from the “Lost in Translation” soundtrack). But here, the group concentrates on the visceral, and the results shine through in deceptively simple, richly textured songs like “One Time Too Many” and the exuberant rockers “Long Distance Call” and “Courtesy Laughs.”—TC



THE WALKMEN
A Hundred Miles Off
Producers: The Walkmen
Record Collection/
Warner Bros.
Release Date: May 23

The Walkmen’s third full-length proves this is a band for the ages. Joining a post-motorcycle-crash Dylan vocal delivery with a Springsteenian of-the-streets spirit, whiskey-soaked singer Hamilton Leithauser leads his band through a set of rousing, sharply focused, late-night pleas and barroom romps that

SINGLES



NELLY FURTADO
FEATURING
TIMBALAND
Promiscuous (3:43)
Producers: Timbaland,
Danja
Writers: N. Furtado, T.
Mosley, N. Hill, T. Clayton

Publisher: not listed
Geffen

Fan message boards have been buzzing about Nelly Furtado’s new musical direction after she teamed up with hip-hop producer Timbaland (Snoop Dogg, Nas). Indeed, the Canadian-born singer/songwriter, best-known for her 2001 smash “I’m Like a Bird,” has reinvented herself with “Promiscuous,” a danceable, hip-pop tune that finds her rapping about casual sex with teenage energy. Furtado and Timbaland, a surprisingly good match, work up an endlessly teasing call-and-response jam driven by a seductive ’80s pop hook and “Miami Vice” synths. This sexy urban makeover is off to a kick-start at top 40 radio and is poised to become a hot summer hit.—SP



RASCAL FLATTS
What Hurts the Most (3:34)
Producers: Dann Huff,
Rascal Flatts
Writers: J. Steele,
S. Robson
Publishers: Gottahave-

able/Songs of Windswept, BMI; Almo, ASCAP
Lyric Street

If there was ever a song to bring country back to the pop forefront, it’s “What Hurts the Most.” Rascal Flatts has already taken the song to No. 1 at its country home, and a new “Hot Mix,” which sweeps away the steel guitar and slightly pops up the arrangement, makes it an ideal candidate for action at adult top 40 and AC, if not mainstream top 40 radio. A killer melody, universal lyric about being left in the dust by your lover and passion-fueled vocals make this one of the best songs we’ve heard this year—in any genre. With the doors open to variety at pop radio again, and the act’s cachet across the board, we could be looking at this year’s version of Lonestar’s “Amazed.”—CT

COUNTRY

JOHNNY CASH
Personal File
Producer: Gregg Geller
Columbia/Legacy
Release Date: May 23

More than 20 years before Rick Rubin resurrected his career with the sparse American Recordings series, Johnny Cash was recording dozens of similar songs in his own studio. Later found in boxes marked “Personal File,” the tracks are remarkable in their breadth and depth, and include hoary ballads (“Galway Bay,” “Drink to Me Only With Thine Eyes”), songs of faith (“No Earthly Good,” “In the Sweet Bye and Bye”), his own material (“Virgile,” “A Half a Mile a Day”), and those of such peers as Bill Anderson and Johnny Horton. Many songs are introduced by Cash’s revealing reflections, making “Personal File” personal indeed. Few of these 49 titles will be familiar to even longtime fans, but the prevailing themes of emotion, family, heartbreak and joy are vintage Cash.—RW

ROCK

ANGELS & AIRWAVES
We Don't Need to Whisper
Producer: Tom DeLonge
Geffen
Release Date: May 23

Sweeping and epic are two words generally not associated with Blink-182, but Tom DeLonge has stepped out of the shadows of his former band with Angels & Airwaves. The lyrics and tone here are as positive and serious as Blink’s were juvenile, and “Joshua Tree”—era U2 is an obvious sonic blueprint. It works best on “The Adventure” and “The War” with David Kennedy utilizing Edge-like echo-guitar effects miles away from punky power chords. While Blink’s ambition can’t be faulted, one of the reasons it was so popular was because its songs were memorable. Many of Angel’s midtempo tracks, while well-intentioned, fail to reach the lofty heights to which they aspire. If the band can follow up on its potential, it will be a force to be reckoned with.—BT

MISSION OF BURMA

The Obliterati
Producers: Bob Weston,
Mission of Burma
Matador
Release Date: May 23

★ Mission of Burma is one of the most influential groups of the post-punk era based on its caustic live shows, a pair of EPs and one full-length album in the early ’80s. After a long hiatus, the trio reunited a couple of years ago, and apparently life is good in Burma because the new decade has now brought two new albums. In music, as in life, things go in cycles, and the melodic yet dissonant sea of guitar attack Burma brings to the table sounds arguably more relevant today than it did 20 years ago. The band slips into a delirious, chaotic bit of round-singing on “Careening With Conviction,” spins a mesmerizing melody on the instrumental “The Mute Speaks Out” and simply pounds out the punk rock on “Donna Sumeria.” What a crazy career!—TC

DEF LEPPARD

Yeah
Producer: Def Leppard
Island
Release Date: May 23

Hot on the heels of a platinum-selling best-of, Def Leppard finally shares the secret behind its ’80s hitmaking and hair-styling: British glam rock. Feeling nostalgic, the pop-metal vets hand over a long-delayed covers set with hits from the Kinks (“Waterloo Sunset”), T. Rex (“20th Century Boy”) and Sweet (“Hellraiser”). While bubble-gum standouts “Rock On” (David Essex) and “Don’t Believe a Word” (Thin Lizzy) would have raised arena roofs around the time the Berlin Wall collapsed, the DIY production lacks any sonic stunts, suggesting an exhausted cover band that feeds on echoes of a once glorious past. Even so, expect Def Leppard to air out some of these tunes on the road with Journey this summer.—SP

VARIOUS ARTISTS

WWE: Wreckless Intent
Producers: various

Columbia

Release Date: May 23
Sometimes in life you make the biggest impact just by showing up, and World Wrestling Entertainment knows how to milk an entrance. Curiously, the franchise’s latest collection of original themes for its superstars, “WWE: Wreckless Intent,” fizzles instead of stoking anybody’s excitement. Its hip-hop, rock and metal offerings sound canned nearly across the board. Some productions border on laziness: See Brand New Sin’s one-chord blues number (“Crank It Up”) and Desiree Jackson’s flimsy “Holla.” Killswitch Engage’s “This Fire Burns” arrives 13 tracks too late to save the day—Darth Vader’s “Imperial March” would have kicked this record’s butt in 10 notes or less.—CLT

ELECTRONIC

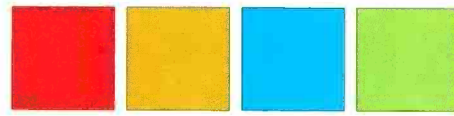
JUANA MOLINA
Son

Producer: Juana Molina
Domino

Release Date: May 23
★ Argentinian songstress/producer Juana Molina continues to soar on her fourth full-length effort with some of her most mellow compositions to date. An expert at combining organic elements with otherworldly beats and programming, Molina lays out an impressive web of looping thuds and warped synths, her intimate voice mingling with acoustic guitar riffs. Songs like “La Verdad” and “Hay Que Ver Si Voy” are meditative and warm, while the magnetic pulses of “Malherido” and “Son” add a little danger to the journey. Molina doesn’t take many dynamic risks with the all-Spanish singing but layers her verses to the point where her spacy voice just becomes another instrument (“Un Beso Llega”). “Son” is yet another triumph for Molina, who continues to distinguish herself as one of the most innovative electronic artists today.—KH

continued on >>p50

REVIEWS



SINGLES

from >>p49

POP

DR. JOHN Mercenary: The Songs of Johnny Mercer

Producer: *Dr. John*
Blue Note

Release Date: *May 23*

★ Dr. John's homage to Johnny Mercer is as much the triumph of an eminent song stylist as a celebration of one of America's finest lyricist/songwriters.

"Mercenary" teems with gut, gristle and grace as the doc puts his New Orleans-fired stamp on Mercer classics like "You Must Have Been a Beautiful Baby," "Moon River" and "Lazy Bones." Instead of playing it straight, Dr. John croons with a twist as he has on previous standards albums. He translates Mercer into his own funky vernacular by delivering down-home blues, voodoo grooves, brassy R&B and traces of pianistic rumba. He takes "Hit the Road to Dreamland" on a mid-tempo stroll with piano flourishes and renders "I'm an Old Cow Hand" as a syncopated soul-jazz instrumental. The only weak link is the original "I Ain't No Johnny Mercer," which might be expected, given its title.—*DO*

LATIN

JEAN On

Producers: *various*
Sony BMG Latin

Release Date: *May 16*

▶ Jean is sometimes referred to as Luis Fonsi's younger brother. But clearly that pedigree isn't what got him the record deal. Like his brother, Jean has a soulful, eloquent voice that he applies not only to pop ballads but to decidedly urban material, ranging from the R&B-leaning "Duele" to the hip-hop beats of the more obvious (and less satisfying) "Vamo"

a Chocar." But it's on the R&B ballads (check out the old-school sound of "Dulce Café") where Jean really shines and fills a void that no Latin singer has convincingly stepped into yet. There is nothing timid about this debut that truly marries Latin and urban American sensibilities, and Jean can easily move into either direction or both simultaneously.—*LC*

BLUES

MIGHTY LESTER We Are Mighty Lester

Producer: *Lenny Terenzi*
Self-released

Release Date: *May 23*

★ There's a lot more happening in North Carolina than basketball and lacrosse scandals, and here's a CD that bears that out. Mighty Lester is an eight-piece blues powerhouse from the Raleigh-Durham area that will air out your head. Its semi-self-titled indie release offers a dozen songs, including 10 first-rate originals. Fronted by the soul-sanctified Todd Dewberry, Mighty Lester delivers a choice mélange of Kansas City blues, Stax grooves and genuine jump blues. Check the sonic blast of opener "Gonna Ball Tonight," the slightly tipsy "Bring Me the Bottle" and the super-sly finale "Sorry Didn't Do It." The band's guitarist/songwriter Lenny Terenzi produced the set, and it's as tight and right as any blues album this year.—*PVV*

BLUEGRASS

RANDY WALLER & THE COUNTRY GENTLEMEN

Keeper of the Flame

Producers: *Randy Waller,*
Wesley Easter

Lendel Records

Release Date: *May 16*

★ Since the mid-'50s, the Country Gentlemen have been justly renowned stalwarts of bluegrass. With

the death of the foursome's last remaining founding member, Charlie Waller in 2003, son Randy Waller, who already played a featured role in the band, assembled new musicians fully worthy of carrying on the group's venerated name. Each is absolutely stunning instrumentally, knowing when to burn ("Working for a Living," "Mrs. Robinson") and when to lay back ("Rambling Boy," Waller's heart-tugging "Golden Wedding Bands"). And they knock out four-part harmonies like second nature. Waller also proves himself a gifted writer on five of 14 cuts, and one of the finest voices singing bluegrass or country today.—*GE*

DVD

PJ HARVEY On Tour: Please Leave Quietly

Director: *Maria Mochnac*
Island

Release Date: *May 23*

In this comprehensive yet intimate overview of her 2004 Uh Huh Her tour, Harvey says she hoped to honestly portray the realities of life on the road, rather than create "some slick music video." Maria Mochnac's stunningly gritty and artful direction not only brings the band's often riveting stage show to life, but captures "the mess at the end" of every outing. Highlights: a lengthy and revealing interview with Harvey, choice footage of the crew at work and winning performances of "Meet Ze Monster," "Dress" and "Big Exit."—*SV*

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**ADDITIONAL
REVIEWS:**

- Scott Walker, "The Drift" (4AD)
- Dub Trio, "New Heavy" (ROIR)
- Serena Maneesh, "Serena Maneesh" (Playlounder)

POP

FIVE FOR FIGHTING The Riddle (3:46)

Producers: *John Ondrasik,*
Curt Schneider, Andrew

Williams, Mark Endert

Writer: *J. Ondrasik*

Publishers: *various*

Aware/Columbia

Sad-sack storyteller Five for Fighting—the larger-than-life persona of singer/songwriter John Ondrasik—returns with "The Riddle," refreshingly more uptempo and optimistic than previous "Superman" and "100 Years," albeit still probing for the meaning of life. This time around, after discussions with a wise man and his kid, Ondrasik concludes, "I guess we're big and I guess we're small/If you think about it man you know we got it all/Cause we're all we got in this bouncing ball/There's a reason for the world/You and I." The sap factor is pretty high here, limiting the song's appeal to moms and wistful philosophers, and there's little remaining doubt that Five for Fighting is pretty much a one-trick pony. But AC will likely nurture this song for its audience, giving a seeming one-hit wonder his third lucky home run.—*CT*

KIM SOZZI Alone (3:36)

Producers: *Johnny Budz,*
Anton Bass

Writers: *B. Steinberg, T. Kelly*

Publishers: *Sony/ATV, ASCAP*

Remixer: *Valetin*

Ultra

★ Just as D.H.T.'s 2005 high-energy cover of Roxette's "Listen to Your Heart" went exactly where you expected it to—refashioning a beloved downtempo retro hit into an anthemic thumper—established dance artist Kim Sozzi's remake of Heart's "Alone" works the 1987 No. 1 power ballad into a frenzied workout mantra. It's hard to go wrong with this Billy Steinberg/Tom Kelly classic, and Sozzi does justice with her robust pipes and emotional reading. Playing it safe, Ultra has also serviced a Candlelight remix. Top 40 could have more fun with the dance version, given the summer season's proclivity for rhythm, but either way, "Alone" is an

ideal candidate for renewed glory.—*CT*

COUNTRY

JEFF BATES One Second Chance (3:23)

Producers: *Kenny Beard,*
Blake Chancey

Writers: *A. Albritton,*

C. DuBois, D. Turnbull

Publishers: *EMI April/Sea*

Gayle, ASCAP

RCA Records

▶ Before getting his record deal, Jeff Bates had more than his share of personal turmoil, having dealt with drug addiction and time spent in jail for theft and possession. Perhaps that is why he connects so powerfully with this lyric about a man looking for a second chance. The first verse describes an ex-con trying to get a job, the second of a divorced father trying to see his young son. The words are emotionally wrenching, for who among us hasn't made mistakes and had to live with the consequences? It's a particularly potent lyric about regrets and redemption, and Bates delivers it with an authority in his voice that will strike people to the core. Culled from his new RCA collection, "Leave the Light On," this powerful single should further Bates' career in a big way.—*DEP*

RIO GRAND Kill Me Now (3:29)

Producers: *Anthony Smith,*
Herbert Graham

Writers: *J. Rich, A. Smith,*

V. McGehee

Publishers: *various*

Asylum/Curb

★ This talented Texas band makes its national bow with an impressive single that provides a perfect showcase for lead Danny Rivera's earthy, heartfelt vocals that beautifully convey the emotional angst in this well-written ballad. The song looks at an impending breakup from the point of view of the guy in the relationship. He knows what's coming and tells the woman she might as well go ahead and kill him because, figuratively, that's what her exit is already doing. Rivera and bandmates Tommy Rennick, Fred Stallcup and

Lance Leslie have a great sound, and this fine single serves as a solid introduction to one of the format's most promising new bands.—*DEP*

ROCK

HOOBASTANK Inside of You (3:16)

Producer: *Howard Benson*

Writers: *D. Estrin, D. Robb*

Publisher: *not listed*

Island
As Hoobastank continues to gain ground with striking ballad "If I Were You" at adult top 40, modern rock and top 40, Island preps the band's upcoming third album "Every Man for Himself," streeting May 16, with a reminder of its hard rock roots via the more aggressive "Inside of You." The band's breakthrough mainstream hit, 2004's "The Reason," may have pegged the trio as a melodic pop ensemble, but pundits recognize that Hoobastank is simply demonstrating its versatility. The imminent album apparently charms with flutes, accordions, chimes and trumpets and conjures everything from Pink Floyd to Journey. Any group that worries less about fitting a radio format than stretching wings gets our vote. "Inside of You" rocks, but it's also teaching the world to sing, one demographic at a time.—*CT*

CHRISTIAN

BRIAN LITRELL Welcome Home (You) (3:00)

Producer: *Dan Muckala*

Writers: *B. Littrell,*

D. Muckala

Publishers: *various*

Reunion Records

▶ Backstreet Boy Brian Littrell steps forward as a solo artist with a bold new album targeting the Christian market. This gorgeous single, however, is well-suited to either Christian or mainstream formats with its positive lyric and engaging melody. It celebrates pursuing your dreams and reveling in the knowledge that love will always welcome you home. Though he plans to continue with Backstreet, this strong single shows Littrell has the goods to develop into a major solo act.—*DEP*

LEGEND & CREDITS

EDITED BY JONATHAN COHEN (ALBUMS) AND
CHUCK TAYLOR (SINGLES)

CONTRIBUTORS: Troy Carpenter, Leila Cobo, Gordon Ely, Katie Hasty, Dan Ouellette, Sven Philipp, Deborah Evans Price, Phyllis Stark, Chuck Taylor, Bram Teitelman, Christa L. Titus, Philip Van Vleck, Susan Visakowitz, Ray Waddell

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



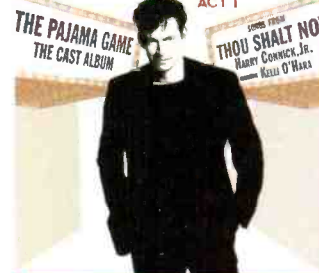
FABULOUS 15

>>Fifteen years ago this week (May 25, 1991), Billboard began using Nielsen SoundScan sales data to compile The Billboard 200. Thirteen artists from that tally, including Madonna, appear on this week's list.

HOT HIPS

>>Shakira's "Hips Don't Lie" rises to No. 1 on the Hot 100 Airplay chart and Hot Latin Songs. She is the first female artist to top both lists with the same song and the first to do since Ricky Martin hit with "Livin' La Vida Loca" in 1999. She is also the first artist to simultaneously climb to No. 1 on both charts in the same week.

HARRY ON BROADWAY



PAJAMA PARTY

>>At No. 97, "Harry on Broadway, Act I/The Pajama Game" takes a bow. Half of Harry Connick Jr.'s two-CD set is the 2006 Broadway Cast Recording of "The Pajama Game," thus it's No. 1 debut on Top Cast Albums.

Billboard

CHARTS



Over the Counter

GEOFF MAYFIELD gmayfield@billboard.com

Peppers Get Hotter, Not Older; Mother's Day Dear

What is more remarkable?

For a band that saw its first chart ink 19 years ago to remain relevant enough at modern rock radio to top that format's chart? That a band that already had seven platinum albums under its belt, three of them multiplatinum outings, has not scored a No. 1 set until now? Or simply



that a band that first dented The Billboard 200 in 1987 can rally its strongest Nielsen SoundScan week with a double-album, no less?

Behold Red Hot Chili Peppers, who manage that unique trifecta of accomplishments with their "Stadium Arcadium" blowing through 442,000 copies in its opening week. Simply amazing.

Not only is this the third week in a row that a rock album rules the big chart, this also marks the second consecutive Mother's Day week to see a

convention-challenging rock band hit No. 1—this during a gift-giving occasion that generally boosts the sales of softer fare, country and other adult-skewing favorites. Nine Inch Nails' "With Teeth" was champ during Mom's special day in 2005.

Considering the Peppers' significant stature and ongoing influence, it's difficult to imagine that they had never placed an album higher than No. 2, the rank its last studio album, "By the Way," earned when it bowed in 2002.

Two others reached No. 3: the seven-times-platinum "Blood Sugar Sex Magik," released in 1991, and the five-times-platinum "Californication" in 1999. "One Hot Minute," an ironic title given the Peppers' longevity, also went top five (No. 4, 1995).

All but the first two of the nine albums the band has charted were released since Nielsen SoundScan began counting sales in 1991. Its previous largest SoundScan week was the 282,000 first-week sales for "By the Way."

"Dani California," the lead track from the new album, became the band's ninth No. 1 on the Modern Rock list and still commands the chart for a sixth week. The 1991 song "Give It Away"—repeated when the band played "Satur-

day Night Live" on May 6—was the Peppers' first to top that format.

MOMMY AND ME: While Red Hot Chili Peppers and last week's winner, Tool, might appeal to mothers who rock, The Billboard 200 sees plenty of action for the type of fare one expects to see flourish on Mother's Day.

With James Blunt advancing 13-10 with a 22% swell on The Billboard 200, you can practically hear the family serenading Mom with "You're Beautiful."

Others who seem to climb the chart in the company of flowers and greeting cards: Alan Jackson (28-17, up 77%), Carrie Underwood (27-21, up 46%), Barry Manilow (47-27, up 116%), Michael Bubl  (37-30, up 45%), Il Divo (87-68, up 55%), Kenny Rogers (117-81, up 86%), Enya (159-83, up 155%), Faith Hill (101-85, up 59%), Sugarland (113-94, up 62%) and Rod Stewart (116-102, up 44%). Andrea Bocelli slips 11-12, but is up 16%.

Although it does not hop around as much as Easter, Mother's Day is one of those occasions that can shift from one week to another in successive years. The holiday arrived one week earlier last year, and that's the biggest reason why album sales are up about 8% over the same

2005 week this issue and why last issue's Market Watch showed a 10% dip.

Stacking the two Mother's Days next to each other, this year's is slimmer than 2005's by less than 1%.

DOWN, NOT OUT: They say that breaking up is hard to do, but apparently it can also be a marketing break, too.

As anyone who has barely glanced at the magazine rack by any grocer's checkout counter in the last six months can tell you, Nick Lachey has split with wife and "Newlyweds" co-star Jessica Simpson.

Practically every song on his first album since this very public separation centers on heartbreak, and just to make sure the point gets driven home, it's titled "What's Left of Me."

The pity party works, earning the former 98 Degrees member by far the best sales week of his solo career: 172,000 copies, good for No. 2. That's as many copies as his prior solo album, "SoulO," has sold since its 2003 release. It spent two weeks on the chart.

98 Degrees had only one frame bigger than this, when fourth album "Revelation" opened at No. 2 in 2000 with 276,000 copies, a fat week but less than retailers had banked on.

CHART BEAT

READ FRED BRONSON EVERY WEEK AT BILLBOARD.COM/FRED

>>The Isley Brothers already had one of the longest career chart spans in history, so the debut of "Baby Makin' Music" on The Billboard 200 simply extends their record. The Isleys first charted in 1959 with the single "Shout." On Top R&B/Hip-Hop Albums, "Baby Makin' Music" opens in pole position, to give the act its 10th chart-topping set. That throws them into a tie with Stevie Wonder and Aretha Franklin for the second-highest number of R&B No. 1 albums. Only the Temptations, with 17, have more.

>>Rihanna's "SOS" rules The Billboard Hot 100 for a fourth week. It is the 10th No. 1 hit in a row to lead the list for five weeks or less, the longest streak since 1999, when no song reigned for six weeks or more between January and October.

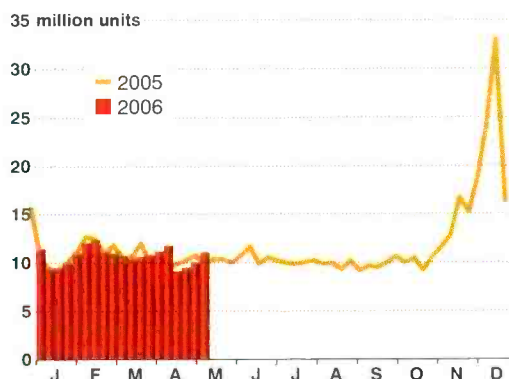
Market Watch

A Weekly National Music Sales Report

WEEKLY UNIT SALES

| | ALBUMS | STORE SINGLES | DIGITAL TRACKS |
|---------------------|------------|---------------|----------------|
| This Week | 11,046,000 | 55,000 | 9,495,000 |
| Last Week | 10,064,000 | 50,000 | 10,027,000 |
| Change | 9.8% | 10.0% | -5.3% |
| This Week Last Year | 10,233,000 | 102,000 | 6,493,000 |
| Change | 7.9% | -46.1% | 46.2% |

WEEKLY ALBUM SALES



YEAR-TO-DATE

| | 2005 | 2006 | CHANGE |
|---------------------------|--------------------|--------------------|--------------|
| OVERALL UNIT SALES | | | |
| Albums | 206,863,000 | 203,159,000 | -1.8% |
| Digital Tracks | 114,271,000 | 204,650,000 | 79.1% |
| Store Singles | 1,650,000 | 1,234,000 | -25.2% |
| Total | 322,784,000 | 409,043,000 | 26.7% |
| Albums w/TEA* | 218,290,100 | 223,624,000 | 2.4% |

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

Digital Tracks Sales

| | |
|-----|---------------|
| '05 | 114.3 million |
| '06 | 204.7 million |

SALES BY ALBUM FORMAT

| | | | |
|----------|-------------|-------------|--------|
| CD | 200,704,000 | 191,565,000 | -4.6% |
| Digital | 4,508,000 | 10,711,000 | 137.6% |
| Cassette | 1,198,000 | 534,000 | -55.4% |
| Other | 453,000 | 349,000 | -23.0% |

For week ending May 14, 2006. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected and provided by Nielsen SoundScan

| | 2005 | 2006 | CHANGE |
|---|-------------|-------------|--------|
| YEAR-TO-DATE SALES BY ALBUM CATEGORY | | | |
| Current | 126,943,000 | 124,797,000 | -1.7% |
| Catalog | 79,920,000 | 78,362,000 | -1.9% |
| Deep Catalog | 54,454,000 | 54,572,000 | 0.2% |

Current Album Sales

| | |
|-----|---------------|
| '05 | 126.9 million |
| '06 | 124.8 million |

Catalog Album Sales

| | |
|-----|--------------|
| '05 | 79.9 million |
| '06 | 78.4 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 27 2006 THE Billboard 200

| WEEK | LAST WEEK | WEEKS ON CHART | ARTIST | Title | PEAK POSITION |
|------|----------------|----------------|--|--|---------------|
| 1 | HOT SHOT DEBUT | 1 | RED HOT CHILI PEPPERS | Stadium Arcadium | 1 |
| 2 | NEW | 1 | NICK LACHEY | What's Left Of Me | 1 |
| 3 | 1 | 2 | TOOL | 10,000 Days | 2 |
| 4 | NEW | 1 | JAGGED EDGE | Jagged Edge | 3 |
| 5 | NEW | 1 | THE ISLEY BROTHERS FEATURING RONALD ISLEY | Baby Makin' Music | 4 |
| 6 | 5 | 6 | RASCAL FLATTS | Me And My Gang | 5 |
| 7 | 4 | 7 | SOUNDTRACK | High School Musical | 6 |
| 8 | 3 | 2 | PEARL JAM | Pearl Jam | 7 |
| 9 | 6 | 3 | VARIOUS ARTISTS | NOW 21 | 8 |
| 10 | 13 | 5 | JAMES BLUNT | Back To Bedlam | 9 |
| 11 | 9 | 1 | BRUCE SPRINGSTEEN | We Shall Overcome: The Seeger Sessions | 10 |
| 12 | 11 | 15 | ANDREA BOCELLI | Amore | 11 |
| 13 | 18 | 13 | TIM MCGRAW | Greatest Hits Vol 2: Reflected | 12 |
| 14 | NEW | 1 | PAUL SIMON | Surprise | 13 |
| 15 | NEW | 1 | NEIL YOUNG | Living With War | 14 |
| 16 | 15 | 14 | SHAKIRA | Oral Fixation Vol. 2 | 15 |
| 17 | 28 | 1 | GREATEST GAINER ALAN JACKSON | Precious Memories | 16 |
| 18 | 19 | 12 | TOBY KEITH | White Trash With Money | 17 |
| 19 | 7 | 1 | GODSMACK | IV | 18 |
| 20 | NEW | 1 | GNARLS BARKLEY | St. Elsewhere | 19 |
| 21 | 27 | 22 | CARRIE UNDERWOOD | Some Hearts | 20 |
| 22 | 12 | 5 | RIHANNA | A Girl Like Me | 21 |
| 23 | 14 | 11 | T.I. | King | 22 |
| 24 | NEW | 1 | TEENA MARIE | Sapphire | 23 |
| 25 | 8 | 2 | JEWEL | Goodbye Alice In Wonderland | 24 |
| 26 | 25 | 20 | NICKELBACK | All The Right Reasons | 25 |
| 27 | 47 | 37 | BARRY MANILOW | The Greatest Songs Of The Fifties | 26 |
| 28 | 3 | 2 | MOBB DEEP | Blood Money | 27 |
| 29 | 31 | 33 | MARY J. BLIGE | The Breakthrough | 28 |
| 30 | 37 | 36 | MICHAEL BUBLE | It's Time | 29 |
| 31 | 26 | 24 | CHAMILLIONAIRE | The Sound Of Revenge | 30 |
| 32 | 23 | 18 | DANIEL POWTER | Daniel Powter | 31 |
| 33 | 24 | 17 | MARK KNOPFLER AND EMMYLOU HARRIS | All The Roadrunning | 32 |
| 34 | NEW | 1 | SNOW PATROL | Eyes Open | 33 |
| 35 | 16 | 2 | TAKING BACK SUNDAY | Louder Now | 34 |
| 36 | 17 | 4 | AVANT | Director | 35 |
| 37 | 30 | 30 | THE PUSSYCAT DOLLS | PCD | 36 |
| 38 | 10 | 2 | PHIL VASSAR | Greatest Hits Volume 1 | 37 |
| 39 | 16 | 28 | KELLY CLARKSON | Breakaway | 38 |
| 40 | 23 | 14 | KT TUNSTALL | Eye To The Telescope | 39 |
| 41 | 31 | 36 | KEITH URBAN | Be Here | 40 |
| 42 | 22 | 27 | PANIC! AT THE DISCO | A Fever You Can't Sweat Out | 41 |
| 43 | 29 | 29 | JOHNNY CASH | The Legend Of Johnny Cash | 42 |
| 44 | 21 | 9 | 300 GOO DOLLS | Let Love In | 43 |
| 45 | 25 | 13 | MERCYME | Coming Up To Breathe | 44 |
| 46 | 29 | 21 | NE-YO | In My Own Words | 45 |
| 47 | 48 | 34 | THE FRAY | How To Save A Life | 46 |
| 48 | 34 | 23 | SEAN PAUL | The Trinity | 47 |
| 49 | 45 | 35 | JACK JOHNSON | Curious George (Soundtrack) | 48 |
| 50 | 48 | 46 | JOSH TURNER | Your Man | 49 |

At Target, album was bundled with an exclusive five-song EP of demos and sale-priced for \$11.98 (up 22%).

Influential artist sees his best sales week since SoundScan began tracking data in 1991 (\$1,000).

Crooner is one of several artists who sees lift from Mother's Day gifts (\$8,000 up 45%). A 56% gain also moves him 3-1 on Top Pop Catalog.

It's the J.K. band's best sales week (\$6,000) and new chart high. U.S. tour continues through June 20.

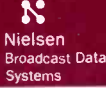
After 164 weeks on Top Contemporary Jazz, 30 of them at No. 2, Jamie Cullum's first set becomes No. 1 Jazz Catalog Album.

THE BILLBOARD 200 ARTIST INDEX

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| | | YOUR MAN | 49 | | | | | | | | | | | | |

AIRPLAY MONITORED BY

SALES DATA COMPILED BY



Billboard HOT 100

MAY 27 2006

| HOT 100 AIRPLAY | | TITLE | ARTIST (IMPRINT / PROMOTION LABEL) |
|-----------------|-----------|---------------|--|
| THIS WEEK | LAST WEEK | WEEKS ON CHIT | |
| 1 | 2 | 10 | #1 HIPS DON'T LIE SHAKIRA FEAT. WYCLEF JEAN (EPIC) |
| 2 | 1 | 18 | TEMPERATURE SEAN PAUL (VP/ATLANTIC) |
| 3 | 4 | 11 | RIDIN' CHAMILLIONAIRE (UNIVERSAL MOTOWN) |
| 4 | 3 | 13 | WHAT YOU KNOW T.I. (GRAND HUSTLE/ATLANTIC) |
| 5 | 5 | 1 | BAD DAY DANIEL POWTER (WARNER BROS.) |
| 6 | 6 | 27 | BE WITHOUT YOU MARY J. BLIGE (GEFFEN) |
| 7 | 10 | 10 | WHEN YOU'RE MAD NE-YO (DEF JAM/IDJMG) |
| 8 | 7 | 15 | SOS RIHANNA (SRP/DEF JAM/IDJMG) |
| 9 | 12 | 8 | IT'S GOIN' DOWN YUNG JOC (BLOCK/BAD BOY SOUTH/ATLANTIC) |
| 10 | 9 | 21 | UNWRITTEN NATASHA BEDINGFIELD (EPIC) |
| 11 | 8 | 17 | MS. NEW BOOTY BUBBA SPARKXX (NEW SOUTH/PURPLE RIBBON/VIRGIN) |
| 12 | 19 | 9 | SNAP YO FINGERS LIL JON (BME/TVT) |
| 13 | 13 | 6 | GIMME THAT CHRIS BROWN FEAT. LIL' WAYNE (JIVE/ZOMBA) |
| 14 | 15 | 7 | SO WHAT FIELD MOB FEAT. CIARA (DTP/GEFFEN) |
| 15 | 16 | 7 | ENOUGH CRYIN' MARY J. BLIGE FEAT. BROOK-LYN (MATRIARCH/GEFFEN) |
| 16 | 11 | 19 | LEAN WIT IT, ROCK WIT IT DEM FRANCHIZE BOYZ (SO 3D DEF/VIRGIN) |
| 17 | 25 | 5 | ME & U CASSIE (NEXT SELECTION/BAD BOY/ATLANTIC) |
| 18 | 20 | 9 | GETTIN' SOME SHAWNNA (DTP/DEF JAM/IDJMG) |
| 19 | 23 | 5 | WHERE'D YOU GO FORT MINOR FEAT. HOLLY BROOK (MACHINE SHOP/WARNER BROS.) |
| 20 | 14 | 20 | YOU'RE BEAUTIFUL JAMES BLUNT (CUSTARD/ATLANTIC) |
| 21 | 21 | 11 | GIRL PAUL WALL (SWISHHOUSE/ASYLUM/ATLANTIC) |
| 22 | 17 | 17 | WHO SAYS YOU CAN'T GO HOME BON JOVI (ISLAND/IDJMG) |
| 23 | 22 | 8 | SAY I CHRISTINA MILIAN FEAT. YOUNG JEEZY (ISLAND/IDJMG) |
| 24 | 18 | 18 | WALK AWAY KELLY CLARKSON (RCA/RMG) |
| 25 | 24 | 10 | SAVIN' ME NICKELBACK (ROADRUNNER/IDJMG) |

| ADULT TOP 40 | | TITLE | ARTIST (IMPRINT / PROMOTION LABEL) | HIT PREDICT |
|--------------|-----------|---------------|--|-------------|
| THIS WEEK | LAST WEEK | WEEKS ON CHIT | | |
| 1 | 1 | 34 | #1 BAD DAY DANIEL POWTER (WARNER BROS.) | |
| 2 | 2 | 23 | UNWRITTEN NATASHA BEDINGFIELD (EPIC) | ★ |
| 3 | 3 | 19 | WALK AWAY KELLY CLARKSON (RCA/RMG) | ★ |
| 4 | 6 | 14 | SAVIN' ME NICKELBACK (ROADRUNNER/IDJMG) | |
| 5 | 8 | 16 | BLACK HORSE & THE CHERRY TREE KT TUNSTALL (RELENTLESS/VIRGIN) | |
| 6 | 4 | 36 | YOU'RE BEAUTIFUL JAMES BLUNT (CUSTARD/ATLANTIC) | |
| 7 | 9 | 27 | EVER THE SAME ROB THOMAS (MELISMA/ATLANTIC) | ★ |
| 8 | 5 | 18 | WHO SAYS YOU CAN'T GO HOME BON JOVI (ISLAND/IDJMG) | ★ |
| 9 | 7 | 28 | OVER MY HEAD (CABLE CAR) THE FRAY (EPIC) | |
| 10 | 12 | 6 | STAY WITH YOU GOO GOO DOLLS (WARNER BROS.) | ★ |
| 11 | 10 | 16 | UPSIDE DOWN JACK JOHNSON (BRUSHFIRE/UNIVERSAL REPUBLIC) | |
| 12 | 13 | 39 | RIGHT HERE STAINED (FLIP/ATLANTIC) | |
| 13 | 14 | 39 | PHOTOGRAPH NICKELBACK (ROADRUNNER/IDJMG) | ★ |
| 14 | 11 | 19 | TALK COLDPLAY (CAPITOL) | |
| 15 | 15 | 14 | FOR YOU I WILL (CONFIDENCE) TEDDY GEIGER (CRED/COLUMBIA) | |
| 16 | 16 | 12 | AGAIN AND AGAIN JEWEL (ATLANTIC) | |
| 17 | 17 | 21 | LOVE AND MEMORIES O.A.R. (EVERFINE/LAVA) | |
| 18 | 19 | 8 | THE REAL THING BO BICE (RCA/RMG) | ★ |
| 19 | 18 | 11 | IF I WERE YOU HOBBASTANK (ISLAND/IDJMG) | ★ |
| 20 | 24 | 5 | HIGH JAMES BLUNT (CUSTARD/ATLANTIC) | |
| 21 | 27 | 4 | DANI CALIFORNIA RED HOT CHILI PEPPERS (WARNER BROS.) | |
| 22 | 21 | 10 | AFTERGLOW INXS (BURNETT/EPIC) | ★ |
| 23 | 23 | 11 | JUICY BETTER THAN EZRA (ARTEMIS/V2) | |
| 24 | 22 | 8 | SOS RIHANNA (SRP/DEF JAM/IDJMG) | |
| 25 | 20 | 14 | ALWAYS ON YOUR SIDE SHERYL CROW & STING (A&M/INTERSCOPE) | |

| ADULT CONTEMPORARY | | TITLE | ARTIST (IMPRINT / PROMOTION LABEL) | HIT PREDICT |
|--------------------|-----------|---------------|---|-------------|
| THIS WEEK | LAST WEEK | WEEKS ON CHIT | | |
| 1 | 1 | 20 | #1 BAD DAY DANIEL POWTER (WARNER BROS.) | |
| 2 | 2 | 40 | YOU'RE BEAUTIFUL JAMES BLUNT (CUSTARD/ATLANTIC) | |
| 3 | 3 | 47 | YOU AND ME LIFEHOUSE (GEFFEN) | |
| 4 | 4 | 31 | BECAUSE OF YOU KELLY CLARKSON (RCA/RMG) | |
| 5 | 6 | 11 | UNWRITTEN NATASHA BEDINGFIELD (EPIC) | ★ |
| 6 | 5 | 18 | SAVE THE LAST DANCE FOR ME MICHAEL BUBLE (143/REPRISE) | |
| 7 | 7 | 20 | MAKING MEMORIES OF US KEITH URBAN (CAPITOL/INASHVILLE/EMG) | |
| 8 | 8 | 66 | LOVELY NO MORE ROB THOMAS (MELISMA/ATLANTIC) | ★ |
| 9 | 10 | 33 | LIKE WE NEVER LOVED AT ALL FAITH HILL (WARNER-CURB/WARNER BROS.) | ★ |
| 10 | 11 | 22 | EVER THE SAME ROB THOMAS (MELISMA/ATLANTIC) | |
| 11 | 9 | 4 | PROBABLY WOULDN'T BE THIS WAY LEANN RIMES (CURB) | |
| 12 | 13 | 14 | SOME HEARTS CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE/RMG) | |
| 13 | 15 | 14 | WHEN DID YOU FALL (IN LOVE WITH ME) CHRIS RICE (INO/COLUMBIA) | ★ |
| 14 | 14 | 13 | ALWAYS ON YOUR SIDE SHERYL CROW & STING (A&M/INTERSCOPE) | |
| 15 | 12 | 35 | I'M FEELING YOU SANTANA FEAT. MICHELLE BRANCH (ARISTA/RMG) | ★ |
| 16 | 16 | 8 | WHAT'S LEFT OF ME NICK LACHEY (JIVE/ZOMBA) | |
| 17 | 18 | 14 | WHO SAYS YOU CAN'T GO HOME BON JOVI (ISLAND/IDJMG) | ★ |
| 18 | 17 | 26 | PHOTOGRAPH NICKELBACK (ROADRUNNER/IDJMG) | |
| 19 | 19 | 10 | GET OUT OF MY MIND HOOTIE & THE BLOWFISH (SNEAKY LONG/VANGUARD) | |
| 20 | 22 | 4 | SO LONG SELF MERCYME (INO/COLUMBIA) | |
| 21 | 23 | 1 | THE REAL THING BO BICE (RCA/RMG) | ★ |
| 22 | 20 | 6 | CRAZY IN LOVE NICOL SPONBERG (CURB) | |
| 23 | 24 | 8 | WALK AWAY KELLY CLARKSON (RCA/RMG) | |
| 24 | 21 | 15 | CAB TRAIN (COLUMBIA) | ★ |
| 25 | 25 | 10 | JESUS, TAKE THE WHEEL CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE/RMG) | |

HOT DIGITAL SONGS

| THIS WEEK | LAST WEEK | WEEKS ON CHIT | TITLE | ARTIST (IMPRINT / PROMOTION LABEL) | CERT. |
|-----------|-----------|---------------|--|------------------------------------|-------|
| 1 | 1 | 3 | #1 SOS RIHANNA (SRP/DEF JAM/IDJMG) | | |
| 2 | 2 | 14 | BAD DAY DANIEL POWTER (WARNER BROS.) | | 2 |
| 3 | 7 | 6 | DANI CALIFORNIA RED HOT CHILI PEPPERS (WARNER BROS.) | | |
| 4 | 4 | 11 | RIDIN' CHAMILLIONAIRE FEAT. KRAYZIE BONE (UNIVERSAL MOTOWN) | | |
| 5 | 5 | 5 | WHERE'D YOU GO FORT MINOR FEAT. HOLLY BROOK (MACHINE SHOP/WARNER BROS.) | | |
| 6 | 6 | 12 | WHAT'S LEFT OF ME NICK LACHEY (JIVE/ZOMBA) | | |
| 7 | 8 | 11 | OVER MY HEAD (CABLE CAR) THE FRAY (EPIC) | | |
| 8 | 3 | 18 | TEMPERATURE SEAN PAUL (VP/ATLANTIC) | | |
| 9 | 12 | 2 | SNAP YO FINGERS LIL JON (BME/TVT) | | |
| 10 | 10 | 10 | UNFAITHFUL RIHANNA (SRP/DEF JAM/IDJMG) | | |
| 11 | 9 | 9 | BLACK HORSE & THE CHERRY TREE KT TUNSTALL (RELENTLESS/VIRGIN) | | |
| 12 | 75 | 2 | SHAKE YING YANG TWINS FEAT. PITBULL (COLLIPARK/TVT) | | |
| 13 | 13 | 29 | YOU'RE BEAUTIFUL JAMES BLUNT (CUSTARD/ATLANTIC) | | 2 |
| 14 | 14 | 25 | UNWRITTEN NATASHA BEDINGFIELD (EPIC) | | 4 |
| 15 | 15 | 13 | MS. NEW BOOTY BUBBA SPARKXX (NEW SOUTH/PURPLE RIBBON/VIRGIN) | | |
| 16 | 16 | 7 | WHAT YOU KNOW T.I. (GRAND HUSTLE/ATLANTIC) | | |
| 17 | 11 | 16 | MOVE ALONG THE ALL-AMERICAN REJECTS (DOGHOUSE/INTERSCOPE) | | |
| 18 | 17 | 9 | SAVIN' ME NICKELBACK (ROADRUNNER/IDJMG) | | |
| 19 | 9 | 12 | GIRL NEXT DOOR SAVING JANE (TOUCAN COVE/UNIVERSAL REPUBLIC) | | |
| 20 | 56 | 2 | GET LOW LIL JON (BME/TVT) | | |
| 21 | 16 | 15 | WALK AWAY KELLY CLARKSON (RCA/RMG) | | |
| 22 | 23 | 23 | EVERYTIME WE TOUCH CASCADIA (ROBBINS) | | 2 |
| 23 | 26 | 2 | SAY I CHRISTINA MILIAN FEAT. YOUNG JEEZY (ISLAND/IDJMG) | | |
| 24 | 27 | 11 | I WRITE SINES NKT TRAGEDIES PAINK! AT THE DISCO (DECAYDANCE/FUELED BY RAMEN/LAVA) | | |
| 25 | 24 | 16 | LEAN WIT IT, ROCK WIT IT DEM FRANCHIZE BOYZ (SO 3D DEF/VIRGIN) | | |

| THIS WEEK | LAST WEEK | WEEKS ON CHIT | TITLE | ARTIST (IMPRINT / PROMOTION LABEL) | CERT. |
|-----------|-----------|---------------|--|------------------------------------|-------|
| 1 | 1 | 6 | #1 DANI CALIFORNIA RED HOT CHILI PEPPERS (WARNER BROS.) | | ★ |
| 2 | 2 | 16 | HATE ME BLUE OCTOBER (UNIVERSAL MOTOWN) | | |
| 3 | 3 | 4 | VICARIOUS TOOL (TOOL DISSECTION/DOLGAN/ZOMBA) | | |
| 4 | 5 | 8 | STEADY, AS SHE GOES THE RACONTEURS (THIRD MAN/V2) | | |
| 5 | 6 | 8 | THE ADVENTURE ANGELS & AIRWAVES (SURETONE/GEFFEN) | | |
| 6 | 4 | 10 | WORLD WIDE SUICIDE PEARL JAM (J/RMG) | | |
| 7 | 7 | 4 | MISS MURDER AFI (TINY EVIL/INTERSCOPE) | | |
| 8 | 6 | 11 | I BET YOU LOOK GOOD ON THE DANCEFLOOR ARCTIC MONKEYS (DGM/INO) | | |
| 9 | 9 | 15 | THE ONLY DIFFERENCE BETWEEN MARTYRDOM AND SUICIDE IS... PAINK! AT THE DISCO (DECAYDANCE/FUELED BY RAMEN/LAVA) | | |
| 10 | 10 | 13 | I DARE YOU SHINEDOWN (ATLANTIC) | | |
| 11 | 11 | 13 | LONELY DAY SYSTEM OF A DOWN (AMERICAN/COLUMBIA) | | |
| 12 | 15 | 6 | ANIMAL I HAVE BECOME THREE DAYS GRACE (JIVE/ZOMBA) | | |
| 13 | 14 | 8 | WOMAN WOLFMOTHER (MODULAR/INTERSCOPE) | | |
| 14 | 16 | 8 | PARALYZED ROCK KILLS KID (REPRISE) | | |
| 15 | 13 | 40 | WASTELAND 10 YEARS (UNIVERSAL REPUBLIC) | | |
| 16 | 23 | 7 | MAKEDAMNSURE TAKING BACK SUNDAY (WARNER BROS.) | | |
| 17 | 8 | 14 | SPEAK GODSMACK (UNIVERSAL REPUBLIC) | | |
| 18 | 12 | 16 | SAYING SORRY HAWTHORNE HEIGHTS (VICTORY) | | |
| 19 | 17 | 16 | NO WAY BACK FOO FIGHTERS (RGSWELL/RCA/RMG) | | ★ |
| 20 | 19 | 10 | YOUTH MATISYAHU (JUBB/GR/EPIC) | | |
| 21 | 24 | 3 | CRAZY GNARLS BARKLEY (DOWNTOWN/LAVA) | | |
| 22 | 22 | 13 | THE KILL (BURY ME) 30 SECONDS TO MARS (IMMORTAL/VIRGIN) | | |
| 23 | 20 | 14 | GOLD LION YEAH YEAH YEAHS (DRESS UP/INTERSCOPE) | | |
| 24 | 25 | 10 | COMING UNDONE KORN (VIRGIN) | | |
| 25 | 5 | 5 | CRAZY BITCH BUCKCHERRY (ELEVEN SEVEN) | | |

| THIS WEEK | LAST WEEK | WEEKS ON CHIT | TITLE | ARTIST (IMPRINT / PROMOTION LABEL) | HIT PREDICT |
|-----------|-----------|---------------|--|------------------------------------|-------------|
| 1 | 1 | 3 | #1 SOS RIHANNA (SRP/DEF JAM/IDJMG) | | |
| 2 | 2 | 14 | BAD DAY DANIEL POWTER (WARNER BROS.) | | 2 |
| 3 | 7 | 6 | DANI CALIFORNIA RED HOT CHILI PEPPERS (WARNER BROS.) | | |
| 4 | 4 | 11 | RIDIN' CHAMILLIONAIRE FEAT. KRAYZIE BONE (UNIVERSAL MOTOWN) | | |
| 5 | 5 | 5 | WHERE'D YOU GO FORT MINOR FEAT. HOLLY BROOK (MACHINE SHOP/WARNER BROS.) | | |
| 6 | 6 | 12 | WHAT'S LEFT OF ME NICK LACHEY (JIVE/ZOMBA) | | |
| 7 | 8 | 11 | OVER MY HEAD (CABLE CAR) THE FRAY (EPIC) | | |
| 8 | 3 | 18 | TEMPERATURE SEAN PAUL (VP/ATLANTIC) | | |
| 9 | 12 | 2 | SNAP YO FINGERS LIL JON (BME/TVT) | | |
| 10 | 10 | 10 | UNFAITHFUL RIHANNA (SRP/DEF JAM/IDJMG) | | |
| 11 | 9 | 9 | BLACK HORSE & THE CHERRY TREE KT TUNSTALL (RELENTLESS/VIRGIN) | | |
| 12 | 75 | 2 | SHAKE YING YANG TWINS FEAT. PITBULL (COLLIPARK/TVT) | | |
| 13 | 13 | 29 | YOU'RE BEAUTIFUL JAMES BLUNT (CUSTARD/ATLANTIC) | | 2 |
| 14 | 14 | 25 | UNWRITTEN NATASHA BEDINGFIELD (EPIC) | | 4 |
| 15 | 15 | 13 | MS. NEW BOOTY BUBBA SPARKXX (NEW SOUTH/PURPLE RIBBON/VIRGIN) | | |
| 16 | 16 | 7 | WHAT YOU KNOW T.I. (GRAND HUSTLE/ATLANTIC) | | |
| 17 | 11 | 16 | MOVE ALONG THE ALL-AMERICAN REJECTS (DOGHOUSE/INTERSCOPE) | | |
| 18 | 17 | 9 | SAVIN' ME NICKELBACK (ROADRUNNER/IDJMG) | | |
| 19 | 9 | 12 | GIRL NEXT DOOR SAVING JANE (TOUCAN COVE/UNIVERSAL REPUBLIC) | | |
| 20 | 56 | 2 | GET LOW LIL JON (BME/TVT) | | |
| 21 | 16 | 15 | WALK AWAY KELLY CLARKSON (RCA/RMG) | | |
| 22 | 23 | 23 | EVERYTIME WE TOUCH CASCADIA (ROBBINS) | | 2 |
| 23 | 26 | 2 | SAY I CHRISTINA MILIAN FEAT. YOUNG JEEZY (ISLAND/IDJMG) | | |
| 24 | 27 | 11 | I WRITE SINES NKT TRAGEDIES PAINK! AT THE DISCO (DECAYDANCE/FUELED BY RAMEN/LAVA) | | |
| 25 | 24 | 16 | LEAN WIT IT, ROCK WIT IT DEM FRANCHIZE BOYZ (SO 3D DEF/VIRGIN) | | |

SEE BELOW FOR COMPLETE LEGEND INFORMATION.

AIRPLAY MONITORED BY SALES DATA COMPILED BY



POP 100

| THIS WEEK | LAST WEEK | WEEKS ON CHART | TITLE | ARTIST (IMPRINT / PROMOTION LABEL) |
|-----------|-----------|----------------|--|---|
| 1 | 1 | 16 | SOS | RIHANNA (SRP/DEF JAM/IDJMG) |
| 2 | 2 | 14 | BAD DAY | DANIEL POWTER (WARNER BROS.) |
| 3 | 3 | 19 | TEMPERATURE | SEAN PAUL (VP/ATLANTIC) |
| 4 | 4 | 7 | WHERE'D YOU GO | FORT MINOR (MACHINE SHOP/WARNER BROS.) |
| 5 | 5 | 12 | RIDIN' | CHAMILLIONAIRE FEAT. KRAYZIE BONE (UNIVERSAL MOTOWN) |
| 6 | 7 | 12 | WHAT'S LEFT OF ME | NICK LACHEY (JIVE/ZOMBA) |
| 7 | 8 | 12 | HIPS DON'T LIE | SHAKIRA FEAT. WYCLEF JEAN (EPIC) |
| 8 | 6 | 29 | UNWRITTEN | NATASHA BEDINGFIELD (EPIC) |
| 9 | 9 | 15 | OVER MY HEAD (CABLE CAR) | THE FRAY (EPIC) |
| 10 | 16 | 6 | DANI CALIFORNIA | RED HOT CHILI PEPPERS (WARNER BROS.) |
| 11 | 11 | 14 | MS. NEW BOOTY | BUBBA SPARKXX (NEW SOUTH/PURPLE RIBBON/VIRGIN) |
| 12 | 18 | 4 | UNFAITHFUL | RIHANNA (SRP/DEF JAM/IDJMG) |
| 13 | 10 | 22 | WALK AWAY | KELLY CLARKSON (RCA/RMG) |
| 14 | 15 | 12 | SAVIN' ME | NICKELBACK (ROADRUNNER/IDJMG) |
| 15 | 13 | 16 | MOVE ALONG | THE ALL-AMERICAN REJECTS (DOGHOUSE/INTERSCOPE) |
| 16 | 12 | 29 | YOU'RE BEAUTIFUL | JAMES BLUNT (CUSTARD/ATLANTIC) |
| 17 | 14 | 25 | EVERYTIME WE TOUCH | CASCADA (ROBBINS) |
| 18 | 29 | 2 | SNAP YO FINGERS | LIL JON FEAT. E-40 & SEAN PAUL OF THE YOUNGBLOODZ (BME/TVT) |
| 19 | 17 | 23 | BE WITHOUT YOU | MARY J. BLIGE (Geffen) |
| 20 | 21 | 9 | ROMPE | DADDY YANKEE (EL CARTEL/INTERSCOPE) |
| 21 | 41 | 3 | PROMISCUOUS | NELLY FURTADO FEAT. TIMBALAND (MOSLEY/GEFFEN) |
| 22 | 19 | 12 | RIGHT HERE | STAIN'D (FLIP/ATLANTIC) |
| 23 | 23 | 11 | WHEN YOU'RE MAD | NE-YO (DEF JAM/IDJMG) |
| 24 | 25 | 11 | DANCE, DANCE | FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG) |
| 25 | 20 | 7 | FOR YOU I WILL (CONFIDENCE) | TEDDY GEIGER (CRED./COLUMBIA) |
| 26 | 22 | 22 | BEEP | THE PUSSYCAT DOLLS FEAT. WILL I AM (A&M/INTERSCOPE) |
| 27 | 24 | 12 | BLACK HORSE & THE CHERRY TREE | KT TUNSTALL (RELENTLESS/VIRGIN) |
| 28 | 52 | 27 | SHAKE | YING YANG TWINS FEAT. PITBULL (COLLIPARK/TVT) |
| 29 | 32 | 11 | SAY I | CHRISTINA MILIAN FEAT. YOUNG JEEZY (ISLAND/IDJMG) |
| 30 | 26 | 13 | LEAN WIT IT, ROCK WIT IT | DEM FRANCHIZE BOYZ (SO SO DEF/VIRGIN) |
| 31 | 27 | 21 | GIRL NEXT DOOR | SAVING PRIVATE TENNANT (UNIVERSAL REPUBLIC) |
| 32 | 28 | 7 | WHAT YOU KNOW | T.I. (GRAND Hustle/ATLANTIC) |
| 33 | 34 | 7 | LET U GO | ASHLEY PARKER ANGEL (BLACKGROUND/UNIVERSAL MOTOWN) |
| 34 | 30 | 23 | CHECK ON IT | BEYONCE FEAT. SLIM THUG (COLUMBIA) |
| 35 | 33 | 14 | THE REAL THING | BO BICE (RCA/RMG) |
| 36 | 31 | 22 | SHAKE THAT | EMINEM FEAT. NATE DOGG (SHADY/AFTERMATH/INTERSCOPE) |
| 37 | 37 | 12 | I WRITE SINS NOT TRAGEDIES | PANIC! AT THE DISCO (DECADANCE/FUELED BY RAMEN/LAVA) |
| 38 | 36 | 6 | GIMME THAT | CHRIS BROWN FEAT. LIL' WAYNE (JIVE/ZOMBA) |
| 39 | 42 | 8 | GIRL | PAUL WALL (SWISHHOUSE/ASYLUM/ATLANTIC) |
| 40 | 45 | 20 | I'M N LUV (WIT A STRIPPER) | T-PAIN FEAT. MIKE JONES (KONVICT MUZIK/JIVE/ZOMBA) |
| 41 | 56 | 5 | ME & U | CASSIE (NEXT SELECTION/BAD BOY/ATLANTIC) |
| 42 | 38 | 22 | SO SICK | NE-YO (DEF JAM/IDJMG) |
| 43 | 40 | 6 | WHAT HURTS THE MOST | RASCAL FLATTS (LYRIC STREET) |
| 44 | 43 | 22 | GRILLZ | NELLY FEAT. PAUL WALL, AJ & GIPP (DEITY/DEF JAM/UNIVERSAL MOTOWN) |
| 45 | 48 | 12 | WHO SAYS YOU CAN'T GO HOME | BON JOVI (ISLAND/IDJMG) |
| 46 | 51 | 8 | A LITTLE LESS SIXTEEN CANDLES, A LITTLE MORE TOUCH ME | FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG) |
| 47 | 65 | 1 | BUTTONS | THE PUSSYCAT DOLLS FEAT. BIG SNOOP DOGG (A&M/INTERSCOPE) |
| 48 | 80 | 2 | CRAZY | GNARLS BARKLEY (DOWNTOWN/LAVA) |
| 49 | 46 | 15 | STUPID GIRLS | PINK (LAFACE/ZOMBA) |
| 50 | 35 | 5 | CONTROL MYSELF | LL COOL J FEAT. JENNIFER LOPEZ (DEF JAM/IDJMG) |

| THIS WEEK | LAST WEEK | WEEKS ON CHART | TITLE | ARTIST (IMPRINT / PROMOTION LABEL) |
|-----------|-----------|----------------|--|---|
| 51 | 39 | 13 | WE RUN THIS | MISSY ELLIOTT (THE GOLD MIND/ATLANTIC) |
| 52 | 47 | 8 | SAY SOMETHIN' | MARIAH CAREY FEAT. SNOOP DOGG (ISLAND/IDJMG) |
| 53 | 50 | 21 | YO (EXCUSE ME MISS) | CHRIS BROWN (JIVE/ZOMBA) |
| 54 | 50 | 4 | MAKEDAMNSURE | TAKING BACK SUNDAY (WARNER BROS.) |
| 55 | 54 | 11 | POPPIN' MY COLLAR | THREE 6 MAFIA (HYPNOTIZE MINDS/COLUMBIA) |
| 56 | 49 | 5 | STAY WITH YOU | GOO GOO DOLLS (WARNER BROS.) |
| 57 | 67 | 5 | HATE ME | BLUE OCTOBER (UNIVERSAL MOTOWN) |
| 58 | 60 | 18 | UPSIDE DOWN | JACK JOHNSON (BRUSHFIRE/UNIVERSAL REPUBLIC) |
| 59 | 81 | 2 | DOING TOO MUCH | PAULA DEANNA FEAT. BABY BASH (ARISTA/RMG) |
| 60 | 62 | 7 | WHEN THE STARS GO BLUE | TIM MCGRAW (Curb) |
| 61 | 59 | 21 | EVER THE SAME | ROB THOMAS (MELISMA/ATLANTIC) |
| 62 | 55 | 17 | HOME | MICHAEL BUBLE (143/REPRISE) |
| 63 | 70 | 3 | SO WHAT | FIELD MOB FEAT. CIARA (DTP/GEFFEN) |
| 64 | 68 | 5 | THE ADVENTURE | ANGELS & AIRWAVES (SURETONE/GEFFEN) |
| 65 | 69 | 4 | CROWDED | JEANNIE ORTEGA FEAT. PAPOOSE (HOLLYWOOD) |
| 66 | 86 | 3 | AND SHE SAID... | LUCAS PRATA (ULTRA) |
| 67 | 58 | 21 | FRESH AZIMIZ | BOW WOH FEAT. J-KWON & JERMAINE DUPRI (COLUMBIA) |
| 68 | 71 | 1 | BEAUTIFUL LOVE | THE AFTERS (SIMPLE/INO/EPIC) |
| 69 | 5 | 28 | JESUS, TAKE THE WHEEL | CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE) |
| 70 | 66 | 8 | HOW TO SAVE A LIFE | THE FRAY (EPIC) |
| 71 | 57 | 22 | TOUCH IT | BUSTA RHYMES (AFTERMATH/INTERSCOPE) |
| 72 | 54 | 12 | BEST FRIEND | SO CENT & OLIVIA (G-UNIT/INTERSCOPE) |
| 73 | 31 | 2 | AGAIN AND AGAIN | JEWEL (ATLANTIC) |
| 74 | 72 | 29 | HONKY TONK BADONKADONK | TRACE ADKINS (CAPITOL (NASHVILLE)) |
| 75 | 2 | 2 | LAST DAY OF MY LIFE | PHIL VASSAR (ARISTA NASHVILLE) |
| 76 | 4 | 3 | REMEMBER THE NAME | FORT MINOR (MACHINE SHOP/WARNER BROS.) |
| 77 | 1 | 1 | RESOLUTION | NICK LACHEY (JIVE/ZOMBA) |
| 78 | 9 | 5 | SETTLE FOR A SLOWDOWN | DIERS BENTLEY (CAPITOL (NASHVILLE)) |
| 79 | 7 | 14 | TONIGHT I WANNA CRY | KEITH URBAN (CAPITOL (NASHVILLE)) |
| 80 | 3 | 15 | RUSH | ALY & AJ (HOLLYWOOD) |
| 81 | 23 | 27 | L.O.V.E. | ASHLEE SIMPSON (Geffen) |
| 82 | 86 | 1 | GETTIN' SOME | SHAWNNA (DTP/DEF JAM/IDJMG) |
| 83 | 1 | 1 | IMPOSSIBLE | KANYE WEST FEAT. TWISTA & KEYSHA COLE (RCA-A&M/DEF JAM/IDJMG) |
| 84 | 53 | 2 | STEADY, AS SHE GOES | THE RACONTEURS (THIRD MAN/V2) |
| 85 | 75 | 2 | I DARE YOU | SHINEDOWN (ATLANTIC) |
| 86 | 75 | 11 | THE ONLY DIFFERENCE BETWEEN MARTYRDOM AND SUICIDE IS... | PANIC! AT THE DISCO (DECADANCE/FUELED BY RAMEN/LAVA) |
| 87 | 1 | 1 | SINGLE | NATASHA BEDINGFIELD (EPIC) |
| 88 | 1 | 1 | SNOW (HEY OH) | RED HOT CHILI PEPPERS (WARNER BROS.) |
| 89 | 83 | 1 | WHY | JASON ALDEAN (BROKEN BOW) |
| 90 | 91 | 2 | BOSSY | KELIS FEAT. TOO SHORT (LAFACE/ZOMBA) |
| 91 | 9 | 5 | CRAZY BITCH | BUCKCHERRY (ELEVEN SEVEN) |
| 92 | 87 | 10 | TELL ME WHEN TO GO | E-40 FEAT. KEAK DA SNEAK (SICK WID' IT/BME/REPRISE) |
| 93 | 91 | 30 | HUNG UP | MADONNA (WARNER BROS.) |
| 94 | 81 | 3 | MISS MURDER | AFI (TINY EVIL/INTERSCOPE) |
| 95 | 1 | 1 | SUMMERTIME | KENNY CHESNEY (BNA) |
| 96 | 90 | 13 | LOVE | KEYSHIA COLE (A&M/INTERSCOPE) |
| 97 | 92 | 27 | TURN IT UP | CHAMILLIONAIRE FEAT. LIL' FLIP (UNIVERSAL MOTOWN) |
| 98 | 1 | 1 | LOVE AND MEMORIES | O.A.R. (EVERFINE/LAVA) |
| 99 | 1 | 1 | SOMETHING'S GOTTA GIVE | LEANN RIMES (ASYLUM-CURB) |
| 100 | 1 | 1 | ALWAYS ON YOUR SIDE | SHERYL CROW & STING (A&M/INTERSCOPE) |

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

POP 100 AIRPLAY

| THIS WEEK | LAST WEEK | WEEKS ON CHART | TITLE | ARTIST (IMPRINT / PROMOTION LABEL) | HIT PREDICT |
|-----------|-----------|----------------|---------------------------------|---|-------------|
| 1 | 1 | 13 | HIPS DON'T LIE | SHAKIRA FEAT. WYCLEF JEAN (EPIC) | ☆ |
| 2 | 3 | 16 | SOS | RIHANNA (SRP/DEF JAM/IDJMG) | |
| 3 | 2 | 16 | TEMPERATURE | SEAN PAUL (VP/ATLANTIC) | |
| 4 | 4 | 11 | BAD DAY | DANIEL POWTER (WARNER BROS.) | ☆ |
| 5 | 5 | 27 | UNWRITTEN | NATASHA BEDINGFIELD (EPIC) | ☆ |
| 6 | 7 | 22 | WHERE'D YOU GO | FORT MINOR (MACHINE SHOP/WARNER BROS.) | |
| 7 | 10 | 11 | WALK AWAY | KELLY CLARKSON (RCA/RMG) | ☆ |
| 8 | 11 | 11 | MS. NEW BOOTY | BUBBA SPARKXX (NEW SOUTH/PURPLE RIBBON/VIRGIN) | |
| 9 | 19 | 11 | BE WITHOUT YOU | MARY J. BLIGE (Geffen) | |
| 10 | 19 | 12 | RIDIN' | CHAMILLIONAIRE (UNIVERSAL MOTOWN) | ☆ |
| 11 | 12 | 12 | SAVIN' ME | NICKELBACK (ROADRUNNER/IDJMG) | ☆ |
| 12 | 14 | 13 | WHAT'S LEFT OF ME | NICK LACHEY (JIVE/ZOMBA) | ☆ |
| 13 | 21 | 21 | RIGHT HERE | STAIN'D (FLIP/ATLANTIC) | ☆ |
| 14 | 24 | 24 | EVERYTIME WE TOUCH | CASCADA (ROBBINS) | ☆ |
| 15 | 15 | 9 | MOVE ALONG | THE ALL-AMERICAN REJECTS (DOGHOUSE/INTERSCOPE) | ☆ |
| 16 | 13 | 18 | YOU'RE BEAUTIFUL | JAMES BLUNT (CUSTARD/ATLANTIC) | ☆ |
| 17 | 16 | 26 | DANCE, DANCE | FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG) | ☆ |
| 18 | 21 | 5 | UNFAITHFUL | RIHANNA (SRP/DEF JAM/IDJMG) | ☆ |
| 19 | 18 | 10 | ROMPE | DADDY YANKEE (EL CARTEL/INTERSCOPE) | ☆ |
| 20 | 17 | 10 | WHEN YOU'RE MAD | NE-YO (DEF JAM/IDJMG) | ☆ |
| 21 | 22 | 8 | OVER MY HEAD (CABLE CAR) | THE FRAY (EPIC) | ☆ |
| 22 | 30 | 3 | PROMISCUOUS | NELLY FURTADO FEAT. TIMBALAND (MOSLEY/GEFFEN) | ☆ |
| 23 | 27 | 6 | ME & U | CASSIE (NEXT SELECTION/BAD BOY/ATLANTIC) | ☆ |
| 24 | 26 | 6 | GIRL | PAUL WALL (SWISHHOUSE/ASYLUM/ATLANTIC) | ☆ |
| 25 | 23 | 21 | BEEP | THE PUSSYCAT DOLLS FEAT. WILL I AM (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 | 2 | 13 | #1 SISTER | SCOUNDRELS SQUAD FEAT. BUN-B (INVISIBLE) |
| 2 | 1 | 6 | EVERY DAY IS EXACTLY THE SAME | NINE INCH NAILS (NOTHING/INTERSCOPE) |
| 3 | 10 | 11 | SWEAT | JES (CELESTIAL ARTS PUBLISHING) |
| 4 | 3 | 3 | STEADY, AS SHE GOES | THE RACONTEURS (THIRD MAN/V2) |
| 5 | 1 | 1 | PROMISCUOUS | NELLY FURTADO FEAT. TIMBALAND (MOSLEY/GEFFEN) |
| 6 | 28 | 28 | GHETTO | SCOUNDRELS FEAT. PASTOR TROY (INVISIBLE) |
| 7 | 12 | 12 | SORRY | MADONNA (WARNER BROS.) |
| 8 | 23 | 23 | I AM NOT MY HAIR | INDIA.ARIE (UNIVERSAL MOTOWN) |
| 9 | 13 | 2 | LOSE EVERYTHING | COGNAC (GOOD GUYS) |
| 10 | 3 | 18 | TOUCH IT | BUSTA RHYMES (AFTERMATH/INTERSCOPE) |
| 11 | 20 | 2 | COUNTRY'S WHAT I CHOOSE | LEN SNOW (CHELSEA/PLATINUM PLUS) |
| 12 | 3 | 3 | SAY I | CHRISTINA MILIAN FEAT. YOUNG JEEZY (ISLAND/IDJMG) |
| 13 | 14 | 19 | HEARTBREAK HOTEL | ELVIS PRESLEY (RCA/SONY BMG STRATEGIC MARKETING GROUP) |
| 14 | 7 | 21 | CHECK ON IT | BEYONCE FEAT. SLIM THUG (COLUMBIA) |
| 15 | 18 | 3 | FASTER KILL PUSSYCAT | OAKENFORD FEAT. BRITANY MURPHY (MAVERICK/REPRISE) |
| 16 | 6 | 12 | GOLD LION | YEAH YEAH YEAHS (DRESS UP/INTERSCOPE) |
| 17 | 15 | 15 | HEAD LIKE A HOLE | NINE INCH NAILS (RYKODISC) |
| 18 | 11 | 10 | STRAIGHT TO VIDEO | MINDLESS SELF INDULGENCE (METROPOLIS) |
| 19 | 4 | 4 | I'M N LUV (WIT A STRIPPER) | T-PAIN FEAT. MIKE JONES (KONVICT MUZIK/JIVE/ZOMBA) |
| 20 | 12 | 4 | WHAT THE LICK READ? | TRIPLE J (BIG SCALE) |
| 21 | 1 | 26 | HUNG UP | MADONNA (WARNER BROS.) |
| 22 | 2 | 2 | DA JERK | YUNG TONE (WABE/ION) |
| 23 | 9 | 9 | REMEMBER | RENA SCOTT (AMOR/K.E.S.) |
| 24 | 16 | 4 | PICK IT UP | KPRIS (OPHIR) |
| 25 | 1 | 1 | HIPS DON'T LIE | SHAKIRA FEAT. WYCLEF JEAN (EPIC) |

HITPREDICTOR

DATA PROVIDED BY **promosquad**
See chart legend for rules and explanations. #100 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) | 1 |
| DANIEL POWTER Bad Day (WARNER BROS.) (68.7) | 4 |
| NICKELBACK Savin' Me (JIVE/ZOMBA) (79.5) | 11 |
| NICK LACHEY What's Left of Me (JIVE/ZOMBA) (68.3) | 12 |
| THE ALL-AMERICAN REJECTS | |
| Move Along (INTERSCOPE) (66.9) | 15 |
| RIHANNA Unfaithful (DEF JAM) (65.1) | 18 |
| PANIC! AT THE DISCO | |
| I Write Sins Not Tragedies (FUELED BY RAMEN) (79.1) | 43 |
| FALL OUT BOY | |
| A Little Less Sixteen Candles, A Little More Touch Me (JIVE/ZOMBA) (77.0) | 47 |
| ANNA MALICK Breathe (2 AM) (COLUMBIA) (69.6) | — |
| ☆ PINK Who Know (ZOMBA) (79.3) | — |
| CASCADA Miracle (ROBBINS) (65.5) | — |
| ADULT TOP 40 | |
| NATASHA BEDINGFIELD Unwritten (EPIC) (65.9) | 2 |
| KELLY CLARKSON Walk Away (RMG) (68.3) | 3 |
| GOO GOO DOLLS Stay With You (WARNER BROS.) (79.4) | 10 |
| BO BICE The Real Thing (RMG) (75.7) | 18 |
| INXS Allerglow (EPIC) (66.2) | 22 |
| ADULT CONTEMPORARY | |
| NATASHA BEDINGFIELD Unwritten (EPIC) (72.3) | 5 |
| FAITH HILL | |
| Like We Never Loved At All (WARNER BROS.) (62.3) | 9 |
| CHRIS RICE | |
| When Did You Fall In Love With Me (COLUMBIA) (75.2) | 13 |
| BON JOVI Who Says You Can't Go Home (JIVE/ZOMBA) (75.7) | 17 |
| BO BICE The Real Thing (RMG) (75.3) | 21 |
| MODERN ROCK | |
| RED HOT CHILI PEPPERS | |
| Dani California (WARNER BROS.) (60.5) | 1 |
| YELLOWCARD Rough Landing (Roly CAPITOL) (58.5) | 30 |
| SHE WANTS REVENGE These Things (Geffen) (57.2) | 31 |
| PANIC! AT THE DISCO | |
| I Write Sins Not Tragedies (FUELED BY RAMEN) (78.2) | — |
| HOBBASTANK Inside Of Your Head (58.0) | — |
| GORILLAZ El Manana (VIRGIN) (63.1) | — |
| ☆ PEARL JAM Life Wasted (RMG) (58.0) | — |

SALES DATA COMPILED BY



Billboard R&B/HIP-HOP

MAY
27
2006

TOP R&B/HIP-HOP ALBUMS

| THIS WEEK | LAST WEEK | WEEKS ON CHART | ARTIST | IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE) | Title | CERT. | PEAK POSITION |
|-----------|----------------|----------------|--|--|---|-------|---------------|
| 1 | HOT SHOT DEBUT | 1 | THE ISLEY BROTHERS FEATURING RONALD ISLEY | DEF SOUL CLASSICS/DEF JAM 004812*/IDJMG (13.98) | Baby Makin' Music | | 1 |
| 2 | NEW | 1 | JAGGED EDGE | COLUMBIA 93616/SONY MUSIC (18.98) | Jagged Edge | | 2 |
| 3 | NEW | 1 | TEENA MARIE | CASH MONEY CLASSICS/UNIVERSAL MOTOWN 006468/UMRG (13.98) | Sapphire | | 1 |
| 4 | 1 | 97 | MOBB DEEP | G-UNIT 006376*/INTERSCOPE (13.98) | Blood Money | | 1 |
| 5 | 3 | 8 | T.I. | GRAND HUSTLE/ATLANTIC 83800*/AG (18.98) ⊕ | King | | 1 |
| 6 | 1 | 3 | AVANT | MAGIC JOHNSON/GEFFEN 005875*/INTERSCOPE (13.98) | Director | | 1 |
| 7 | 7 | 9 | GREATEST GAINER MARY J. BLIGE | MATRIARCH/GEFFEN 005722*/INTERSCOPE (13.98/8.98) | The Breakthrough | 2 | 1 |
| 8 | 4 | 2 | RIHANNA | SRP/DEF JAM 006165*/IDJMG (13.98) | A Girl Like Me | | 1 |
| 9 | 6 | 25 | CHAMILLIONAIRE | UNIVERSAL MOTOWN 005423*/UMRG (13.98) | The Sound Of Revenge | | 1 |
| 10 | 5 | 11 | NE-YO | DEF JAM 004934*/IDJMG (13.98) | In My Own Words | | 1 |
| 11 | NEW | 1 | GNARLS BARKLEY | DOWNTOWN 70003/ATLANTIC (13.98) | St. Elsewhere | | 1 |
| 12 | 8 | 4 | LL COOL J | DEF JAM 006158*/IDJMG (13.98) | Todd Smith | | 1 |
| 13 | 10 | 6 | VARIOUS ARTISTS | UNIVERSAL/EMI/SONY BMG MUSIC/ZOMBA 006201/UME (18.98) | NOW 21 | | 1 |
| 14 | 9 | 14 | HEATHER HEADLEY | RCA 84492/RMG (18.98) ⊕ | In My Mind | | 1 |
| 15 | 13 | 22 | JAMIE FOXX | J 71779*/RMG (18.98) ⊕ | Unpredictable | | 1 |
| 16 | 15 | 47 | KEYSHIA COLE | A&M 003554*/INTERSCOPE (13.98) | The Way It Is | | 2 |
| 17 | 1 | 33 | SEAN PAUL | VP/ATLANTIC 83788*/AG (18.98) | The Trinity | | 4 |
| 18 | 14 | 15 | CHRIS BROWN | JIVE 82876/ZOMBA (18.98) ⊕ | Chris Brown | | 1 |
| 19 | 12 | 6 | BUBBA SPARKXX | NEW SOUTH/PURPLE RIBBON 47163*/VIRGIN (18.98) | The Charm | | 3 |
| 20 | 17 | 14 | DEM FRANCHIZE BOYZ | SO SO DEF 53423*/VIRGIN (18.98) ⊕ | On Top Of Our Game | | 2 |
| 21 | | 23 | LIL WAYNE | CASH MONEY/UNIVERSAL MOTOWN 005124*/UMRG (13.98) | Tha Carter II | | 1 |
| 22 | 15 | 12 | GHOSTFACE KILLAH | DEF JAM 006155*/IDJMG (11.98) | FishScale | | 2 |
| 23 | 18 | 22 | ANTHONY HAMILTON | SO SO DEF 74278/ZOMBA (18.98) | Ain't Nobody Worryin' | | 4 |
| 24 | 23 | 8 | PRINCE | UNIVERSAL REPUBLIC 006296/UMRG (13.98) | 3121 | | 1 |
| 25 | 19 | 9 | E-40 | SICK WID' IT/BME 49963/WARNER BROS. (18.98) | My Ghetto Report Card | | 1 |
| 26 | 27 | 13 | JAHEIM | DIVINE MILL 48802/WARNER BROS. (18.98) | Ghetto Classics | | 1 |
| 27 | 25 | 32 | KIRK FRANKLIN | FD YO SOUL/GOSPO CENTRIC 71019/ZOMBA (18.98) | Hero | | 1 |
| 28 | 24 | 57 | MARIAH CAREY | ISLAND 005784*/IDJMG (13.98) ⊕ | The Emancipation Of Mimi | | 6 |
| 29 | 30 | 12 | FORT MINOR | MACHINE SHOP 49388/WARNER BROS. (18.98) ⊕ | The Rising Tied | | 1 |
| 30 | 26 | 8 | B.G. | CHOPPA CITY 5849/KOCH (17.98) | The Heart Of Tha Streetz, Vol. 2 (I Am What I Am) | | 1 |
| 31 | 23 | 42 | MARY MARY | MY BLOCK/COLUMBIA 77733/SONY MUSIC (18.98) | Mary Mary | | 1 |
| 32 | 30 | 22 | JUVENILE | UTP/ATLANTIC 83790*/AG (18.98) | Reality Check | | 1 |
| 33 | 34 | 12 | SOUNDTRACK | UNIVERSAL MOTOWN 006212/UMRG (13.98) | Tyler Perry's Madea's Family Reunion | | 1 |
| 34 | 22 | 33 | THREE 6 MAFIA | HYPNOTIZE MINDS/COLUMBIA 94724/SONY MUSIC (18.98) ⊕ | Most Known Unknown | | 1 |
| 35 | 25 | 5 | CAM'RON PRESENTS DUKEDAGOD | DIPLOMATIC MAN 68754/ASYLUM (18.98) | Dipset: The Movement Moves On | | 1 |
| 36 | 33 | 23 | EMINEM | SHADY/AFTERMATH 005881*/INTERSCOPE (13.98/8.98) | Curtain Call: The Hits | | 2 |
| 37 | 36 | 42 | YOUNG JEEZY | CORPORATE THUGZ/DEF JAM 004421*/IDJMG (13.98) | Let's Get It: Thug Motivation 101 | | 1 |
| 38 | 35 | 8 | URBAN MYSTIC | SOBE 49998/WARNER BROS. (13.98) | Ghetto Revelations: II | | 1 |
| 39 | 38 | 49 | THE BLACK EYED PEAS | A&M 004341*/INTERSCOPE (13.98/8.98) | Monkey Business | | 3 |
| 40 | 31 | 28 | PASTOR TROY | 845 118/SMC (15.98) | Stay Tru | | 21 |
| 41 | 37 | 35 | PAUL WALL | SWISHHOUSE/ATLANTIC 83808/ASYLUM (18.98) | The Peoples Champ | | 1 |
| 42 | NEW | 1 | SUGA FREE | LANEWAY 970095/BUNGALO (18.98 CD/DVD) ⊕ | Just Add Water | | 42 |
| 43 | 32 | 8 | AMEL LARRIEUX | BLISSLIFE 00002 (18.98) | Morning | | 8 |
| 44 | 42 | 4 | DA BACKWUDZ | MAJOR WAY/ROWDY 006364*/UMRG (9.98) | Wood Work | | 23 |
| 45 | 39 | 23 | T-PAIN | KONVICT MUZIK/JIVE 73200/ZOMBA (18.98) | Rappa Ternt Sanga | | 8 |
| 46 | 51 | 78 | BONE THUGS-N-HARMONY | RUTHLESS 25423 (18.98) | Greatest Hits | | 30 |
| 47 | 55 | 64 | PACE SETTER YOLANDA ADAMS | ELEKTRA/ATLANTIC 83789/AG (18.98) | Day By Day | | 4 |
| 48 | 41 | 39 | LUDACRIS AND DTP | DTP/DEF JAM 005785*/IDJMG (13.98) ⊕ | Ludacris Presents...Disturbing Tha Peace | | 1 |
| 49 | 44 | 43 | THE NOTORIOUS B.I.G. | BAD BOY 83885*/AG (19.98) | Duets: The Final Chapter | | 3 |
| 50 | 40 | 35 | SCARFACE | J PRINCE 68516/RAP-A-LOT 4 LIFE (18.98) | My Homies Part 2 | | 3 |
| 51 | 50 | 45 | CHARLIE WILSON | JIVE 69429/ZOMBA (18.98) | Charlie, Last Name Wilson | | 3 |
| 52 | 43 | 40 | SOUNDTRACK | G-UNIT 005605*/INTERSCOPE (13.98/8.98) | Get Rich Or Die Tryin' | | 1 |
| 53 | 47 | 29 | DESTINY'S CHILD | COLUMBIA 97765/SONY MUSIC (18.98) ⊕ | #1's | | 1 |
| 54 | 49 | 50 | KEM | UNIVERSAL MOTOWN 004232/UMRG (13.98) ⊕ | Album II | | 1 |
| 55 | NEW | 1 | CAM'RON | DIPLOMATIC MAN 68589/ASYLUM (18.98) | Killa Season | | 55 |

| THIS WEEK | LAST WEEK | WEEKS ON CHART | ARTIST | IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE) | Title | CERT. | PEAK POSITION |
|-----------|-----------|----------------|---------------------------------|---|---|-------|---------------|
| 56 | 52 | 63 | RAHEEM DEVAUGHN | JIVE 53723/ZOMBA (11.98) | The Love Experience | | 9 |
| 57 | 46 | 4 | REMY MA | SRC/UNIVERSAL MOTOWN 005122*/UMRG (13.98) | There's Something About Remy: Based On A True Story | | 7 |
| 58 | 45 | 35 | JOHN LEGEND | G.O.O./COLUMBIA 92776*/SONY MUSIC (18.98) ⊕⊕ | Get Lifted | | 1 |
| 59 | 56 | 33 | VAN HUNT | CAPITL 74851 (18.98) | On The Jungle Floor | | 22 |
| 60 | NEW | 1 | MC MAGIC | NASTYBOY 707006/8-DUB (16.98) | Magic City | | 1 |
| 61 | 50 | 39 | LYFE JENNINGS | COLUMBIA 90946/SONY MUSIC (12.98) ⊕⊕ | Lyfe 268-192 | | 7 |
| 62 | 48 | 47 | BUN-B | RAP-A-LOT 4 LIFE 68539/ASYLUM (18.98) | Trill | | 1 |
| 63 | 58 | 56 | JUELZ SANTANA | DIPLOMATS/DEF JAM 005426*/IDJMG (13.98/8.98) ⊕ | What The Game's Been Missing! | | 1 |
| 64 | 54 | 62 | DAMIAN "JR. GONG" MARLEY | GHETTO YOUTHS/TUFF GONG/UNIVERSAL REPUBLIC 005416*/UMRG (13.98) | Welcome To Jamrock | | 1 |
| 65 | 57 | 57 | KANYE WEST | ROC-A-FELLA/DEF JAM 004813*/IDJMG (13.98) | Late Registration | | 3 |
| 66 | 63 | 66 | HIL ST. SOUL | SHANACHIE 5758 (17.98) | Soulified | | 1 |
| 67 | 53 | 60 | SHOW N' TELL | CUT THROAT ENTERTAINMENT 77/OMNI (15.98) | Blood, Sweat & Tears | | 1 |
| 68 | 65 | 65 | ERIC BENET | FRIDAY/REPRISE 47970/WARNER BROS. (18.98) | Hurricane | | 1 |
| 69 | 57 | 54 | YING YANG TWINS | COLLIPARK 2790/TVT (11.98 CD/DVD) ⊕ | U.S.A. Still United | | 1 |
| 70 | 51 | 46 | FLOETRY | ERVINGWONDER/GEFFEN 005609/INTERSCOPE (13.98) | Flo' Ology | | 1 |
| 71 | 68 | 58 | SOUNDTRACK | GRAND HUSTLE/ATLANTIC 83822*/AG (18.98) | Hustle & Flow | | 1 |
| 72 | NEW | 1 | SOUNDS OF BLACKNESS | SLR 54693/LIGHTYEAR (17.98) | Unity | | 1 |
| 73 | 68 | 51 | RAY J | KNOCKOUT 87521/SANCTUARY (18.98) | Raydiation | | 13 |
| 74 | 62 | 75 | KINDRED THE FAMILY SOUL | HIDDEN BEACH/EPIC 96512/SONY MUSIC (18.98) | In This Life Together | | 15 |
| 75 | 71 | 76 | NELLY | FD/REEL/DERRTY/UNIVERSAL MOTOWN 005825*/UMRG (13.98) | Sweatsuit | | 1 |

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

TOP REGGAE ALBUMS

| THIS WEEK | LAST WEEK | WEEKS ON CHART | ARTIST | IMPRINT & NUMBER / DISTRIBUTING LABEL | Title | CERT. |
|-----------|-----------|----------------|-----------------------------------|---|--------------------------------------|-------|
| 1 | 1 | 33 | #1 SEAN PAUL | 20 WKS VP/ATLANTIC 83788*/AG | The Trinity | |
| 2 | 2 | 11 | MATISYAHU | JR/EPIC 97695*/SONY MUSIC | Youth | |
| 3 | 3 | 36 | MATISYAHU | JR/EPIC 96464/SONY MUSIC | Live At Stubb's | |
| 4 | 4 | 36 | DAMIAN "JR. GONG" MARLEY | GHETTO YOUTHS/TUFF GONG/UNIVERSAL REPUBLIC 005416*/UMRG | Welcome To Jamrock | |
| 5 | 5 | 27 | BOB MARLEY AND THE WAILERS | ISLAND/TUFF GONG 005723/UMG/IDJMG | Africa Unite: The Singles Collection | |
| 6 | 6 | 70 | BOB MARLEY AND THE WAILERS | TUFF GONG/ISLAND/CHRONICLES 004008/UME | Gold | |
| 7 | NEW | 1 | THE AGGROLITES | HELLCAT 80484/EPITAPH | The Aggrolites | |
| 8 | 8 | 3 | BUJU BANTON | BIG CAT 3030 | Toppa Di Top & Dirty Rhythms | |
| 9 | 9 | 1 | BOB MARLEY | MADACY SPECIAL PRODUCTS 50541/MADACY | 20 Best Of Bob Marley | |
| 10 | 10 | 1 | VARIOUS ARTISTS | SEQUENCE 8035 | Dancehall Nice Again 2006 | |
| 11 | 11 | 1 | BEDOUIN SOUNDCLASH | SIDEONEOUMMY 71267 | Sounding A Mosaic | |
| 12 | 12 | 16 | UB40 | RHINO 73305 | Who You Fighting For? | |
| 13 | 13 | 11 | BOB MARLEY | MADACY SPECIAL PRODUCTS 51850/MADACY | Golden Legends: Bob Marley | |
| 14 | 14 | 4E | VARIOUS ARTISTS | VP 1729* | Reggae Gold 2005 | |
| 15 | 15 | 4 | WILLIE NELSON | LOST HIGHWAY 004706*/UMGN | Countryman | |

BETWEEN THE BULLETS rgeorge@billboard.com

OLD SCHOOL RULES TOP THREE

As the Isley Brothers lead the way, with Jagged Edge and Teena Marie tucked behind, three non-rap titles bow in the top three positions of top three of the list; it has happened 10 other times since 2000, but this is the first time it has happened with an all-R&B threesome.

The debut of "Baby Makin' Music" is the Isleys' 10th No. 1 on this chart and third straight since 2001. It ties them with Stevie Wonder and Aretha Franklin for second on the all-time list. The Temptations are tops with 17 No. 1s.

—Raphael George

MAY 27 2006

R&B/HIP-HOP Billboard



| THIS WEEK | LAST WEEK | WEEKS ON CHART | TITLE | ARTIST (IMPRINT / PROMOTION LABEL) | HIT PREDICT |
|-----------|-----------|----------------|--------------------------|---|-------------|
| 1 | 1 | 15 | #1 WHAT YOU KNOW | T.I. (GRAND HUSTLE/ATLANTIC) | ★ |
| 2 | 2 | 9 | ENOUGH CRYIN | MARY J. BLIGE FEAT. BROOK-LYN (Matriarch/Geffen/Interscope) | ★ |
| 3 | 3 | 1 | IT'S GOIN' DOWN | YUNG JOC (BLOCK/BAO BOY SOUTH/ATLANTIC) | |
| 4 | 4 | 4 | WHEN YOU'RE MAD | NE-YO (DEF JAM/IDJMG) | ★ |
| 5 | 6 | 11 | GETTIN' SOME | SHAWNNA (DTP/DEF JAM/IDJMG) | |
| 6 | 5 | 6 | GIMME THAT | CHRIS BROWN FEAT. LIL' WAYNE (JIVE/ZOMBA) | ★ |
| 7 | 7 | 29 | BE WITHOUT YOU | MARY J. BLIGE (Geffen/Interscope) | ★ |
| 8 | 17 | 20 | SNAP YO FINGERS | LIL' JON (BME/TVT) | ★ |
| 9 | 13 | 13 | RIDIN' | CHAMILLIONAIRE (UNIVERSAL MOTOWN) | |
| 10 | 11 | 9 | DJ PLAY A LOVE SONG | JAMIE FOXX FEAT. TWISTA (J/RMG) | ★ |
| 11 | 11 | 11 | TORN | LETOYA (CAPITOL) | ★ |
| 12 | 3 | 16 | 4 MINUTES | AVANT (MAGIC JOHNSON/Geffen/Interscope) | ★ |
| 13 | 3 | 35 | LOOKING FOR YOU | KIRK FRANKLIN (FO YO SOUL/GOSPO CENTRIC/ZOMBA) | ★ |
| 14 | 10 | 5 | BACK LIKE THAT | GHOSTFACE KILLAH FEAT. NE-YO (DEF JAM/IDJMG) | |
| 15 | 5 | 3 | WHY YOU WANNA | T.I. (GRAND HUSTLE/ATLANTIC) | ★ |
| 16 | 3 | 19 | CAN'T LET GO | ANTHONY HAMILTON (SO SO DEF/ZOMBA) | |
| 17 | 25 | 3 | SO WHAT | FIELD MOB FEAT. CIARA (DTP/Geffen/Interscope) | ★ |
| 18 | 6 | 2 | SAY I | CHRISTINA MILIAN FEAT. YOUNG JEEZY (ISLAND/IDJMG) | ★ |
| 19 | 12 | 6 | GOOD LUCK CHARM | JAGGED EDGE (COLUMBIA/SUM) | ★ |
| 20 | 11 | 25 | LEAN WIT IT, ROCK WIT IT | DEM FRANCHIZE BOYZ (SO SO DEF/VIRGIN) | |
| 21 | 11 | 14 | HUSTLIN' | RICK ROSS (SLIP-N-SLIDE/DEF JAM/IDJMG) | |
| 22 | 3 | 29 | IN MY MIND | HEATHER HEADLEY (RCA/RMG) | ★ |
| 23 | 4 | 3 | TOUCH IT | BUSTA RHYMES (AFTERMATH/INTERSCOPE) | ★ |
| 24 | 3 | 32 | UNPREDICTABLE | JAMIE FOXX FEAT. LUDACRIS (J/RMG) | ★ |
| 25 | 1 | 1 | HUSTLER MUSIK | LIL' WAYNE (CASH MONEY/UNIVERSAL MOTOWN) | |

| THIS WEEK | LAST WEEK | WEEKS ON CHART | TITLE | ARTIST (IMPRINT / PROMOTION LABEL) | HIT PREDICT |
|-----------|-----------|----------------|--|---|-------------|
| 28 | 3 | 2 | TEMPERATURE | SEAN PAUL (VP/ATLANTIC) | |
| 29 | 1 | 17 | JUST CAME HERE TO CHILL | THE ISLEY BROTHERS (DEF SOUL CLASSICS/DEF JAM/IDJMG) | |
| 30 | 5 | 12 | FLY LIKE A BIRD | MARIAH CAREY (ISLAND/IDJMG) | ★ |
| 31 | 1 | 16 | FIND MYSELF IN YOU | BRIAN MCKNIGHT (UNIVERSAL MOTOWN) | |
| 32 | 10 | 7 | DO IT TO IT | CHERISH (SHO'NUFF/CAPITOL) | |
| 33 | 10 | 14 | WHOA | LIL' KIM (QUEEN BEE/ATLANTIC) | |
| 34 | 1 | 21 | MS. NEW BOOTY | BUBBA SPARXXX (NEW SOUTH/PURPLE RIBBON/VIRGIN) | |
| 35 | 13 | 24 | YO (EXCUSE ME MISS) | CHRIS BROWN (JIVE/ZOMBA) | |
| 36 | 2 | 22 | LOVE | KEYSHIA COLE (A&M/INTERSCOPE) | ★ |
| 37 | 1 | 28 | SO SICK | NE-YO (DEF JAM/IDJMG) | ★ |
| 38 | 1 | 17 | POPPIN' MY COLLAR | THREE 6 MAFIA (HYPNOTIZE MINDS/COLUMBIA/SUM) | |
| 39 | 1 | 7 | SHOULDER LEAN | YOUNG DRØ FEATURING T.I. (GRAND HUSTLE/ATLANTIC) | |
| 40 | 1 | 11 | OOH WEE | TEENA MARIE (CASH MONEY CLASSICS/UNIVERSAL MOTOWN) | |
| 41 | 1 | 5 | I LOVE MY B**** | BUSTA RHYMES FEAT. KELIS & WILL.I.AM (AFTERMATH/INTERSCOPE) | |
| 42 | 1 | 8 | I REFUSE | URBAN MYSTIC (SOBE/WARNER BROS.) | ★ |
| 43 | 1 | 5 | THE ONE YOU NEED | MEGAN ROCHELL FEAT. FABOLOUS (DEF JAM/IDJMG) | ★ |
| 44 | 1 | 3 | BOSSY | KELIS FEAT. TOO SHORT (LAFACE/ZOMBA) | ★ |
| 45 | 1 | 3 | FEELS SO GOOD | REMY MA FEAT. NE-YO (SRC/UNIVERSAL MOTOWN) | |
| 46 | 1 | 4 | GHETTO STORY | CHAM (MADHOUSE) | |
| 47 | 1 | 14 | TELL ME WHEN TO GO | E-40 FEAT. KEAK DA SNEAK (SICK WID' IT/BME/WARNER BROS.) | |
| 48 | 1 | 20 | CONCEITED (THERE'S SOMETHING ABOUT REMY) | REMY MA (SRC/UNIVERSAL MOTOWN) | ★ |
| 49 | 1 | 16 | BEST FRIEND | 50 CENT FEAT. OLIVIA (G-UNIT/INTERSCOPE) | |
| 50 | 1 | 15 | I LOVE YOU | CHERI DENNIS (BAD BOY/ATLANTIC) | ★ |
| 51 | 1 | 8 | PRETTY BABY | ERIC BENET (FRIDAY/REPRISE/WARNER BROS.) | |
| 52 | 1 | 11 | GOD'S GIFT | JEFF MAJORS FEAT. KELLY PRICE (MUSIC ONE/EPIC/SUM) | |

| THIS WEEK | LAST WEEK | WEEKS ON CHART | TITLE | ARTIST (IMPRINT / PROMOTION LABEL) | HIT PREDICT |
|-----------|-----------|----------------|-------------------------|--|-------------|
| 1 | 1 | 24 | #1 CAN'T LET GO | ANTHONY HAMILTON (SO SO DEF/ZOMBA) | |
| 2 | 2 | 26 | BE WITHOUT YOU | MARY J. BLIGE (Geffen/Interscope) | |
| 3 | 4 | 18 | FIND MYSELF IN YOU | BRIAN MCKNIGHT (UNIVERSAL MOTOWN) | |
| 4 | 3 | 18 | JUST CAME HERE TO CHILL | THE ISLEY BROTHERS (DEF SOUL CLASSICS/DEF JAM/IDJMG) | |
| 5 | 5 | 33 | IN MY MIND | HEATHER HEADLEY (RCA/RMG) | |
| 6 | 6 | 35 | LOOKING FOR YOU | KIRK FRANKLIN (FO YO SOUL/GOSPO CENTRIC/ZOMBA) | |
| 7 | 8 | 10 | FLY LIKE A BIRD | MARIAH CAREY (ISLAND/IDJMG) | |
| 8 | 7 | 12 | OOH WEE | TEENA MARIE (CASH MONEY CLASSICS/UNIVERSAL MOTOWN) | |
| 9 | 10 | 17 | I REFUSE | URBAN MYSTIC (SOBE/WARNER BROS.) | |
| 10 | 11 | 21 | UNPREDICTABLE | JAMIE FOXX FEAT. LUDACRIS (J/RMG) | |
| 11 | 11 | 14 | PRETTY BABY | ERIC BENET (FRIDAY/REPRISE/WARNER BROS.) | |
| 12 | 13 | 5 | GOD'S GIFT | JEFF MAJORS FEAT. KELLY PRICE (MUSIC ONE/EPIC/SUM) | |
| 13 | 12 | 7 | SO SICK | NE-YO (DEF JAM/IDJMG) | |
| 14 | 14 | 29 | MAGIC | CHARLIE WILSON (JIVE/ZOMBA) | |
| 15 | 15 | 16 | LOVE | KEYSHIA COLE (A&M/INTERSCOPE) | |
| 16 | 16 | 3 | I'M GONNA BE | DONELL JONES (LAFACE/ZOMBA) | |
| 17 | 16 | 7 | TAKE CARE OF U | SHANICE (MAJAH/PLAYTIME) | |
| 18 | 19 | 10 | YOU | RAHEEM DEVAUGHN (JIVE/ZOMBA) | |
| 19 | 18 | 15 | INTO YOU | KEM (UNIVERSAL MOTOWN) | |
| 20 | 21 | 6 | NO WORDS | CHARLIE WILSON (JIVE/ZOMBA) | |
| 21 | 23 | 11 | THE CHOSEN ONE | JAEHEIM (DIVINE MILL/WARNER BROS.) | |
| 22 | 20 | 3 | LAY DOWN | FLEETWOOD (ERVINGWONDER/Geffen/Interscope) | |
| 23 | 25 | 7 | YESTERDAY | MARY MARY (MY BLOCK/COLUMBIA/SUM) | |
| 24 | 30 | 2 | 4 MINUTES | AVANT (MAGIC JOHNSON/Geffen/Interscope) | |
| 25 | 24 | 3 | CHARACTER | JAN HUNT (CAPITOL) | |

| THIS WEEK | LAST WEEK | WEEKS ON CHART | TITLE | ARTIST (IMPRINT / PROMOTION LABEL) |
|-----------|-----------|----------------|----------------------------|--|
| 1 | 1 | 9 | #1 SISTER | SCOUNDRELS FEAT. PASTOR TROY (INVISIBLE) |
| 2 | 2 | 21 | GHETTO | SCOUNDRELS FEAT. PASTOR TROY (INVISIBLE) |
| 3 | 3 | 9 | SWEAT | JES (CELESTIAL ARTS PUBLISHING) |
| 4 | 4 | 2 | DA JERK | YUNG TONE (WABEJON) |
| 5 | 5 | 4 | WHAT THE LICK READ? | TRIPLE J (BIG SCALE) |
| 6 | 6 | 4 | PICK IT UP | K'PRIS (OPHIR) |
| 7 | 7 | 5 | REMEMBER | RENA SCOTT (AMOR/K.E.S.) |
| 8 | 8 | 9 | THINKIN' BOUTCHOO | GARY ESCOE (TCB/ESCOTICA PRODUCTIONS) |
| 9 | 9 | 8 | WELCOME TO MY PARTY | AHMIR (AHMIR) |
| 10 | 10 | 8 | IT'S WHATEVER | FREDDY P FEAT. RAYZOR & PRESSURE (MOMAX/PMG) |
| 11 | 11 | 23 | I AM NOT MY HAIR | INDIA ARIE (UNIVERSAL MOTOWN) |
| 12 | 12 | 10 | I TRADE IT ALL | ORLANDO BROWN (UP ONE ENTERTAINMENT) |
| 13 | 13 | 5 | IT'S GOIN' DOWN | YUNG JOC (BLOCK/BAO BOY SOUTH/ATLANTIC) |
| 14 | 14 | 8 | ONLY LIVE ONCE | TIMBUK II (RAW NAKED) |
| 15 | 15 | 5 | UPGRADE | CITY BOI (HYPER CITY) |
| 16 | 16 | 5 | STEPPIN' INTO LOVE | KOOL & THE GANG (KTFA) |
| 17 | 17 | 8 | I REMEMBER... | MELISSA MORGAN (LU ANN/ORPHEUS) |
| 18 | 18 | 12 | OOH... | ALYZE ELYSE FEAT. CELINSKI (SOUL CITY/TRUMP) |
| 19 | 19 | 23 | SHOULDER WORK | GEL FEAT. STAT QUO (FORESEEN LEGENDS/SUPERNATURAL) |
| 20 | 20 | 7 | THE NEXT ONE (GITIT2GETHA) | JOSEPHINE SINCERE (KIXX) |
| 21 | 21 | 5 | GIMME THAT | CHRIS BROWN FEATURING LIL' WAYNE (JIVE/ZOMBA) |
| 22 | 22 | 11 | I REFUSE | URBAN MYSTIC (SOBE/WARNER BROS.) |
| 23 | 23 | 9 | GETTIN' SOME | SHAWNNA (DTP/DEF JAM/IDJMG) |
| 24 | 24 | 5 | SNAP YO FINGERS | LIL' JON (BME/TVT) |
| 25 | 25 | 10 | DAMN THANG | BRUSE REELIS FEAT. LYFE (JUICE FILWORKS/ALL HEARING) |

| THIS WEEK | LAST WEEK | WEEKS ON CHART | TITLE | ARTIST (IMPRINT / PROMOTION LABEL) | HIT PREDICT |
|-----------|-----------|----------------|--------------------------|--|-------------|
| 1 | 1 | 17 | #1 RIDIN' | CHAMILLIONAIRE (UNIVERSAL MOTOWN) | |
| 2 | 2 | 11 | WHAT YOU KNOW | T.I. (GRAND HUSTLE/ATLANTIC) | |
| 3 | 3 | 10 | SO WHAT | FIELD MOB FEAT. CIARA (DTP/Geffen/Interscope) | ★ |
| 4 | 4 | 22 | TEMPERATURE | SEAN PAUL (VP/ATLANTIC) | ★ |
| 5 | 5 | 10 | SNAP YO FINGERS | LIL' JON (BME/TVT) | |
| 6 | 6 | 10 | GIRL | PAUL WALL (SWISHAHOUSE/ASYLUM/ATLANTIC) | ★ |
| 7 | 7 | 9 | HIPS DON'T LIE | SHAKIRA FEAT. WYCLEF JEAN (EPIC/SUM) | ★ |
| 8 | 8 | 9 | ME & U | CASSIE (NEXT SELECTION/BAO BOY/ATLANTIC) | |
| 9 | 9 | 16 | LEAN WIT IT, ROCK WIT IT | DEM FRANCHIZE BOYZ (SO SO DEF/VIRGIN) | |
| 10 | 10 | 11 | DOING TOO MUCH | PAULA DEANDA FEAT. BABY BASH (ARISTA/RMG) | ★ |
| 11 | 11 | 14 | BEST FRIEND | 50 CENT & OLIVIA (G-UNIT/INTERSCOPE) | ★ |
| 12 | 12 | 22 | MS. NEW BOOTY | BUBBA SPARXXX (NEW SOUTH/PURPLE RIBBON/VIRGIN) | |
| 13 | 13 | 6 | IT'S GOIN' DOWN | YUNG JOC (BLOCK/BAO BOY SOUTH/ATLANTIC) | |
| 14 | 14 | 5 | GIMME THAT | CHRIS BROWN FEAT. LIL' WAYNE (JIVE/ZOMBA) | ★ |
| 15 | 15 | 1 | WHEN YOU'RE MAD | NE-YO (DEF JAM/IDJMG) | ★ |
| 16 | 16 | 3 | BE WITHOUT YOU | MARY J. BLIGE (Geffen/Interscope) | ★ |
| 17 | 17 | 5 | SOS | RIHANNA (SRP/DEF JAM/IDJMG) | ★ |
| 18 | 18 | 10 | SAY I | CHRISTINA MILIAN FEAT. YOUNG JEEZY (ISLAND/IDJMG) | ★ |
| 19 | 19 | 13 | LOVE | KEYSHIA COLE (A&M/INTERSCOPE) | ★ |
| 20 | 20 | 1 | U AND DAT | E-40 FEAT. T-PAIN & KANDI GIRL (SICK WID' IT/BME/WARNER BROS.) | |
| 21 | 21 | 15 | TELL ME WHEN TO GO | E-40 FEAT. KEAK DA SNEAK (SICK WID' IT/BME/WARNER BROS.) | |
| 22 | 22 | 1 | GETTIN' SOME | SHAWNNA (DTP/DEF JAM/IDJMG) | ★ |
| 23 | 23 | 1 | DO IT TO IT | CHERISH (SHO'NUFF/CAPITOL) | ★ |
| 24 | 24 | 1 | YO (EXCUSE ME MISS) | CHRIS BROWN (JIVE/ZOMBA) | ★ |
| 25 | 25 | 1 | WHY YOU WANNA | T.I. (GRAND HUSTLE/ATLANTIC) | ★ |

HITPREDICTOR

DATA PROVIDED BY PROMOSQUAD

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

| ARTIST/Title (Score) | Chart Rank |
|--|------------|
| R&B/HIP-HOP AIRPLAY | |
| MARY J. BLIGE FEAT. BROOK-LYN Enough Cryin' INTERSCOPE (93.0) | 2 |
| NE-YO When You're Mad IDJMG (79.8) | 4 |
| CHRIS BROWN FEAT. LIL' WAYNE Gimme That ZOMBA (86.3) | 6 |
| LIL' JON FEAT. E-40 & SEAN PAUL Snap Yo Fingers TVT (74.9) | 8 |
| JAMIE FOXX FEAT. TWISTA DJ Play A Love Song RMG (85.3) | 10 |
| LETOYA Turn CAPITOL (73.8) | 11 |
| T.I. Why You Wanna ATLANTIC (77.9) | 15 |
| FIELD MOB FEAT. CIARA So What INTERSCOPE (78.8) | 17 |
| MEGAN ROCHELL FEAT. FABOLOUS The One You Need IDJMG (59.1) | 41 |
| KELIS FEAT. TOO SHORT Bossy ZOMBA (70.7) | 42 |
| CHEF DE MISE I Love You ATLANTIC (84.4) | 48 |
| DEM FRANCHIZE BOYZ Ridin' Rims VIRGIN (66.8) | 51 |
| CASSIE Me & You ATLANTIC (86.2) | 52 |
| DONELL JONES I'm Gonna Be ZOMBA (68.9) | 58 |
| LIL' COOL FEAT. LYFE JENNINGS Freeze IDJMG (78.2) | 63 |
| MUSSEY FEAT. PIMP C Love Song INTERSCOPE (82.9) | 66 |
| RHYTHMIC AIRPLAY | |
| FIELD MOB FEAT. CIARA So What INTERSCOPE (71.3) | 3 |
| SHAKIRA FEAT. WYCLEF JEAN Hips Don't Lie (SUM) (72.0) | 7 |
| PAULA DEANDA FEAT. BABY BASH Doing Too Much EVIDENT (69.3) | 13 |
| 50 CENT & OLIVIA Best Friend INTERSCOPE (73.1) | 14 |
| CHRIS BROWN FEAT. LIL' WAYNE Gimme That ZOMBA (83.9) | 14 |
| CHRISTINA MILIAN Say I IDJMG (76.2) | 15 |
| CHERISH Do It To It CAPITOL (66.9) | 23 |
| T.I. Why You Wanna ATLANTIC (69.8) | 25 |
| KELIS FEAT. TOO SHORT Bossy ZOMBA (66.4) | 28 |
| NELLY FURFADO FEAT. TIMBALAND Promiscuous INTERSCOPE (6E.1) | 28 |
| R. KELLY Unfaithful IDJMG (66.2) | 32 |
| JAMIE FOXX FEAT. TWISTA DJ Play A Love Song RMG (82.2) | 34 |
| MARY J. BLIGE FEAT. BROOK-LYN Enough Cryin' INTERSCOPE (83.9) | 34 |
| MAGIC VAZQUEZ Gallery RMG (85.7) | 40 |
| ☆ FORT MINOR FEAT. HOLLY BROOK When'd You Go WARNER BROS. (73.3) | - |
| PCTZEE Bad Girl ATLANTIC (67.7) | - |
| ☆ NATALIE FEAT. BUN-B What You Gonna Do UNIVERSAL MOTOWN (66.7) | - |
| ☆ SEAN PAUL Give It Up To Me ATLANTIC (75.8) | - |

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HOT COUNTRY SONGS

| THIS WEEK | LAST WEEK | WEEKS ON CHART | TITLE | Artist | CERT. | PEAK POSITION | THIS WEEK | LAST WEEK | WEEKS ON CHART | TITLE | Artist | CERT. | PEAK POSITION | |
|-----------|-----------|----------------|--|---|-------|---------------|-----------|-----------|----------------|---|--|-------------------------|---------------|----|
| 1 | 2 | 26 | WHY M.KINDX (J.RICH,V.MCGEHE,R.CLAWSON) | Jason Aldean BROKEN BOW | | 1 | 31 | -1 | 34 | 19 | BRAND NEW GIRLFRIEND L.MILLER (S.MINOR,B.ALLMAND,J.STEELE) | Steve Holy CURB | 31 | |
| 2 | 3 | 18 | SETTLE FOR A SLOWDOWN B.BEAVERS (T.MARTIN,B.BEAVERS,D.BENTLEY) | Dierks Bentley CAPITOL | | 2 | 32 | 32 | 11 | GREATEST GAINER FEELS JUST LIKE IT SHOULD D.GEHRMAN (P.GREEN,G.JAMES,J.A.POLLARD) | Pat Green BNA | | 32 | |
| 3 | 4 | 24 | SOMETHING'S GOTTA GIVE D.HUFF (C.WISEMAN,T.MULLINS) | LeAnn Rimes ASYLUM-CURB | | 3 | 33 | 33 | 11 | FINDIN' A GOOD MAN J.STOVER (J.STOVER,B.D.MAHER,C.KOESSEL) | Danielle Peck BIG MACHINE | | 32 | |
| 4 | 5 | 33 | WHEREVER YOU ARE J.STOVER (J.STOVER,S.BOGARD) | Jack Ingram BIG MACHINE | | 1 | 34 | 37 | 4 | WOULD YOU GO WITH ME F.ROGERS (S.CAMP,J.S.SHERRILL) | Josh Turner MCA NASHVILLE | | 34 | |
| 5 | 8 | 11 | WHEN THE STARS GO BLUE B.GALLIMORE,T.MCGRAW,D.SMITH (R.ADAMS) | Tim McGraw CURB | | 5 | 35 | 34 | 6 | THAT GIRL IS A COWBOY A.REYNOLDS (G.BROOKS,J.L.NIEMAN,R.BROWN) | Garth Brooks PEARLYRICH STREET | | 34 | |
| 6 | 7 | 14 | THE LUCKY ONE B.GALLIMORE,F.HILL (B.WARREN,B.WARREN,J.JOYCE) | Faith Hill WARNER BROS./WRN | | 5 | 36 | 33 | 11 | AIN'T WHAT IT USED TO BE M.BRIGHT (T.MARTIN,M.NESLER) | Megan Mullins BROKEN BOW | | 33 | |
| 7 | 10 | 17 | LAST DAY OF MY LIFE FROGERS (P.VASSAR,T.RYAN) | Phil Vassar ARISTA NASHVILLE | | 7 | 37 | 35 | 7 | I DON'T KNOW WHAT SHE SAID T.JOHNSON,R.L.FEEK (C.BATTEN,K.BLAZYL,TURNER) | Blaine Larsen GIANTS LAYER/BNA | | 35 | |
| 8 | 11 | 8 | SUMMERTIME B.CANNON,K.CHESENEY (S.MCEWAN,C.WISEMAN) | Kenny Chesney BNA | | 8 | 38 | 40 | 47 | 3 | SWING F.ROGERS (C.STAPLETON,F.ROGERS) | Trace Adkins CAPITOL | | 38 |
| 9 | 12 | 21 | WHAT HURTS THE MOST D.HUFF,RASCAL FLATTS (J.STEELE,S.ROBSON) | Rascal Flatts LYRIC STREET | | 1 | 39 | 38 | 4 | NEW STRINGS F.LIDDELL,M.WRUCKE (M.LAMBERT) | Miranda Lambert EPIC | | 38 | |
| 10 | 5 | 1 | WHO SAYS YOU CAN'T GO HOME J.SHANKS,J.BON JOVI,R.SAMBORA (J.BON JOVI,R.SAMBORA) | Bon Jovi Duet With Jennifer Nettles ISLAND/MERCURY | | 1 | 40 | 39 | 13 | THAT'S HOW THEY DO IT IN DIXIE D.JOHNSON (G.TOMPINS,J.KEAR,M.IRWIN) | Hank Williams Jr. With Gretchen Wilson, Big & Rich & Van Zant ASYLUM-CURB | | 39 | |
| 11 | 10 | 9 | SIZE MATTERS (SOMEDAY) B.CANNON (B.HILL,M.DEKLE) | Joe Nichols UNIVERSAL SOUTH | | 9 | 41 | 36 | 14 | THE LAST OF A DYING BREED E.SILVER (C.CONNERS,D.ROLLINS,D.WILLIAMS) | Neal McCoy 903 MUSIC | | 35 | |
| 12 | 12 | 9 | THE WORLD F.ROGERS (B.PAISLEY,K.LOVELACE,L.T.MILLER) | Brad Paisley ARISTA NASHVILLE | | 11 | 42 | 43 | 8 | GOD ONLY CRIES M.D.CLUTE,DIAMOND RIO (T.JOHNSON) | Diamond Rio ARISTA NASHVILLE | | 42 | |
| 13 | 14 | 21 | EVERY TIME I HEAR YOUR NAME J.STEELE (K.ANDERSON,T.HAMBRIDGE,J.STEELE) | Keith Anderson ARISTA NASHVILLE | | 12 | 43 | 41 | 6 | COALMINE S.EVANS,M.BRIGHT (R.DEAN,R.HARBIN,R.MCDONALD) | Sara Evans RCA | | 42 | |
| 14 | 13 | 15 | THE SEASHORES OF OLD MEXICO T.BROWN,G.STRAIT (M.HAGGARD) | George Strait MCA NASHVILLE | | 12 | 44 | 45 | 16 | THIS TIME AROUND M.MCCLURE,CROSS CANADIAN RAGWEED (C.CANADA,R.ROGERS) | Cross Canadian Ragweed UNIVERSAL SOUTH | | 44 | |
| 15 | 16 | 14 | DON'T FORGET TO REMEMBER ME M.BRIGHT (M.HAYES,K.LOVELACE,A.GORLEY) | Carrie Underwood ARISTA/ARISTA NASHVILLE | | 17 | 45 | 46 | 7 | A GOOD MAN B.ALLEN,K.FOLLESE (K.FOLLESE,A.FOLLESE,V.SHAW) | Emerson Drive MOAS | | 45 | |
| 16 | 16 | 25 | I GOT YOU C.MORGAN,P.DONNELL (C.MORGAN,P.DONNELL,T.OWENS) | Craig Morgan BROKEN BOW | | 17 | 46 | 49 | 4 | HANK B.JAMES (B.JAMES,B.LUTHER) | Mark Wills EQUITY | | 46 | |
| 17 | 19 | 5 | A LITTLE TOO LATE T.KEITH,L.WHITE (T.KEITH,S.EMERICK,D.DILLON) | Toby Keith SHOW DOG NASHVILLE | | 17 | 47 | 42 | 17 | NEVER MIND ME B.KENNY,J.RICH,P.WORLEY (B.KENNY,J.RICH,E.CLAWSON) | Big & Rich WARNER BROS./WRN | | 34 | |
| 18 | 17 | 7 | ME AND MY GANG D.HUFF,RASCAL FLATTS (J.STEELE,T.MULLINS,J.STONE) | Rascal Flatts LYRIC STREET | | 17 | 48 | 47 | 2 | CALL ME CRAZY B.CHANCEY (S.NIELSON) | The Lost Trailers BNA | | 47 | |
| 19 | 18 | 19 | LIFE AIN'T ALWAYS BEAUTIFUL M.WRIGHT,G.ALLAN (C.GOODMAN,T.L.JAMES) | Gary Allan MCA NASHVILLE | | 18 | 49 | 52 | 3 | KILL ME NOW A.SMITH,H.GRAHAM (J.RICH,A.L.SMITH,V.MCGEHE) | Rio Grand ASYLUM-CURB | | 49 | |
| 20 | 20 | 19 | IF YOU'RE GOING THROUGH HELL (BEFORE THE DEVIL EVEN KNOWS) T.HEWITT (S.TATE,A.TATE,D.BERG) | Rodney Atkins CURB | | 20 | 50 | 48 | 4 | EVERYBODY KNOWS R.RUBIN (E.ROBISON,M.MAGUIRE,N.MAINES,G.LOURIS) | Dixie Chicks COLUMBIA | | 48 | |
| 21 | 21 | 16 | BRING IT ON HOME W.KIRKPATRICK,LITTLE BIG TOWN (W.KIRKPATRICK,G.BIECK,T.H.BIECK) | Little Big Town EQUITY | | 11 | 51 | 44 | 10 | SATISFIED M.WRIGHT (A.MONRDE,S.BARRIS) | Ashley Monroe COLUMBIA | | 43 | |
| 22 | 22 | 25 | I CAN'T UNLOVE YOU D.HUFF (W.KIRBY,W.ROBINSON) | Kenny Rogers CAPITOL | | 11 | 52 | 53 | 11 | BEFORE HE CHEATS M.BRIGHT (C.TOMPINS,J.KEAR) | Carrie Underwood ARISTA/ARISTA NASHVILLE | | 52 | |
| 23 | 24 | 15 | HOW 'BOUT YOU J.JOYCE (E.CHURCH,E.CHRUCH,B.BEAVERS) | Eric Church CAPITOL | | 23 | 53 | 56 | 2 | LIVE TO LOVE ANOTHER DAY D.HUFF,K.URBAN (D.BROWN,K.URBAN) | Keith Urban CAPITOL | | 53 | |
| 24 | 25 | 10 | DOWN IN MISSISSIPPI (UP TO NO GOOD) G.FUNDIS (K.BUSH,K.HALL,J.NETTLES) | Sugarland MERCURY | | 24 | 54 | 50 | 10 | NOT READY TO MAKE NICE R.RUBIN (E.ROBISON,M.MAGUIRE,N.MAINES,D.WILSON) | Dixie Chicks COLUMBIA | | 36 | |
| 25 | 25 | 12 | WHY, WHY, WHY C.CHAMBERLAIN (B.CURRINGTON,T.MARTIN,M.NESLER) | Billy Currington MERCURY | | 17 | 55 | 54 | 4 | GET OUTTA MY WAY C.BLACK,CAROLINA RAIN (R.E.DORRALL,C.WRIGHT) | Carolina Rain EQUITY | | 54 | |
| 26 | 23 | 16 | POLITICALLY INCORRECT G.WILSON,J.RICH,M.WRIGHT (L.SATCHER,D.STEAGALL,B.HENDERSON) | Gretchen Wilson Featuring Merle Haggard EPIC | | 23 | 56 | 57 | 2 | UNBROKEN GROUND S.HENDRICKS,J.STROUD (J.P.WHITE,J.LEBLANC,K.BERGSNES,G.NICHOLS) | Gary Nichols MERCURY | | 56 | |
| 27 | 28 | 12 | FAVORITE STATE OF MIND M.WILLIAMS (M.CHAGNON,B.DALY) | Josh Gracin LYRIC STREET | | 27 | 57 | 51 | 3 | TENNESSEE GIRL B.CANNON (B.DIPIERD,C.WISEMAN) | Sammy Kershaw CATEGORY 5 | | 51 | |
| 28 | 27 | 12 | YEE HAW J.RITCHIEY (J.OWEN,C.BEATHARD,K.MARVELL) | Jake Owen RCA | | 27 | 58 | 55 | 5 | GONE EITHER WAY P.MOORE,B.CANNON (R.SCOTT,P.MOORE,J.BOHLINGER) | Ray Scott WARNER BROS./WRN | | 55 | |
| 29 | 29 | 7 | LEAVE THE PIECES J.SHANKS,M.BRANCH (J.HANSON,B.AUSTIN) | The Wreckers MAVERICK/WARNER BROS./WRN | | 29 | 59 | 59 | 1 | NOTHIN' BUT A LOVE THANG F.ROGERS (C.STAPLETON,S.LESUE,D.WORLEY) | Darryl Worley 903 MUSIC | | 59 | |
| 30 | 30 | 17 | ON AGAIN TONIGHT F.ROGERS (M.GREEN,J.MELTON,P.B.WHITE) | Trent Willmon COLUMBIA | | 30 | 60 | 59 | 2 | DO WE STILL B.CHANCEY,T.BROWN,K.LAW (R.LYNE,R.CROSBY,W.RAMBEAUX) | Rockie Lynne UNIVERSAL SOUTH | | 59 | |



With the biggest gain (\$1.8 million) and most new stations (23), Texas-based singer posts chart's highest debut since December.



With the youngest song inside the top 30, single takes third-biggest gain (2.4 million) in its fifth chart week.



Singer has new deal with 903 Music imprint. Lead single spins at 30 monitored signals.

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 |
|--|------------|---|------------|--|------------|
| JASON ALDEAN Why BROKEN BOW (76.9) | 1 | CARRIE UNDERWOOD Don't Forget To Remember Me ARISTA NASHVILLE (93.7) | 15 | BLAINE LARSEN I Don't Know What She Said BNA (75.1) | 37 |
| DIERKS BENTLEY Settle For A Slowdown CAPITOL (87.8) | 2 | CRAIG MORGAN I Got You BROKEN BOW (83.3) | 16 | MIRANDA LAMBERT New Strings EPIC (89.1) | 39 |
| LEANN RIMES Something's Gotta Give ASYLUM-CURB (75.0) | 3 | TOBY KEITH A Little Too Late SHOW DOG (87.0) | 17 | DIAMOND RIO God Only Cries ARISTA NASHVILLE (94.7) | 42 |
| TIM MCGRAW When The Stars Go Blue CURB (78.5) | 5 | GARY ALLAN Life Ain't Always Beautiful MCA NASHVILLE (87.5) | 19 | SARA EVANS Coalmine RCA (84.0) | 43 |
| FAITH HILL The Lucky One WARNER BROS. (77.4) | 6 | RODNEY ATKINS If You're Going Through Hell CURB (75.0) | 20 | CHRIS CAGLE Anywhere But Here CAPITOL (86.0) | - |
| PHIL VASSAR Last Day Of My Life ARISTA NASHVILLE (96.4) | 7 | KENNY ROGERS I Can't Unlove You CAPITOL (90.3) | 22 | | |
| KENNY CHESNEY Summertime BNA (86.9) | 8 | THE WRECKERS Leave The Pieces WARNER BROS. (79.1) | 29 | | |
| JOE NICHOLS Size Matters (Someday) UNIVERSAL SOUTH (92.2) | 11 | JOSH TURNER Would You Go With Me MCA NASHVILLE (80.5) | 34 | | |
| BRAD PAISLEY The World ARISTA NASHVILLE (87.5) | 12 | GARTH BROOKS That Girl Is A Cowboy LYRIC STREET (89.8) | 35 | | |

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BillboardRadioMonitor.com

HOT COUNTRY SONGS: 131 country stations are electronically monitored by Nielsen Broadcast Data Systems, 24 hours a day, 7 days a week. Airpower awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience. © 2006 VNU Business Media, Inc. All rights reserved.
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ALL CHARTS: See Chart Legend for rules and explanations.

BETWEEN THE BULLETS wjessen@billboard.com

ALDEAN PADS NEWCOMERS STREAK AT NO. 1

For the second time in the 16-year-old Nielsen BDS era, the country chart sees three acts claim their first No. 1 songs back to back.

This issue, Jason Aldean's "Why" gains 1.8 million audience impressions and rises 2-1, replacing Jack Ingram's "Wherever You Are," which falls to No. 4. For two weeks starting in the May 6 issue, "Who Says You Can't Go Home," Bon Jovi's duet with Jennifer Nettles, occupied the top box. It now tumbles 5-10.

The last time three artists logged their first



No. 1s in succession was in February 1991 when Paul Overstreet's "Daddy's Come Around," Mark Chesnut's "Brother Jukebox" and Mike Reid's "Walk on Faith" claimed top honors.

Broken Bow was also involved the last time two artists claimed their first No. 1 songs, when Craig Morgan's "That's What I Love About Sunday" followed Josh Gracin's "Nothin' to Lose" to No. 1 in March 2005.

There's a dozen other acts inside the top 40 that have yet to see No. 1. —Wade Jessen

MAY 27 2006 **LATIN Billboard**

HOT LATIN SONGS

| THIS WEEK | LAST WEEK | 2 WEEKS AGO | WEEKS ON CHIT | TITLE | Artist | PEAK POSITION |
|-----------|-----------|-------------|---------------|---|--|---------------|
| 1 | 2 | 2 | 8 | HIPS DON'T LIE | Shakira Featuring Wyclef Jean | 1 |
| 2 | 4 | 3 | 7 | CAILE LUNY TUNES, TINY (TITO EL BAMBINO) | Tito El Bambino | 2 |
| 3 | 3 | 4 | | DOWN MAMBO KINGS (G. CRUZ, K. VASQUEZ, J. NIEVES) | Rakim & Ken-Y | 3 |
| 4 | 1 | 1 | | LO QUE SON LAS COSAS S. GEORGE B. BENOZZO (L. A. MARQUEZ) | Anais UNIVISION | 4 |
| 5 | 10 | 15 | | NOCHE DE SEXO NELLY (WISIN, YANDEL, A. SANTOS, NELLY) | Wisin & Yandel Featuring Aventura | 4 |
| 6 | 11 | 16 | 4 | ANGELITO W. Q. LANDRON (W. Q. LANDRON, E. LIND) | Don Omar | 6 |
| 7 | 1 | 5 | 15 | MACHUCANDO LUNY TUNES (R. AYALA, E. DAVILA) | Daddy Yankee | 2 |
| 8 | 8 | 18 | | UN BESO L. SANTOS, A. SANTOS (A. SANTOS) | Aventura | 6 |
| 9 | 8 | 7 | 28 | ROMPE MONSERRATE, DJ. URBA, S. FISHER (R. AYALA, V. CABRERA) | Daddy Yankee | 1 |
| 10 | 9 | 10 | 15 | ALIADO DEL TIEMPO M. BARBA (M. BARBA) | Mariano Barba | 9 |
| 11 | 12 | 5 | 29 | LLAME PA' VERTE LUNY TUNES, NELLY (WISIN, YANDEL) | Wisin & Yandel | 1 |
| 12 | 15 | 12 | 10 | TEMPERATURE R. FULLER (S. PHENRIQUES, A. MARSHALL, R. FULLER) | Sean Paul | 11 |
| 13 | 14 | 17 | | LO QUE ME GUSTA A MI G. SANTAOLALLA, JUANES (JUANES) | Juanes | 2 |
| 14 | 13 | 3 | 6 | VOLVERTE A AMAR L. CERONI (A. GUZMAN, M. DOMM) | Alejandra Guzman | 13 |
| 15 | 24 | 15 | | DE CONTRABANDO PRIVERA (J. SEBASTIAN) | Jenni Rivera | 15 |
| 16 | 19 | 18 | 8 | UNO Y UNO ES IGUAL A TRES S. KRYS (G. E. LOPEZ AVILA) | Jeremias | 16 |
| 17 | 10 | 11 | 18 | ALGO DE MI J. GUILLÉN (D. VIL LARREAL) | Conjunto Primavera | 7 |
| 18 | 21 | 4 | | MUNECA DE TRAPO N. WALKER, LA OREJA DE VAN GOGH (A. MONTERO, X. SAN MARTIN, P. BENEGAS) | La Oreja De Van Gogh | 18 |
| 19 | 16 | 15 | 15 | TE ECHO DE MENOS F. PINERO JR., C. PONCE (C. PONCE, F. PINERO JR.) | Chayanne | 15 |
| 20 | 24 | 17 | | ATREVETE TE, TE! E. CABRA, D. FORNARI (R. PEREZ) | Calle 13 | 20 |
| 21 | 22 | 6 | | QUE LASTIMA A. RAMIREZ CORRAL (S. LOPEZ GONZALEZ) | Airredo Ramirez Corral | 21 |
| 22 | 26 | 12 | | QUE ME ALCANCE LA VIDA A. BAQUEIRO (L. GARCIA, N. SCHAIRIS) | Sin Bandera | 19 |
| 23 | 33 | 5 | | ADIOS A MI AMANTE J. L. TERRAZAS (J. VELAZQUEZ AGUILAR) | Grupo Montez De Durango | 23 |
| 24 | 49 | | | HERE WE GO YO H. DELGADO S. CARTER, A. CALO, A. PENA (H. DELGADO, S. CARTER) | Hector "El Father" Featuring El Presidente | 24 |
| 25 | 46 | 44 | 3 | NUESTRO AMOR SE HA VUELTO AYER J. M. LUGO (C. BRANT, A. LERNER) | Victor Manuel Feat. Yuridia | 25 |

Her sixth chart-topper ties her with Ana Barbara for third among women with most No. 1s, behind Gloria Estefan and Selena.



At No. 27, it is Villarreal's highest-debuting single. It is the 13th title to open in the top 30 this year.



Manuelle nabs his seventh No. 1 on Tropical Albums (7,000); only Gilberto Santa Rosa, with eight, has more.

| THIS WEEK | LAST WEEK | 2 WEEKS AGO | WEEKS ON CHIT | TITLE | Artist | PEAK POSITION |
|-----------|-----------------------|-------------|---------------|--|--------------------------|---------------|
| 26 | 28 | 25 | 6 | COMO DUELE (BARRERA DE AMOR) A. POSSE, M. L. ARIAGA, J. E. MURGIA (M. L. ARIAGA, J. E. MURGIA) | Noelia | 25 |
| 27 | NOT SHOT DEBUT | 1 | | INSENSIBLE A TI NOT LISTED (NOT LISTED) | Alicia Villarreal | 27 |
| 28 | 23 | 21 | 6 | DEJATE LLEVAR D. LOPEZ, G. PAJON JR., WILLI AM, G. NDRIEGA (D. LOPEZ, S. L. AMILLA, J. GARCIA, G. PAJON JR.) | Ricky Martin | 21 |
| 29 | NEW | 1 | | ALGUIEN TE VA A HACER LLORAR R. MUNOZ, R. MARTINEZ (L. PAOILLA) | Intocable | 29 |
| 30 | RE-ENTRY | 2 | | COMO ME DUELE V. ELIZALDE (M. R. GOCOBACHI FIGUEROA) | Valentin Elizalde | 30 |
| 31 | 36 | 34 | 13 | PARA QUE REGRESAS E. PEREZ (G. RAMIREZ FLORES) | El Chapo De Sinaloa | 23 |
| 32 | 4 | 26 | 11 | AUN HAY ALGO C. LARA, M. DI CARLO (C. LARA, K. SOKOLOFF) | RBD | 24 |
| 33 | 17 | 10 | 13 | SEÑOR LOCUTOR LOS TIGRES DEL NORTE (M. E. TOSCANO) | Los Tigres Del Norte | 10 |
| 34 | 45 | 5 | | SIN TU AMOR A. GABRIEL (A. GABRIEL) | Ana Gabriel | 34 |
| 35 | RE-ENTRY | 1 | | PAYASO LOCO NOT LISTED (J. L. RODRIGUEZ) | Patrulla 81 | 35 |
| 36 | 30 | 17 | 13 | POR UNA MUJER S. KRYS (M. CHAN, E. TORRES) | Luis Fonsi | 16 |
| 37 | 25 | 23 | 20 | COMO SI NO NOS HUBIERAMOS AMADO C. VALLI (L. PAUSINI, CHEOPE, L. TRISTAN, DANIEL) | Laura Pausini | 10 |
| 38 | 38 | 42 | 3 | ME PREGUNTO C. LOPEZ (D. GUERRERO) | Belanova | 34 |
| 39 | 32 | 33 | 6 | SI YO FUERA TU AMOR D. URBINA JR., R. URBINA (NOT LISTED) | Alacranes Musical | 14 |
| 40 | 37 | 37 | 1 | ABRAZAME M. DOMM (M. DOMM) | Camila | 32 |
| 41 | 47 | 43 | 1 | TU AMOR ME HACE BIEN S. GEORGE, ESTEFANO, M. ANTHONY (ESTEFANO) | Marc Anthony | 41 |
| 42 | NEW | | | NO ES BRUJERIA NOT LISTED (NOT LISTED) | Ana Barbara | 42 |
| 43 | 40 | 35 | 13 | OJOS DE CIELO M. SANTIESTEBAN (EL SUEÑO DE MORFEO) | El Sueño De Morfeo | 35 |
| 44 | | | | HAY DE MI N. NORIEGA (N. NORIEGA) | Noriega Feat. Baby Rasta | 44 |
| 45 | 41 | 49 | 13 | PENSANDO EN TI G. GARCIA (A. GARCIA, C. GONZALEZ) | Beto Y Sus Canarios | 41 |
| 46 | 42 | 31 | 18 | VIVA EL AMOR J. G. DEGOLLADO, S. DEGOLLADO (M. A. SOLIS) | Control | 31 |
| 47 | NEW | 1 | | NENA NOT LISTED (NOT LISTED) | Jay-D "El Bandido" | 47 |
| 48 | NEW | 1 | | VOY A LLORAR POR TI NOT LISTED (NOT LISTED) | Los Rieleros Del Norte | 48 |
| 49 | 31 | 24 | 15 | LIBERTAD R. MERCENARIO (M. I. PESANTE) | Ivy Queen | 13 |
| 50 | NEW | 1 | | UNA CANCION QUE TE ENAMORE NOT LISTED (NOT LISTED) | Servando Y Florentino | 50 |

TOP LATIN ALBUMS

| THIS WEEK | LAST WEEK | 2 WEEKS AGO | WEEKS ON CHIT | ARTIST | Title | CERT. | PEAK POSITION |
|-----------|-----------------------|-------------|---------------|---|--|-------|---------------|
| 1 | 2 | 1 | 8 | VARIOUS ARTISTS NOW Latino | | | 1 |
| 2 | 1 | 2 | | GRUPO MONTEZ DE DURANGO | Borrón Y Cuenta Nueva | | 1 |
| 3 | 7 | 3 | 11 | ANDREA BOCELLI | Amor | | 2 |
| 4 | 4 | 5 | 6 | JUAN GABRIEL | La Historia Del Divo | | 4 |
| 5 | 6 | 4 | 15 | ROCIO DURCAL | Amor Eterno | | 2 |
| 6 | 3 | 2 | 22 | DADDY YANKEE | Barrio Fino: En Directo | | 1 |
| 7 | HOT SHOT DEBUT | 1 | | VICTOR MANUELLE | Decision Unanime | | 7 |
| 8 | 5 | 2 | | LA OREJA DE VAN GOGH | Guapa | | 5 |
| 9 | 8 | 18 | 7 | MONCHY & ALEXANDRA | Exitos Y Mas | | 9 |
| 10 | 8 | 6 | 6 | RBD | RBD: Live In Hollywood | | 6 |
| 11 | 12 | 27 | | WISIN & YANDEL | Pa'l Mundo | | 11 |
| 12 | 13 | 8 | 4 | ALICIA VILLARREAL | Orgullo De Mujer | | 4 |
| 13 | 14 | 13 | 23 | DON OMAR | Da Hitman Presents Reggaeton Latino | | 13 |
| 14 | 10 | 9 | 32 | RBD | Nuestro Amor | | 1 |
| 15 | 11 | 7 | 6 | LOS TIGRES DEL NORTE | Historias Que Contar | | 2 |
| 16 | 9 | 11 | 6 | TITO EL BAMBINO | Top Of The Line | | 3 |
| 17 | 26 | 5 | | BRONCO: EL GIGANTE DE AMERICA | 30 Historias De Un Gigante | | 17 |
| 18 | 24 | 25 | 1 | ANA GABRIEL | Historia De Una Reina | | 5 |
| 19 | 30 | 20 | | VARIOUS ARTISTS | Unidos | | 11 |
| 20 | 19 | 19 | 49 | SHAKIRA | Fijacion Oral Vol. 1 | | 1 |
| 21 | 17 | 13 | | RAKIM & KEN-Y | Masterpiece: Nuestra Obra Maestra | | 2 |
| 22 | 23 | | | EL CHAPO DE SINALOA | La Noche Perfecta | | 22 |
| 23 | 22 | 15 | | RAMON AYALA Y SUS BRAVOS DEL NORTE | Antologia De Un Rey Vol. 2 | | 15 |
| 24 | 16 | 22 | | LOS TEMERARIOS | Los Super Exitos Con Mariachi | | 16 |
| 25 | 29 | 24 | 65 | JUANES | Mi Sangre | | 1 |
| 26 | 28 | 14 | 4 | ANAI | Asi Soy Yo | | 11 |
| 27 | 25 | 21 | 9 | RBD | Rebelce | | 2 |
| 28 | 15 | 3 | | VARIOUS ARTISTS | Sangre Nueva | | 12 |
| 29 | 36 | 35 | 10 | GUARDIANES DEL AMOR | Corazon Romantico: Los Exitos | | 29 |
| 30 | 31 | 28 | 6 | ALEJANDRA GUZMAN | Indeleble | | 22 |
| 31 | 34 | 31 | 11 | CONJUNTO PRIMAVERA | Algo De Mi | | 2 |
| 32 | 21 | 15 | 23 | REGGAETON NINOS | Reggaeton Ninos Vol. 1 | | 5 |
| 33 | 43 | 36 | 23 | RICARDO ARJONA | Adentro | | 3 |
| 34 | 35 | 101 | | RAMON AYALA Y SUS BRAVOS DEL NORTE | Antologia De Un Rey | | 11 |
| 35 | 32 | 26 | 6 | A.B. QUINTANILLA III PRESENTS KUMBIA KINGS | Kumbia Kings Live | | 28 |
| 36 | 5 | 47 | 6 | EDNITA NAZARIO | Apasionada Live | | 11 |
| 37 | 27 | | 2 | LOS TUCANES DE TIJUANA | Siempre Contigo: En Vivo | | 27 |
| 38 | NEW | 1 | | DJ JOE | DJ Joe Presenta: Abusando Del Genero | | 38 |
| 39 | NEW | 1 | | JEREMIAS | Ese Que Va Por Ah | | 39 |
| 40 | 38 | 29 | 22 | YURIDIA | La Voz De Un Angel | | 16 |
| 41 | NEW | 1 | | LOS RAZOS DE SACRAMENTO Y REYNALDO | La Historia De Los Razos... Los Exitos | | 41 |
| 42 | 33 | 23 | 6 | GRUPO BRYNDIS | Recordandote | | 4 |
| 43 | 20 | | 2 | LOS RIELEROS DEL NORTE | Siempre Limitado: Jamas Igualado | | 20 |
| 44 | 41 | 32 | 22 | CALLE 13 | Calle 13 | | 8 |
| 45 | 44 | 34 | 13 | JOSE JOSE | La Historia Del Principe | | 12 |
| 46 | 42 | | 2 | JENNI RIVERA | En Vivo Desde Hollywood | | 42 |
| 47 | 37 | 30 | 9 | DADDY YANKEE | Barrio Fino | | 1 |
| 48 | 40 | | 2 | BANDA EL RECODO | A Las Mujeres Que Ame | | 40 |
| 49 | 45 | 49 | 6 | LOS CAMINANTES | Tesoros De Coleccion: Lo Romantico De Los Caminantes | | 22 |
| 50 | 47 | 45 | 55 | AVENTURA | God's Project | | 5 |
| 51 | 54 | 50 | 4 | VALENTIN ELIZALDE | Vencedor | | 26 |
| 52 | 51 | 38 | 39 | LAURA PAUSINI | Escucha Atenc | | 28 |
| 53 | 74 | 64 | 16 | PAGE SETTER ANA GABRIEL | Dos Amores Un Amante | | 22 |
| 54 | 65 | 53 | 9 | GILBERTO SANTA ROSA | Directo Al Corazon | | 10 |
| 55 | 52 | 41 | | ANDY MONTANEZ | Salsa Con Reggaeton | | 41 |
| 56 | 50 | 42 | 23 | VOZ A VOZ | En Presencia Del Futuro | | 21 |
| 57 | RE-ENTRY | 45 | | MARCO ANTONIO SOLIS | La Historia Continua... Parte II | | 45 |
| 58 | 39 | 44 | 47 | ANDY ANDY | Ironia | | 4 |
| 59 | 49 | 43 | 74 | A.B. QUINTANILLA III PRESENTS KUMBIA KINGS | Fuego | | 2 |
| 60 | 57 | 55 | 41 | MONCHY & ALEXANDRA | Hasta El Fin | | 7 |
| 61 | 60 | 60 | 98 | VICENTE FERNANDEZ | Tesoros De Coleccion | | 8 |
| 62 | 46 | 40 | 8 | LUNY TUNES | Reggaeton Hits | | 15 |
| 63 | 58 | 48 | 3 | MARIANO BARBA | Aliado Del Tiempo | | 48 |
| 64 | 59 | 51 | 23 | VARIOUS ARTISTS | Top Latino | | 24 |
| 65 | RE-ENTRY | 24 | | SIN BANDERA | Manana | | 4 |
| 66 | 55 | 51 | 17 | LOS TIGRES DEL NORTE | 20 Nortenas Famosas | | 4 |
| 67 | 63 | 62 | 45 | REIK | Reik | | 34 |
| 68 | 56 | | 2 | ANA BARBARA | No Es Brujeria | | 56 |
| 69 | RE-ENTRY | 57 | | JAVIER SOLIS | Tesoros De Coleccion | | 21 |
| 70 | 75 | 63 | 34 | JENNI RIVERA | Parrandera, Rebelde Y Atrevida | | 10 |
| 71 | NEW | 1 | | LOS NOBLEZA DE AGUILILLA | 20 Exitos: Desde Tierra Caliente | | 71 |
| 72 | 64 | 46 | 4 | LILA DOWNS | La Cantina | | 46 |
| 73 | 62 | 56 | 12 | LOS ORIGINALES DE SAN JUAN | El Tequilero | | 30 |
| 74 | RE-ENTRY | 49 | | GRUPO MONTEZ DE DURANGO | Y Sigue La Mata Dando | | 1 |
| 75 | 61 | 61 | 6 | LUNY TUNES & BABY RANKS | Mas Flow 2 | | 2 |

LATIN

Billboard DANCE

MAY
27
2006

LATIN AIRPLAY POP

| THIS WEEK | LAST WEEK | TITLE | ARTIST (IMPRINT / PROMOTION LABEL) |
|-----------|-----------|---------------------------------|---|
| 1 | 1 | JOLVERTE A AMAR | ALEJANDRA GUZMAN (SONY BMG NORTE) |
| 2 | 2 | LO QUE SON LAS COSAS | ANAIS (UNIVISION) |
| 3 | 12 | HIPS DON'T LIE | SHAKIRA FEATURING WYCLEF JEAN (EPIC/SONY BMG NORTE) |
| 4 | 6 | MUNECA DE TRAPO | LA OREJA DE VAN GOGH (SONY BMG NORTE) |
| 5 | 3 | TE ECHO DE MENOS | CHAYANNE (SONY BMG NORTE) |
| 6 | 4 | LO QUE ME GUSTA A MI | JUANES (SURCO/UNIVERSAL LATINO) |
| 7 | 5 | UNO Y UNO ES IGUAL A TRES | JEREMIAS (UNIVERSAL LATINO) |
| 8 | 8 | QUE ME ALCANCE LA VIDA | SIN BANDERA (SONY BMG NORTE) |
| 9 | 10 | SUELTA MI MANO | SIN BANDERA (SONY BMG NORTE) |
| 10 | 7 | DEJATE LLEVAR | RICKY MARTIN (COLUMBIA/SONY BMG NORTE) |
| 11 | 13 | NO | SHAKIRA (EPIC/SONY BMG NORTE) |
| 12 | 14 | COMO DUELE (BARRERA DE AMOR) | NOELIA (EMI LATIN) |
| 13 | 20 | SIN TU AMOR | ANA GABRIEL (EMI LATIN) |
| 14 | 9 | COMO SI NO NOS HUBIERAMOS AMADO | LAURA PAUSINI (WARNER LATINA) |
| 15 | 18 | ME PREGUNTO | BELANOVA (UNIVERSAL LATINO) |

LATIN ALBUMS POP

| THIS WEEK | LAST WEEK | TITLE | ARTIST (IMPRINT / DISTRIBUTING LABEL) |
|-----------|-----------|--|--|
| 1 | 1 | VARIOUS ARTISTS | KW LATINO THE ONE GROUP/UNIVERSAL/IMPACT/SONY BMG NORTE/SONY BMG STRATEGIC MARKETING GROUP |
| 2 | 5 | ANDREA BOCELLI | AMOR (SUGAR VENEZUELA/UNIVERSAL LATINO) |
| 3 | 1 | JUAN GABRIEL | LA HISTORIA DEL DIVO (SONY BMG NORTE) |
| 4 | 4 | ROCIO DURCAL | AMOR ETERNO (SONY BMG NORTE) |
| 5 | 3 | LA OREJA DE VAN GOGH | GUAPA (SONY BMG NORTE) |
| 6 | 6 | RBD | RBD: LIVE IN HOLLYWOOD (EMI LATIN) |
| 7 | 7 | RBD | NUESTRO AMOR (EMI LATIN) |
| 8 | 9 | ANA GABRIEL | HISTORIA DE UNA REINA (SONY BMG NORTE) |
| 9 | 8 | SHAKIRA | FIJACION ORAL VOL. 1 (EPIC/SONY MUSIC) |
| 10 | 12 | JUANES | MI SANGRE (SURCO/UNIVERSAL LATINO) |
| 11 | 11 | ANAIS | ASI SOY YO (UNIVISION/UG) |
| 12 | 10 | RBD | REBELDE (EMI LATIN) |
| 13 | 13 | ALEJANDRA GUZMAN | INDELEBLE (SONY BMG NORTE) |
| 14 | 16 | RICARDO ARJONA | ADEPTO (SONY BMG NORTE) |
| 15 | 14 | A.B. QUINTANILLA III PRESENTS KUMBIA KINGS | KUMBIA KINGS LIVE (EMI LATIN) |

TROPICAL

| THIS WEEK | LAST WEEK | TITLE | ARTIST (IMPRINT / PROMOTION LABEL) |
|-----------|-----------|---|---|
| 1 | 1 | CAILE | TITO EL BAMBINO (EMI LATIN) |
| 2 | 3 | NUESTRO AMOR SE HA VUELTO AYER | VICTOR MANUELLE FEATURING YURIDIA (SONY BMG NORTE) |
| 3 | 2 | TU AMOR ME HACE BIEN | MARC ANTHONY (SONY BMG NORTE) |
| 4 | 4 | PRINCESA | FRANK REYES (J&N) |
| 5 | 13 | A LAS MUJERES HAY QUE MANTENERLAS CONTENTAS | JOSE PENIA SUAZO Y SU BANDA GORDA (M.P.) |
| 6 | 12 | SOLAMENTE UNA NOCHE | INDIA (SGZ/UNIVISION) |
| 7 | 8 | MACHUCANDO | DADDY YANKEE (EL CARTEL/INTERSCOPE) |
| 8 | 6 | SE LE VE | ANDY MONTANEZ FEATURING DADDY YANKEE (SGZ/UNIVISION) |
| 9 | 11 | LLAME PA' VERTE | WINIS & YANDEL (MACHETE) |
| 10 | 21 | UNO Y UNO ES IGUAL A TRES | JEREMIAS (UNIVERSAL LATINO) |
| 11 | 1 | NOCHE DE SEXO | WINIS & YANDEL FEATURING AVENTURA (MACHETE) |
| 12 | 9 | AY AMOR, CUANDO HABLAN LAS MIRADAS | GUAYACAN (SONY BMG NORTE) |
| 13 | 2 | LA AVISPA | ZACARIAS FERREIRA (J&N) |
| 14 | 11 | NO ES UNA NOVELA | MONCHY & ALEXANDRA (J&N) |
| 15 | 13 | EVITARE | N'KLABE FEATURING VICTOR MANUELLE (NU/SONY BMG NORTE) |

TROPICAL

| THIS WEEK | LAST WEEK | TITLE | ARTIST (IMPRINT / DISTRIBUTING LABEL) |
|-----------|-----------|---------------------------------------|--|
| 1 | 1 | VICTOR MANUELLE | DECISION UNANIME (SONY BMG NORTE) |
| 2 | 1 | MONCHY & ALEXANDRA | EXITOS Y MAS (J&N/SONY BMG NORTE) |
| 3 | 3 | AVENTURA | GOD'S PROJECT (PREMIUM LATIN/SONY BMG NORTE) |
| 4 | 6 | GILBERTO SANTA ROSA | DIRECTO AL CORAZON (SONY BMG NORTE) |
| 5 | 4 | ANDY MONTANEZ | SALSA CON REGGAETON (SGZ/UNIVISION/UG) |
| 6 | 2 | ANDY ANDY | IRONIA (WEPA/URBAN BOX OFFICE) |
| 7 | 5 | MONCHY & ALEXANDRA | HASTA EL FIN (J&N/SONY BMG NORTE) |
| 8 | 8 | INDIA | SOY DIFERENTE (SGZ/UNIVISION/UG) |
| 9 | 7 | MARC ANTHONY | VALIO LA PENIA (SONY BMG NORTE) |
| 10 | 9 | GILBERTO SANTA ROSA & VICTOR MANUELLE | DOS SOMEROS, UNA HISTORIA (SONY BMG NORTE) |
| 11 | 10 | MICHAEL STUART | BACK TO DA' BARRIO (MACHETE) |
| 12 | 12 | JUAN LUIS GUERRA | PARA TI (VENEMUSIC/UNIVERSAL LATINO) |
| 13 | 11 | N'KLABE | I LOVE SALSA! (NU/SONY BMG NORTE) |
| 14 | 15 | INDIA | GRANDES EXITOS + (UNIVERSAL LATINO) |
| 15 | 13 | VARIOUS ARTISTS | LA SALSA VIVE (SGZ/UNIVISION/UG) |

REGIONAL MEXICAN

| THIS WEEK | LAST WEEK | TITLE | ARTIST (IMPRINT / PROMOTION LABEL) |
|-----------|-----------|------------------------------|--------------------------------------|
| 1 | 1 | ALIADO DEL TIEMPO | MARIANO BARBA (THREE SOUND) |
| 2 | 3 | DE CONTRABANDO | JENNI RIVERA (FONOVISA) |
| 3 | 1 | ALGO DE MI | CONJUNTO PRIMAVERA (FONOVISA) |
| 4 | 4 | QUE LASTIMA | ALFREDO RAMIREZ CORRAL (UNIDOS/DISA) |
| 5 | 8 | ADIOS A MI AMANTE | GRUPO MONTEZ DE DURANGO (DISA) |
| 6 | 21 | ALGUIEN TE VA A HACER LLORAR | INTOCABLE (EMI LATIN) |
| 7 | 17 | COMO ME DUELE | VALENTIN ELIZALDE (UNIVERSAL LATINO) |
| 8 | 10 | PARA QUE REGRESES | EL CHAPO DE SINALOA (DISA) |
| 9 | 3 | SEÑOR LOCUTOR | LOS TIGRES DEL NORTE (FONOVISA) |
| 10 | 6 | PAYASO LOCO | PATRULLA 81 (DISA) |
| 11 | 5 | SI YO FUERA TU AMOR | ALACRANES MUSICAL (UNIVISION) |
| 12 | 9 | NO PUEDO OLVIDARTE | BETO Y SUS CANARIOS (DISA) |
| 13 | 12 | PENSANDO EN TI | BETO Y SUS CANARIOS (DISA) |
| 14 | 13 | VIVA EL AMOR | CONTROL (UNIVISION) |
| 15 | 20 | VOY A LLORAR POR TI | LOS RIELEROS DEL NORTE (FONOVISA) |

REGIONAL MEXICAN

| THIS WEEK | LAST WEEK | TITLE | ARTIST (IMPRINT / DISTRIBUTING LABEL) |
|-----------|-----------|------------------------------------|--|
| 1 | 1 | GRUPO MONTEZ DE DURANGO | BORRÓN Y CUENTA NUEVA (DISA) |
| 2 | 3 | ALICIA VILLARREAL | ORGULLO DE MUJER (UNIVERSAL LATINO) |
| 3 | 2 | LOS TIGRES DEL NORTE | HISTORIAS QUE CONTAR (FONOVISA/UG) |
| 4 | 8 | BRONCO: EL GIGANTE DE AMERICA | 30 HISTORIAS DE UN GIGANTE (FONOVISA/UG) |
| 5 | 10 | VARIOUS ARTISTS | UNIDOS (UNIDOS/DISA) |
| 6 | 7 | EL CHAPO DE SINALOA | LA NOCHE PERFECTA (DISA) |
| 7 | 6 | RAMON AYALA Y SUS BRAVOS DEL NORTE | ANTOLOGIA DE UN REY VOL. 2 (FREDDIE) |
| 8 | 4 | LOS TEMERARIOS | LOS SUPER EXITOS CON MARIACHI (DISA) |
| 9 | 14 | GUARDIANES DEL AMOR | CORAZON ROMANTICO: LOS EXITOS (SONY BMG NORTE) |
| 10 | 12 | CONJUNTO PRIMAVERA | ALGO DE MI (FONOVISA/UG) |
| 11 | 13 | RAMON AYALA Y SUS BRAVOS DEL NORTE | ANTOLOGIA DE UN REY (FREDDIE) |
| 12 | 9 | LOS TUCANES DE TIJUANA | SIEMPRE CONTIGO: EN VIVO (UNIVISION/UG) |
| 13 | 13 | LOS RAZOS DE SACRAMENTO Y REYNALDO | LA HISTORIA DE LOS RAZOS...LOS EXITOS (SONY BMG NORTE) |
| 14 | 11 | GRUPO BRYNDIS | RECORDANDOTE (DISA) |
| 15 | 5 | LOS RIELEROS DEL NORTE | SIEMPRE IMITADO, JAMAS IGUALADO (FONOVISA/UG) |

HOT DANCE CLUB PLAY

| THIS WEEK | LAST WEEK | TITLE | ARTIST (IMPRINT & NUMBER / PROMOTION LABEL) |
|-----------|----------------|--|--|
| 26 | 19 | YOU KNOW HOW TO LOVE ME | LORI JENAIRE (DAUMAN PROMO) |
| 27 | 13 | GIVE ME YOUR LOVE | CARL COX FEATURING HANNAH ROBINSON KOCH 9893 |
| 28 | 33 | FADE AWAY | SARAH ATERETH BEGUILLE PROMO/LIGHTYEAR |
| 29 | 36 | FASHIONISTA | JIMMY JAMES MADE 9884 |
| 30 | 25 | CHA CHA (L.E.X./D. AUDE MIXES) | CHELO SONY BMG NORTE PROMO |
| 31 | 26 | STARS ABOVE US | SAINT ETIENNE SHAYDREZ JAZZ PROMO |
| 32 | 11 | OOH LA LA | GOLDFRAPP MUTE 35613 |
| 33 | 29 | NEVER ENDING | RONNIE VENTURA FEATURING LATRICE VERRETT NUUF PROMO |
| 34 | 37 | I AM NOT MY HAIR | INDIA ARIE UNIVERSAL MOTOWN PROMO |
| 35 | 32 | TAKE ME OR LEAVE ME (T. YOUNG/J. CHRISTIE/G.D. VINE MIXES) | IDENA MENZEL & TRACIE THOMAS WARNER BROS. 42922 |
| 36 | 41 | DANCE IN MY BLOOD | MEN. WOMEN & CHLOREZ REPRISE PROMO |
| 37 | 38 | I'M LISTENING | MADISON PARK BASICLUX 9207 |
| 38 | 26 | FEVER (L.E.X. MIXES) | BETTE MIDLER COLUMBIA 81803 |
| 39 | 35 | DREAMS | DEEP DISH FEATURING STEVE NICKS DEEP DISH PROMO/THRIVE |
| 40 | 42 | WORLD, HOLD ON (CHILDREN OF THE SKY) | BOB SINCLAIR YELLOW/SILVER LABEL PROMO/TOMMY BOY |
| 41 | 44 | I WILL STAND | CLAUDIA BARRY DONNAJEAN PROMO |
| 42 | 46 | WHEN YOU WALK AWAY | HENRI DAUMAN PROMO |
| 43 | 48 | COMING UNDONE | KORN VIRGIN PROMO |
| 44 | HOT SHOT DEBUT | LOOK ON THE FLOOR (HYPNOTIC TANGO) | BANANARAMA THE LAB IMPORT |
| 45 | 45 | SWEET TROUBLED SOUL | STELLASTARR* RCA PROMO/RMG |
| 46 | 28 | WHY SHOULD I BELIEVE YOU | JENNA OREY AUDIO ONE PROMO |
| 47 | NEW | IT'S MY LIFE (FINALLY) | SEAN ENSIGN TITAN SOUNDS PROMO |
| 48 | 43 | SORRY | MADONNA WARNER BROS. 42892 |
| 49 | 47 | TO LIFE, TO LOVE | ANDY HUNTER SPARROW PROMO |
| 50 | 40 | OH YEAH, OH SIX | YELLO DATASOUND IMPORT |

TOP ELECTRONIC ALBUMS

| THIS WEEK | LAST WEEK | TITLE | ARTIST (IMPRINT & NUMBER / DISTRIBUTING LABEL) | CERT. |
|-----------|-----------|---------------------------|--|-------|
| 1 | 7 | GORNALS BARLEY | ST. ELSEWHERE DOWNTOWN 70003/ATLANTIC | |
| 2 | 1 | GORILLAZ | DEMOM DAYS PARLOPHONE 73838*/VIRGIN | 2 |
| 3 | 2 | MADONNA | CONFESIONS ON A DANCE FLOOR WARNER BROS. 49460 | |
| 4 | 3 | SHE WANTS REVENGE | SHE WANTS REVENGE PERFECT/KISS/PLANLESS/GEFFEN 05587*/INTERSCOPE | |
| 5 | 4 | CASCADA | EVERYTIME WE TOUCH ROBBINS 75064 | |
| 6 | 8 | TIESTO | IN SEARCH OF SUNRISE 5: LOS ANGELES SONG BIRD 09/BLACK HOLE | |
| 7 | 6 | IMOGEN HEAP | SPEAK FOR YOURSELF RCA VICTOR 72532 | |
| 8 | 5 | THE STREETS | THE HARDEST WAY TO MAKE AN EASY LIVING VICE 63186*/ATLANTIC | |
| 9 | 10 | DEPECHE MODE | PLAYING THE ANGEL SIRE/REPRISE 49348*/WARNER BROS. © | |
| 10 | 11 | GOLDFRAPP | SUPERNATURE MUTE © | |
| 11 | 9 | MASSIVE ATTACK | COLLECTED VIRGIN 60668© | |
| 12 | 12 | GOTAN PROJECT | LUNATICO XL 195*/BEGGARS GROUP | |
| 13 | 13 | VARIOUS ARTISTS | FIRED UP! 3 RAZOR & TIE 89118 | |
| 14 | 14 | BAD BOY JOE & JOHNNY BUDZ | ULTRADANCE.07 ULTRA 1358 | |
| 15 | 17 | VARIOUS ARTISTS | DISNEYREMIXXMANIA WALT DISNEY 861354 | |
| 16 | 16 | SAM POPAT | BUDDHA BAR VIII GEORGE V 71057 | |
| 17 | 18 | DAVID WAXMAN | ULTRA ELECTRO ULTRA 1390 | |
| 18 | 15 | DAFT PUNK | MUSIQUE VOL. I: 1993-2005 VIRGIN 58405 | |
| 19 | NEW | ATB | IN THE MIX 3 WATER MUSIC DANCE 060650/VARESE SARABANDE | |
| 20 | NEW | KMFDM | RUCK ZUCK METROPOLIS 80430 | |
| 21 | NEW | MATMOS | THE ROSE HAS TEETH IN THE MOUTH OF A BEAST MATADOR 677 | |
| 22 | 21 | THE PRODIGY | THEIR LAW - THE SINGLES 1990-2005 XL 190/BEGGARS GROUP | |
| 23 | 22 | M.I.A. | ARJULAR XL 004844*/INTERSCOPE | |
| 24 | NEW | VARIOUS ARTISTS | ULTIMATE DISCO MADACY 51245 | |
| 25 | NEW | RINOCEROSE | RINOCEROSE V2 27318* | |

HOT DANCE AIRPLAY

| THIS WEEK | LAST WEEK | TITLE | ARTIST (IMPRINT / PROMOTION LABEL) |
|-----------|-----------|------------------------------------|--|
| 1 | 1 | SOS | RIHANNA SRP/DEF JAM/IDJMG |
| 2 | 2 | WALK AWAY | KELLY CLARKSON RCA/RMG |
| 3 | 4 | WAITING | TAXI DOLL WWW.TAXIDOLL.COM |
| 4 | 6 | FASTER KILL PUSSYCAT | OAKENFOLD FEATURING BRITANNY MURPHY MAVERICK/REPRISE |
| 5 | 5 | RAIN DROPS | STUNT ULTRA |
| 6 | 9 | FIRE | FERRY CORSTEN ULTRA |
| 7 | 7 | BE WITHOUT YOU | MARY J. BLIGE GEFFEN |
| 8 | 3 | OOH LA LA | GOLDFRAPP MUTE |
| 9 | 17 | SAY SOMETHIN' | MARIAH CAREY FEATURING SNOOP DOGG ISLAND/IDJMG |
| 10 | 11 | KISS THE SKY | DANIELLE BOLLINGER ESNTION SILVER/ESNTION |
| 11 | 10 | HIPS DON'T LIE | SHAKIRA FEATURING WYCLEF JEAN EPIC |
| 12 | 8 | SORRY | MADONNA WARNER BROS. |
| 13 | 12 | WATERMAN | OLAV BASOSKI FEATURING MICHIE ONE ROBBINS |
| 14 | 18 | INCREDIBLE | SHAPE: UK NOCTURNAL GROOVE/POSITIVA |
| 15 | 13 | STUPID GIRLS | PINK LAFACE/ZOMBA |
| 16 | NEW | WHAT'S LEFT OF ME | NICK LACHEY JIVE/ZOMBA |
| 17 | 15 | KISS YOU | HO MADE |
| 18 | NEW | GREATEST MIRACLE | CASCADA ROBBINS |
| 19 | 25 | TRACKING TREASURE DOWN | GABRIEL & DRESDEN ORGANIZED NATURE |
| 20 | 20 | GET TOGETHER | MADONNA WARNER BROS. |
| 21 | 16 | CHECK ON IT | BEYONCE FEATURING SLIM THUG COLUMBIA |
| 22 | 22 | ALONE | KIM SOZZI ULTRA |
| 23 | 24 | WAITING FOR YOU | NARCOTIC THRUST YOSHITOSHIO/DEEP DISH |
| 24 | NEW | LOOK ON THE FLOOR (HYPNOTIC TANGO) | BANANARAMA UNIVERSAL MOTOWN |
| 25 | NEW | YOU GOT IT ALL | KRISTINE HENDRICKS NEXT PLATEAU/UNIVERSAL MOTOWN |

HITS OF THE WORLD THE Billboard

MAY 27 2006

JAPAN SINGLES

| THIS WEEK | LAST WEEK | (SOUNDCAN JAPAN) | MAY 16, 2006 |
|-----------|-----------|--|--------------|
| 1 | NEW | CHAMPYONE ORANGE RANGE SONY | |
| 2 | 1 | TABIBITO KETSUMEISHI TOY'S FACTORY | |
| 3 | 4 | PRECIOUS YUNA ITO SONY | |
| 4 | 3 | JUNRENKA SHONAN NO KAZE TOY'S FACTORY | |
| 5 | NEW | HEAVEN/MOBIUS (CD+DVD MOBIUS) JANNE DA ARC AVEX TRAX | |
| 6 | 2 | DEAR WOMAN SMAP VICTOR | |
| 7 | NEW | HEAVEN/MOBIUS (CD+DVD HEAVEN) JANNE DA ARC AVEX TRAX | |
| 8 | NEW | HOSHI FURU YORUNI TOKYO SKA PARADISE ORCHESTRA CUTTING EDGE | |
| 9 | NEW | HEAVEN/MOBIUS JANNE DA ARC AVEX TRAX | |
| 10 | 7 | KIBUNJOJO (LTD EDITION) MIHIMARU GT UNIVERSAL | |

UNITED KINGDOM SINGLES

| THIS WEEK | LAST WEEK | (THE OFFICIAL UK CHARTS CO.) | MAY 14, 2006 |
|-----------|-----------|--|--------------|
| 1 | 1 | CRAZY GNARLS BARKLEY DOWNTOWN/ATLANTIC | |
| 2 | 15 | CONTROL MYSELF L.L. COOL J FT. JENNIFER LOPEZ DEF JAM | |
| 3 | 4 | FROM PARIS TO BERLIN INFERNAL BORDER BREAKERS | |
| 4 | 3 | SOMEBODY'S WATCHING ME BEATFREAKZ SPINNIN' | |
| 5 | 5 | SOS RIHANNA SRP/DEF JAM | |
| 6 | 2 | DANI CALIFORNIA RED HOT CHILI PEPPERS WARNER BROS. | |
| 7 | 9 | NO PROMISES SHAYNE WARD SYCO | |
| 8 | NEW | I'M WITH STUPID PET SHOP BOYS PARLOPHONE | |
| 9 | 7 | STONED IN LOVE CHICANE FT. TOM JONES MANIFESTO | |
| 10 | 11 | NAIVE KOOKS VIRGIN | |

GERMANY SINGLES

| THIS WEEK | LAST WEEK | (MEDIA CONTROL) | MAY 16, 2006 |
|-----------|-----------|--|--------------|
| 1 | NEW | HIPS DON'T LIE SHAKIRA FT. WYCLEF JEAN EPIC | |
| 2 | 1 | NO NO NEVER TEXAS LIGHTNING X-CELL/SONY BMG | |
| 3 | 2 | SOS RIHANNA SRP/DEF JAM | |
| 4 | NEW | MAMA US5 GLOBAL MUSIC | |
| 5 | 3 | DON'T LET IT GET YOU DOWN MIKE LEON GROSCH HANSA | |
| 6 | 10 | CRAZY GNARLS BARKLEY DOWNTOWN/ATLANTIC | |
| 7 | 6 | ONE MARY J. BLIGE FT. U2 MTRIARCH/GEFFEN | |
| 8 | 4 | LOVE GENERATION BOB SINCLAR FT. GARY PINE YELLOW PRODUCTION | |
| 9 | 13 | SCHWARZ AUF WEISS MAX MUTZKE WARNER BROS. | |
| 10 | 11 | DANCE! GOLED VI/PLUMIDEE/FATMAN SCOOP MACHI/MOS | |

EURO DIGITAL TRACKS

(NIELSEN SOUNDCAN INTERNATIONAL) MAY 27, 2006

| THIS WEEK | LAST WEEK | (NIELSEN SOUNDCAN INTERNATIONAL) | MAY 27, 2006 |
|-----------|-----------|--|--------------|
| 1 | 1 | CRAZY (SINGLE VERSION) GNARLS BARKLEY DOWNTOWN/ATLANTIC | |
| 2 | 2 | DANI CALIFORNIA (ALBUM VERSION) RED HOT CHILI PEPPERS WARNER BROS. | |
| 3 | NEW | RING OF FIRE THE BOOT ROOM ALLSTARS FT. IAN MCCULLOCH, APOLLO 440 & TM SPEED ELEVATOR | |
| 4 | 5 | HIPS DON'T LIE SHAKIRA FT. WYCLEF JEAN EPIC | |
| 5 | 3 | SOS RIHANNA SRP/DEF JAM | |
| 6 | 4 | CONTROL MYSELF L.L. COOL J FT. JENNIFER LOPEZ DEF JAM | |
| 7 | 7 | FROM PARIS TO BERLIN (RADIO EDIT) INFERNAL BORDER BREAKERS | |
| 8 | NEW | SAY I CHRISTINA MILIAN FT. YOUNG JEEZY ISI/LAND | |
| 9 | 10 | ONE MARY J. BLIGE AND U2 MTRIARCH/GEFFEN | |
| 10 | 6 | STEADY, AS SHE GOES THE RACONTEURS THIRD MAN | |
| 11 | 9 | YOU'RE ALL I HAVE SNOW PATROL FICTION/POLYDOR | |
| 12 | 8 | BANG BANG YOU'RE DEAD DIRTY PRETTY THINGS VERTIGO | |
| 13 | 12 | NAIVE THE KOOKS VIRGIN | |
| 14 | NEW | COUNTRY GIRL PRIMAL SCREAM COLUMBIA | |
| 15 | NEW | BRIGHT IDEA ORSON MERCURY | |
| 16 | 11 | SOMEBODYS WATCHING ME (HI-TACK REMIX 2) BEATFREAKZ SPINNIN' | |
| 17 | 13 | PUMP IT THE BLACK EYED PEAS A&M/INTERSCOPE | |
| 18 | NEW | SUPERMASSIVE BLACK HOLE MUSE ATLANTIC | |
| 19 | 14 | BEEP THE PUSSYCAT DOLLS FT. WILL I AM A&M/INTERSCOPE | |
| 20 | 17 | DANCE, DANCE FALL OUT BOY FUELED BY RAMEN/ISLAND | |

FRANCE SINGLES

| THIS WEEK | LAST WEEK | (SNEP/IFOP/TITE-LIVE) | MAY 16, 2006 |
|-----------|-----------|---|--------------|
| 1 | 2 | LIVING ON VIDEO PAKITO PANIC/ULM | |
| NEW | | MEME SI (WHAT YOU'RE MADE OF) LUCIE SILVAS/GREGORY LEMARCHAL MERCURY | |
| 3 | 1 | HIPS DON'T LIE SHAKIRA FT. WYCLEF JEAN EPIC | |
| 4 | 4 | LE TEMPS QUI COURT LES ENFOIRES ULM | |
| 5 | 3 | LA BOULETTE DIAM'S CAPITOL | |
| 6 | 7 | GABRIEL NAJOUA BELYZEL SCORPIO | |
| 7 | 6 | WORLD HOLD ON BOB SINCLAR FT. STEVE EDWARDS YELLOW PRODUCTION | |
| 8 | 5 | LE PAPA PINGOUIN PIGLOD SCORPIO/IMG INTERACTIONS | |
| NEW | | J'IRAI CHANTER NOUVELLE STAR VOGUE | |
| 10 | 8 | JE PENSE A TOI SAYA WARNER | |

AUSTRALIA SINGLES

| THIS WEEK | LAST WEEK | (ARIA) | MAY 14, 2006 |
|-----------|-----------|--|--------------|
| 1 | 1 | SOS RIHANNA SRP/DEF JAM | |
| 2 | 2 | FLAUNT IT! TY ROCK BIMBO ROCK | |
| 3 | 7 | YOU RAISE ME UP WESTLIFE 5 | |
| 4 | 3 | CRAZY GNARLS BARKLEY DOWNTOWN/ATLANTIC | |
| 5 | 5 | SO SICK NEYO DEF JAM | |
| 6 | 4 | FOREVER YOUNG YOUTH GROUP IVY RECORDS | |
| 7 | NEW | THIS TIME I KNOW IT'S FOR REAL THE YOUNG DIVAS SONY BMG | |
| 8 | 6 | BEEP THE PUSSYCAT DOLLS FT. WILL I AM A&M/INTERSCOPE | |
| NEW | | DANI CALIFORNIA RED HOT CHILI PEPPERS WARNER BROS. | |
| 10 | 8 | TOGETHER WE ARE ONE DELTA GOODREM EPIC | |

CANADA DIGITAL SINGLES

| THIS WEEK | LAST WEEK | (SOUNDCAN) | MAY 27, 2006 |
|-----------|-----------|--|--------------|
| 1 | 1 | HIPS DON'T LIE SHAKIRA FT. WYCLEF JEAN EPIC/SONY BMG MUSIC | |
| 2 | 3 | DANI CALIFORNIA (ALBUM VERSION) RED HOT CHILI PEPPERS WARNER | |
| 3 | 2 | SOS RIHANNA SRP/DEF JAM/UNIVERSAL | |
| 4 | 4 | NOT READY TO MAKE NICE DIXIE CHICKS COLUMBIA/SONY BMG MUSIC | |
| 5 | NEW | PROMISCUOUS NELLY FURTADO FT. TIMBALAND MOSLEY/GEFFEN/UNIVERSAL | |
| 6 | 5 | TEMPERATURE SEAN PAUL VP/ATLANTIC/WARNER | |
| 7 | 6 | BAD DAY DANIEL POWTER WARNER | |
| 8 | 7 | BLACK HORSE & THE CHERRY TREE KT TUNSTALL RELENTLESS/VIRGIN/EMI | |
| 9 | 8 | SAVIN' ME NICKELBACK EMI | |
| 10 | RE | WISEMEN JAMES BLUNT CUSTARD/ATLANTIC/WARNER | |

ITALY SINGLES

| THIS WEEK | LAST WEEK | (FIMI/NIELSEN) | MAY 15, 2006 |
|-----------|-----------|---|--------------|
| 1 | | SVEGLIARSI LA MATTINA ZERO ASSOLUTO UNIVERSO | |
| 2 | 2 | ONE MARY J. BLIGE FT. U2 MTRIARCH/GEFFEN | |
| 3 | | HIPS DON'T LIE SHAKIRA FT. WYCLEF JEAN EPIC | |
| 4 | 6 | SEI NELL'ANIMA GIANNA NANINI POLYDOR | |
| 5 | 4 | DANI CALIFORNIA RED HOT CHILI PEPPERS WARNER BROS. | |
| 6 | 5 | I BELONG TO YOU EROS RAMAZZOTTI/ANASTACIA ARIOLA | |
| 7 | 7 | APPLAUSI PER FIBRA FABRI FIBRA UNIVERSAL | |
| 8 | 20 | SOS RIHANNA SRP/DEF JAM | |
| 9 | NEW | CRAZY GNARLS BARKLEY DOWNTOWN/ATLANTIC | |
| 10 | NEW | HORNY AS A DANDY MOUSSE T VS. DANDY WARHOLS PEPPERMINT JAM | |

SPAIN SINGLES

| THIS WEEK | LAST WEEK | (PROMUSICAE/MEDIA) | MAY 17, 2006 |
|-----------|-----------|---|--------------|
| 1 | | VIVIR PARA CONTARLO B/W HACIENDO LO VIOLADORES DEL VERSO | |
| 2 | NEW | REMEMBER THE TIME MICHAEL JACKSON EPIC | |
| 3 | 6 | HIMNO OFICIAL DEL SEVILLA FC EL ARREBATO CAPITOL | |
| 4 | 2 | BLACK OR WHITE MICHAEL JACKSON EPIC | |
| NEW | | I'M WITH STUPID PET SHOP BOYS PARLOPHONE | |
| 6 | 3 | LEAVE ME ALONE MICHAEL JACKSON EPIC | |
| 7 | 7 | DANI CALIFORNIA RED HOT CHILI PEPPERS WARNER BROS. | |
| 8 | 4 | SMOOTH CRIMINAL MICHAEL JACKSON EPIC | |
| 9 | 5 | DIRTY DIANA MICHAEL JACKSON EPIC | |
| 10 | 8 | THE WAY YOU MAKE ME FEEL MICHAEL JACKSON EPIC | |

MEXICO ALBUMS

| THIS WEEK | LAST WEEK | (BIMSA) | MAY 16, 2006 |
|-----------|-----------|---|--------------|
| 1 | 1 | THE BLACK EYED PEAS MONKEY BUSINESS A&M/INTERSCOPE | |
| 2 | 48 | LA OREJA DE VAN GOGH GUAPA SONY BMG | |
| 3 | 3 | ALEJANDRA GUZMAN INDELEBLE SONY BMG | |
| 4 | 7 | VARIOUS ARTISTS THE ANNUAL COMPILATION 2006 WARNER/MAS | |
| 5 | 4 | ROCIO DURCAL ME GUSTAS MUCHO TODOS SUS GRANDES EXITOS SONY BMG | |
| 6 | 2 | GUSTAVO CERATI AHI VAMOS SONY BMG | |
| 7 | | RBD LIVE IN HOLLYWOOD EMI | |
| 11 | | JAMES BLUNT BACK TO BEDLAM ATLANTIC | |
| 17 | | MOTEL MOTEL WARNER | |
| 10 | 6 | IL DIVO ANDORA SYCO/SONY BMG | |

WALLONIA SINGLES

| THIS WEEK | LAST WEEK | (PROMUVI) | MAY 17, 2006 |
|-----------|-----------|--|--------------|
| 1 | 3 | HIPS DON'T LIE SHAKIRA FT. WYCLEF JEAN EPIC | |
| 2 | 1 | LA BOULETTE DIAM'S CAPITOL | |
| 3 | 2 | TEMPERATURE SEAN PAUL VP/ATLANTIC | |
| 4 | 4 | GABRIEL NAJOUA BELYZEL SCORPIO | |
| 5 | 9 | SOS RIHANNA SRP/DEF JAM | |

| THIS WEEK | LAST WEEK | (PROMUVI) | MAY 17, 2006 |
|-----------|-----------|--|--------------|
| 1 | 1 | ENFOIRES LE VILLAGE DES ENFOIRES POLYDOR | |
| 2 | 7 | RED HOT CHILI PEPPERS STADIUM ARCADIVM WARNER BROS. | |
| 3 | 2 | FLORENT PAGNY ABRACADABRA MERCURY | |
| 4 | NEW | PASCAL BRUEL LES FLEURS DU BIEN EPIC | |
| 5 | 5 | PATRICK BRUEL DES SOUVENIRS DEVANT RCA | |

SWITZERLAND SINGLES

| THIS WEEK | LAST WEEK | (MEDIA CONTROL) | MAY 16, 2006 |
|-----------|-----------|---|--------------|
| 1 | 1 | HIPS DON'T LIE SHAKIRA FT. WYCLEF JEAN EPIC | |
| 2 | 2 | ONE MARY J. BLIGE FT. U2 MTRIARCH/GEFFEN | |
| 3 | NEW | SOS RIHANNA SRP/DEF JAM | |
| 4 | NEW | CRAZY GNARLS BARKLEY DOWNTOWN/ATLANTIC | |
| 5 | 4 | DANI CALIFORNIA RED HOT CHILI PEPPERS WARNER BROS. | |

| THIS WEEK | LAST WEEK | (MEDIA CONTROL) | MAY 16, 2006 |
|-----------|-----------|---|--------------|
| 1 | NEW | RED HOT CHILI PEPPERS STADIUM ARCADIVM WARNER BROS. | |
| 2 | 1 | GOTTHARD MADE IN SWITZERLAND (LIVE) WARNER | |
| 3 | 4 | MARK KNOPFLER/EMMYLOU HARRIS ALL THE ROADRUNNING MERCURY | |
| 4 | 2 | PEARL JAM PEARL JAM J | |
| 5 | 7 | BRUCE SPRINGSTEEN WE SHALL OVERCOME - THE SEEGER SESSIONS COLUMBIA | |

FINLAND SINGLES

| THIS WEEK | LAST WEEK | (YLE) | MAY 17, 2006 |
|-----------|-----------|---|--------------|
| 1 | NEW | SPEECHLESS MISH MASH 541 LABEL/NEWS | |
| 2 | NEW | KUUSSA JANA HYENA | |
| 3 | NEW | SLITWRIST ECSTASY SHADE EMPIRE DYNAMIC ART | |
| 4 | NEW | CRAZY GNARLS BARKLEY DOWNTOWN/ATLANTIC | |
| 5 | NEW | LYING LASGO ANTLER-SUBWAY | |

| THIS WEEK | LAST WEEK | (YLE) | MAY 17, 2006 |
|-----------|-----------|--|--------------|
| 1 | 4 | ANDREA BOCELLI AMORE POLYDOR | |
| 2 | 1 | RED HOT CHILI PEPPERS STADIUM ARCADIVM WARNER BROS. | |
| NEW | | STAMINA UOJET KYMMENEN KASKYA SAKARA | |
| 4 | 5 | JUANES MI SANGRE SURCO | |
| 5 | 12 | TOMI METSAKETO ETERNAMENTE WARNER | |

POLAND ALBUMS

| THIS WEEK | LAST WEEK | (ZWI.ZEK PRODUCCENTOW AUDIO VIDEO) | MAY 12, 2006 |
|-----------|-----------|---|--------------|
| 1 | NEW | TOOL 10,000 DAYS VOLCANO/ZOMBA | |
| 2 | 1 | PIOTR RUBIK RUBIKON M.J.M. | |
| 3 | 2 | BLOG 27 LDL MAGIC RECORDS | |
| 4 | 3 | VARIOUS ARTISTS POL TU ES PETRUS - TY JESTES SKALA MAGIC | |
| NEW | | PEARL JAM PEARL JAM J | |
| 6 | NEW | RED HOT CHILI PEPPERS STADIUM ARCADIVM WARNER BROS. | |
| 7 | 6 | KATIE MELUA PIECE BY PIECE DRAMATICO | |
| 8 | 7 | VARIOUS ARTISTS RMF FM NALJEPSZA MUZYKA NA WIOSNE SONY BMG | |
| 9 | 5 | GOTAN PROJECT LUNATICO YA BASTA | |
| 10 | 8 | VARIOUS ARTISTS POL BRAVO HITS WIOSNA 2006 SONY BMG | |

HUNGARY SINGLES

| THIS WEEK | LAST WEEK | (MAHASZ) | MAY 12, 2006 |
|-----------|-----------|--|--------------|
| 1 | 6 | SUFFER WELL DEPECHE MODE MUTE | |
| 2 | 4 | MEG 1X DEPRESSIO HAMMER MUSIK | |
| 3 | 1 | WORLD HOLD ON BOB SINCLAR FT. STEVE EDWARDS YELLOW PRODUCTION | |
| 4 | 2 | SORRY MADONNA WARNER BROS. | |
| 5 | NEW | CAN'T STOP PLAYING DR. KUCHOI/GREGOR SALTO 541 LABEL/NEWS | |

| THIS WEEK | LAST WEEK | (MAHASZ) | MAY 12, 2006 |
|-----------|-----------|--|--------------|
| 1 | 1 | TANKCSAPDA MINDENKI VAR VALAMIT CLUBSOLUTIONS | |
| 2 | 2 | ZAMBO JIMMY JIMMYX MAGNETON | |
| 3 | | ANDREA BOCELLI AMORE POLYDOR | |
| 11 | | DAVID GILMOUR ON AN ISLAND EMI | |
| 6 | | NOX RAGYOGAS UNIVERSAL | |

SALES DATA COMPILED BY



EUROCHARTS

SINGLE SALES

EUROCHARTS ARE COMPILED BY BILLBOARD FROM THE NATIONAL SINGLES AND ALBUM SALES CHARTS OF 20 EUROPEAN COUNTRIES. MAY 27, 2006

| THIS WEEK | LAST WEEK | ARTIST | TITLE |
|-----------|-----------|-------------------------------|---|
| 1 | 18 | HIPS DON'T LIE | SHAKIRA FT. WYCLEF JEAN EPIC |
| 2 | 2 | CRAZY | GNARLS BARKLEY DOWNTOWN/ATLANTIC |
| 3 | 1 | SOS | RIHANNA SRP/DEF JAM |
| 4 | 3 | DANI CALIFORNIA | RED HOT CHILI PEPPERS WARNER BROS. |
| 4 | 4 | ONE | MARY J. BLIGE FT. U2 MATRIARCH/GEFFEN |
| 6 | 16 | LIVING ON VIDEO | PAKITO PANIC/UM |
| 7 | 39 | CONTROL MYSELF | L.L. COOL J FT. JENNIFER LOPEZ DEF JAM |
| 8 | NEW | MEME SI (WHAT YOU'RE MADE OF) | LUCIE SILVAS/GREGORY LEMARCHAL MERCURY |
| 9 | 17 | FROM PARIS TO BERLIN | INFERNAL BORDER BREAKERS |
| 7 | 7 | NO NO NEVER | TEXAS LIGHTNING X-CELL/SONY BMG |
| 11 | 11 | SOMEBODY'S WATCHING ME | BEATBREAKZ SPINNIN' |
| 12 | NEW | LE TEMPS QUI COURT | LES ENFOIRES ULM |
| 13 | 8 | BEEP | THE PUSSYCAT DOLLS FT. WILL I AM A&M/INTERSCOPE |
| 14 | 5 | LA BOULETTE | DIAM'S CAPITOL |
| 15 | 9 | BECAUSE OF YOU | KELLY CLARKSON RCA |

ALBUMS

MAY 27, 2006

| THIS WEEK | LAST WEEK | ARTIST | TITLE |
|-----------|-----------|------------------------------|--|
| 1 | 64 | RED HOT CHILI PEPPERS | STADIUM ARCADIUM WARNER BROS. |
| 2 | 3 | BRUCE SPRINGSTEEN | WE SHALL OVERCOME - THE SEEGER SESSIONS COLUMBIA |
| 3 | 1 | TOOL | 10,000 DAYS VOLCANO/ZOMBA |
| 4 | 2 | PEARL JAM | PEARL JAM J |
| 5 | 4 | MARK KNOPFLER/EMMYLOU HARRIS | ALL THE ROADRUNNING MERCURY |
| 6 | 17 | SHAKIRA | ORAL FIXATION VOL. 2 EPIC |
| 5 | 5 | SNOW PATROL | EYES OPEN FICTION/POLYDOR |
| 8 | 8 | SILBERMOND | LAUT BEDACHT COLUMBIA |
| 9 | 15 | KATIE MELUA | PIECE BY PIECE DRAMATIC |
| 10 | NEW | DIRTY PRETTY THINGS | WATERLOO TO ANYWHERE VERTIGO |
| 12 | 12 | JAMES BLUNT | BACK TO BEOLAM ATLANTIC |
| 12 | 7 | GNARLS BARKLEY | ST. ELSEWHERE DOWNTOWN/ATLANTIC |
| 10 | 10 | RIHANNA | A GIRL LIKE ME SRP/DEF JAM |
| 14 | 13 | MASSIVE ATTACK | COLLECTED - BEST OF VIRGIN |
| 15 | 25 | JUANES | MI SANGRE SURCO |

RADIO AIRPLAY

RADIO AIRPLAY INFORMATION FROM 17 EUROPEAN COUNTRIES AS MONITORED AND TABULATED BY NIELSEN MUSIC CONTROL. MAY 27, 2006

| THIS WEEK | LAST WEEK | ARTIST | TITLE |
|-----------|-----------|---------------------|---|
| 1 | 2 | HIPS DON'T LIE | SHAKIRA FT. WYCLEF JEAN SONY BMG |
| 2 | 1 | SOS | RIHANNA SRP/DEF JAM |
| 3 | 3 | BECAUSE OF YOU | KELLY CLARKSON RCA |
| 4 | 5 | CRAZY | GNARLS BARKLEY DOWNTOWN/ATLANTIC |
| 4 | 4 | STUPID GIRLS | PINK LAFACE/ZOMBA |
| 6 | 6 | SO SICK | NE-YO DEF JAM |
| 7 | 7 | DANI CALIFORNIA | RED HIT CHILI PEPPERS WARNER BROS. |
| 8 | 10 | UPSIDE DOWN | JACK JOHNSON JACK JOHNSON/BRUSHFIRE/UNIVERSAL |
| 8 | 8 | SORRY | MADONNA WARNER BROS. |
| 10 | 11 | MY HUMPS | THE BLACK EYED PEAS A&M/INTERSCOPE |
| 9 | 9 | PUT YOUR RECORDS ON | CORINNE BAILEY RAE GOOD GROOVE/EMI |
| 12 | 13 | ONE | MARY J. BLIGE MATRIARCH/GEFFEN |
| 13 | 15 | IS IT ANY WONDER? | KEANE ISLAND |
| 14 | 12 | A DIOS LE PIDO | JUANES SURCO |
| 15 | 14 | TEMPERATURE | SEAN PAUL VP/ATLANTIC |

TOP JAZZ

| THIS WEEK | LAST WEEK | WEEKS ON CHIT | ARTIST | TITLE | CERT |
|-----------|-----------|----------------|---|--|------|
| 1 | 1 | 66 | #1 MICHAEL BUBLE | IT'S TIME 143/REPRISE 48946/WARNER BROS. Ⓞ | |
| 2 | 4 | 25 | MICHAEL BUBLE | CALHT IN THE ACT 143/REPRISE 49444/WARNER BROS. Ⓞ | |
| 3 | 1 | 30 | CHRIS BOTTI | TO LOVE AGAIN: THE DUETS COLUMBIA 77505/SONY MUSIC Ⓞ | |
| 4 | 2 | 2 | NAT KING COLE | THE VERY BEST OF NAT KING COLE CAPITOL 59324 | |
| 5 | 5 | 5 | CASSANDRA WILSON | THUNDERBIRD BLUE NOTE 63398 | |
| 5 | 9 | 2 | ROBIN MCKELLE | INTRODUCING ROBIN MCKELLE CHEAP LULLABY 10 | |
| 7 | 7 | 85 | CHRIS BOTTI | WHEN I FALL IN LOVE COLUMBIA 92872/SONY MUSIC Ⓞ | |
| 8 | 8 | 31 | DIANNE REEVES | GOOD NIGHT, AND GOOD LUCK. (SOUNDTRACK) CONCORD JAZZ 2307/CONCORD | |
| 9 | 14 | 87 | MADELEINE PEYROUX | CARELESS LOVE ROUNDTREE 613192 | |
| 10 | 10 | 33 | THELONIOUS MONK QUARTET WITH JOHN COLTRANE | AT CARNEGIE HALL THELONIOUS 35173*/BLUE NOTE | |
| 11 | 12 | 23 | VARIOUS ARTISTS | OUR NEW ORLEANS 2005: A BENEFIT ALBUM NONESUCH 79934/WARNER BROS. | |
| 12 | 16 | 3 | VARIOUS ARTISTS | LEGENDS OF JAZZ WITH RAMSEY LEWIS: SHOWCASE LRS MEDIA 968700 Ⓞ | |
| 13 | 15 | 3 | VARIOUS ARTISTS | JAZZ VOCALISTS: HEAR & NOW CONCORD JAZZ 30002/CONCORD | |
| 14 | RE-ENTRY | FRANK CATALANO | MIGHTY BURNER BRIGHT 501 | | |
| 15 | 20 | 2 | RALPH TOWNER | TIME LINE ECM 006312/UNIVERSAL CLASSICS GROUP | |
| 16 | 17 | 27 | STEVE TYRELL | SONGS OF SINATRA HOLLYWOOD 162550 | |
| 17 | 13 | 2 | ROY HARGROVE | NOTHING SERIOUS VERVE 006211/VG | |
| 18 | 24 | 11 | ELVIS COSTELLO WITH THE METROPOLE ORKEST | MY FLAME BURNS BLUE DG 005994/UNIVERSAL CLASSICS GROUP | |
| 19 | 19 | 16 | LOUIS ARMSTRONG | THE DEFINITIVE COLLECTION HIP-O/VERVE/CHRONICLES 004893/UME | |
| 20 | 21 | 4 | KARRIN ALLYSON | FOOTPRINTS CONCORD JAZZ 2291/CONCORD | |
| 21 | 6 | 2 | CHRISTIAN MCBRIDE | LIVE AT TONIC REDPEADOPPE 060 | |
| 22 | 22 | 11 | STEVE TYRELL | THE DISNEY STANDARDS WALT DISNEY 861441 | |
| 23 | 25 | 9 | GLENN MILLER | GOLDEN LEGENDS: THE SOUND OF GLENN MILLER MADACY SPECIAL PRODUCTS 51852/MADACY | |
| 24 | 18 | 9 | CHRISTIAN SCOTT | REWIND THAT CONCORD JAZZ 2244/CONCORD | |
| 25 | RE-ENTRY | CHICK COREA | THE ULTIMATE ADVENTURE STRETCH 9045/CONCORD | | |

TOP CLASSICAL

| THIS WEEK | LAST WEEK | WEEKS ON CHIT | ARTIST | TITLE | CERT |
|-----------|-----------|---|--|--|------|
| 1 | 1 | 6 | #1 THE 5 BROWNS | NO BOUNDARIES RCA RED SEAL 78719/SONY BMG MASTERWORKS Ⓞ | |
| 2 | 8 | 2 | MAURIZIO POLLINI | CHOPIN: NOCTURNES DG 005804/UNIVERSAL CLASSICS GROUP | |
| 3 | 9 | 9 | LANG LANG | MEMORY DG 005827/UNIVERSAL CLASSICS GROUP | |
| 4 | 4 | 57 | THE 5 BROWNS | THE 5 BROWNS RED SEAL 66007/SONY BMG MASTERWORKS Ⓞ | |
| 5 | 3 | 33 | ANDRE RIEU | THE FLYING DUTCHMAN DENON 17570 | |
| 6 | 7 | 8 | JUAN DIEGO FLOREZ | SENTIMIENTO LATINO DECCA 006295/UNIVERSAL CLASSICS GROUP | |
| 7 | 6 | 85 | ANDRE RIEU | TUSCANY DENON 7431 | |
| 8 | NEW | DAWN UPSPHAW/ATLANTA SYMPHONY ORCHESTRA (SPANO) | GOLIOV: ANADAMAR: FOUNTAIN OF TEARS DG 006429/UNIVERSAL CLASSICS GROUP | | |
| 9 | 9 | 9 | YO-YO MA WITH ROMA SINFONETTA ORCHESTRA (MORRICONE) | YO-YO MA PLAYS ENNIO MORRICONE SONY CLASSICAL 93456/SONY BMG MASTERWORKS Ⓞ | |
| 10 | 10 | 12 | SOUNDTRACK | MATCH POINT MILAN 36145 | |
| 11 | 20 | 33 | RENEE FLEMING | SACRED SONGS DECCA 005193/UNIVERSAL CLASSICS GROUP | |
| 12 | 13 | 14 | SHARON ISBIN & NEW YORK PHILHARMONIC (SEREBRIER) | RODRIGO: CONCIERTO DE ARANJUEZ PHILIP/WARNER CLASSICS 60296/WARNER STRATEGIC MARKETING | |
| 13 | 15 | 58 | YO-YO MA/THE SILK ROAD ENSEMBLE | SILK ROAD JOURNEYS: BEYOND THE HORIZON SONY CLASSICAL 93962/SONY BMG MASTERWORKS | |
| 14 | 18 | 29 | ANDRE RIEU | NEW YEAR'S IN VIENNA DENON 17572 | |
| 15 | 16 | 6 | PLACIDO DOMINGO | ITALIA, TI AMO DG 005318/UNIVERSAL CLASSICS GROUP | |
| 16 | 19 | 3 | MITSUKO UCHIDA | BEETHOVEN: PIANO SONATAS PHILIPS 006379/UNIVERSAL CLASSICS GROUP | |
| 17 | 11 | 13 | EVGENY KISSIN/JAMES LEVINE | SCHUBERT: PIANO MUSIC FOR FOUR HANDS RED SEAL 69282/SONY BMG MASTERWORKS | |
| 18 | 14 | 34 | JOSHUA BELL/BERLIN PHILHARMONIC (THOMAS) | TCHAIKOVSKY: VIOLIN CONCERTO SONY CLASSICAL 94832/SONY BMG MASTERWORKS | |
| 19 | 23 | 2 | CHRISTOPHER PARKENING | GEMINI: GRACE LIKE A RIVER EMI CLASSICS 56418/ANGEL | |
| 20 | RE-ENTRY | MORMON TABERNACLE CHOIR | AMERICA'S CHOIR: FAVORITE SONGS, HYMNS, & ANTHEMS MORMON TABERNACLE CHOIR 6313 | | |
| 21 | 17 | 13 | ANNA NETREBKO/ROLANDO VILLAZON | VIOLETTA: SELECTIONS FROM LA TRAVIATA DG 006188/UNIVERSAL CLASSICS GROUP | |
| 22 | RE-ENTRY | SOUNDTRACK | CASANOVA HOLLYWOOD 162575 | | |
| 23 | RE-ENTRY | YUNDI LI | VIENNA RECITAL DG 006090/UNIVERSAL CLASSICS GROUP | | |
| 24 | NEW | BEN HEPPNER | WAGNER: SELECTIONS FROM THE RING DG 006417/UNIVERSAL CLASSICS GROUP | | |
| 25 | RE-ENTRY | POLYPHONY (LAYTON) | WHITACRE: CLOUDBURST AND OTHER CHORAL WORKS HYPERION 67543/HARMONIA MUNDI | | |

TOP CONTEMPORARY JAZZ

| THIS WEEK | LAST WEEK | WEEKS ON CHIT | ARTIST | TITLE | CERT |
|-----------|-----------|-----------------|---|---|------|
| 1 | 1 | 37 | #1 HERBIE HANCOCK | POSSIBILITIES HEAR/HANCOCK 70013/VECTOR | |
| 2 | 2 | 4 | MINDI ABAIR | LIFE LESS ORDINARY GRP 006222/VG | |
| 3 | 6 | 31 | JAMIE CULLUM | CATCHING TALES VERVE FORECAST/UNIVERSAL 005478/VG/UMRG Ⓞ | |
| 4 | 4 | 7 | GERALD ALBRIGHT | NEW BEGINNINGS PEAK 8540/CONCORD | |
| 5 | 5 | 10 | HERB ALPERT'S TIJUANA BRASS | WHIPPED CREAM & OTHER DELIGHTS RE-WHIPPED SHOUT! FACTORY 97641/SONY MUSIC | |
| 6 | 7 | 16 | KENNY G | THE ESSENTIAL KENNY G LEGACY/ARISTA 75487/RMG | |
| 7 | 3 | 7 | PIECES OF A DREAM | AT LAST... THE DUETS ALBUM ARISTA 62470/RMG | |
| 8 | 1 | 42 | BRIAN CULBERTSON | IT'S ON TONIGHT GRP 004535/VG | |
| 9 | 3 | 2 | THE RH FACTOR | DISTRACTIONS VERVE 005987/VG | |
| 10 | 9 | 13 | BELA FLECK & THE FLECKTONES | THE HIDDEN LAND COLUMBIA 96417/SONY MUSIC Ⓞ | |
| 11 | 19 | 78 | KENNY G | AT LAST... THE DUETS ALBUM ARISTA 62470/RMG | |
| 12 | 14 | 11 | SPYRO GYRA | WRAPPED IN A DREAM HEADS UP 3107 | |
| 13 | 18 | 27 | RAMSEY LEWIS | WITH ONE VOICE NARADA JAZZ 60699/NARADA | |
| 14 | 10 | 32 | KIRK WHALUM | KIRK WHALUM PERFORMS THE BABYFACE SONGBOOK RENDEZVOUS 5112 | |
| 15 | 15 | 10 | ERIC DARIUS | JUST GETTING STARTED NARADA JAZZ 60556/NARADA | |
| 16 | 17 | 6 | VARIOUS ARTISTS | SWEET & SEXY: THE BEST OF NEW URBAN JAZZ NARADA JAZZ 58372/NARADA | |
| 17 | 12 | 5 | VERNON NEILLY | G-FIRE II BOOSWEET 0005 | |
| 18 | 21 | 12 | BOB JAMES | URBAN FLAMINGO TAPPAN ZEE 9979/KOCH | |
| 19 | 21 | 6 | MEDESKI MARTIN & WOOD | NOTE BLEU: BEST OF THE BLUE NOTE YEARS 1998-2005 BLUE NOTE 50672 Ⓞ | |
| 20 | 21 | 8 | PAMELA WILLIAMS | ELIXIR SHANACHIE 5138 | |
| 21 | 13 | 10 | LARRY CARTON | FIRE WIRE BLUEBIRD 79375/RCA VICTOR | |
| 22 | 21 | 21 | VARIOUS ARTISTS | HIDDEN BEACH RECORDINGS PRESENTS: UNWRAPPED VOL. 4 HIDDEN BEACH/EPIC 75466/SONY MUSIC | |
| 23 | 24 | 7 | SONDRE LERCHE AND THE FACES DOWN QUARTET | DUPER SESSIONS ASTRALWERKS 52660 | |
| 24 | RE-ENTRY | NAJEE | MY POINT OF VIEW HEADS UP | | |
| 25 | RE-ENTRY | VARIOUS ARTISTS | RE-80P: THE SAVOY REMIXES SAVOY JAZZ WORLD WIDE 17598/SLG | | |

TOP CLASSICAL CROSSOVER

| THIS WEEK | LAST WEEK | WEEKS ON CHIT | ARTIST | TITLE | CERT |
|-----------|-----------|-------------------------|---|---|------|
| 1 | 1 | 15 | #1 ANDREA BOCELLI | AMORE SUGAR/DECCA 006069/UNIVERSAL CLASSICS GROUP | |
| 2 | 2 | 17 | IL DIVO | ANCORA SYCO/COLUMBIA 76914/SONY MUSIC | |
| 3 | 12 | 12 | ANDREA BOCELLI | AMOR SUGAR/VEVEMUSIC 006144/UNIVERSAL LATINO | |
| 4 | 3 | 56 | IL DIVO | IL DIVO SYCO/COLUMBIA 93963/SONY MUSIC Ⓞ | |
| 5 | 5 | 9 | MORMON TABERNACLE CHOIR | THEN SINGS MY SOUL MORMON TABERNACLE CHOIR 70036 | |
| 6 | 6 | 79 | ANDREA BOCELLI | ANDREA PHILIPS 003513/UNIVERSAL CLASSICS GROUP | |
| 7 | NEW | SOUNDTRACK | THE DA VINCI CODE DECCA 006479/UNIVERSAL CLASSICS GROUP | | |
| 8 | 7 | 27 | SOUNDTRACK | PRIDE & PREJUDICE DECCA 005620/UNIVERSAL CLASSICS GROUP | |
| 9 | RE-ENTRY | JOHN O'HURLEY & MARSTON | PEACE OF OUR MINDS LITTLE GIDDINGS 18613 | | |
| 10 | 8 | 25 | JOHN WILLIAMS/YO-YO MA/ITZHAK PERLMAN | MEMOIRS OF A GEISHA (SOUNDTRACK) SONY CLASSICAL 74708/SONY BMG MASTERWORKS | |
| 11 | 13 | 35 | MORMON TABERNACLE CHOIR | LOVE IS SPOKEN HERE MORMON TABERNACLE CHOIR 0017 | |
| 12 | 9 | 54 | SOUNDTRACK | STAR WARS EPISODE III: REVENGE OF THE SITH SONY CLASSICAL 94220/SONY BMG MASTERWORKS Ⓞ | |
| 13 | 10 | 30 | HAYLEY WESTENRA | ODYSSEY DECCA 005440/UNIVERSAL CLASSICS GROUP | |
| 14 | 14 | 29 | SARAH BRIGHTMAN | LOVE CHANGES EVERYTHING: THE ANDREW LLOYD WEBBER COLLECTION VOL. 2 DECCA 00570/UNIVERSAL CLASSICS GROUP | |
| 15 | 11 | 3 | EDGAR MEYER | EDGAR MEYER SONY CLASSICAL 96505/SONY BMG MASTERWORKS | |
| 16 | 12 | 18 | CHLOE | WALKING IN THE AIR MANHATTAN 42961 | |
| 17 | 11 | 6 | THE EAST VILLAGE OPERA COMPANY | THE EAST VILLAGE OPERA COMPANY DECCA 005181/UNIVERSAL CLASSICS GROUP | |
| 18 | 22 | 35 | THE IRISH TENORS | SACRED: A SPIRITUAL JOURNEY RAZOR & TIE 82929 | |
| 19 | 16 | 46 | BOND | EXPLOSIVE: THE BEST OF BOND MBO/DECCA 004748/UNIVERSAL CLASSICS GROUP Ⓞ | |
| 20 | 17 | 13 | SISSSEL | INTO PARADISE DECCA 006140/UNIVERSAL CLASSICS GROUP | |
| 21 | 21 | 84 | SARAH BRIGHTMAN | LIVE FROM LAS VEGAS NEMO STUDIO 57801/ANGEL | |
| 22 | 18 | 11 | TIM JANIS | COASTAL AMERICA TIM JANIS ENSEMBLE 1116 | |
| 23 | 19 | 2 | THE DA VINCI PROJECT | THE DA VINCI PROJECT SONY CLASSICAL 82588/SONY BMG MASTERWORKS | |
| 24 | 23 | 32 | RUSSELL WATSON | AMORE MUSICA DECCA 004439/UNIVERSAL CLASSICS GROUP | |
| 25 | 20 | 47 | AMICI FOREVER | DEFINIO RCA VICTOR 68883/RMG | |

CHARTS LEGEND

SEE BELOW FOR COMPLETE LEGEND INFORMATION.

SALES DATA COMPILED BY



MAY 27 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 Where included, this award indicates the title with the chart's largest unit increase.

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

HEATSEEKER GRADUATE Indicates album entered top 100 of The Billboard 200 and has been removed from Heatseekers chart.

PRICING/CONFIGURATION

CD/Cassette prices are suggested list or equivalent prices, which are projected from wholesale prices. Ⓧ after price indicates album only available on DualDisc. CD/DVD after price indicates CD/DVD combo only available. Ⓧ DualDisc available. Ⓧ CD/DVD combo available. * indicates vinyl LP is available. Pricing and vinyl LP availability are not included on all charts.

SINGLES CHARTS

RADIO AIRPLAY SINGLES CHARTS

Compiled from a national sample of data supplied by Nielsen Broadcast Data Systems. Charts are ranked by number of gross audience impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. The exceptions are the Rhythmic Top 40, Adult Top 40, Adult Contemporary, Modern Rock and Adult R&B charts, which are ranked by total detections.

● Songs showing an increase in audience (or detections) over the previous week, regardless of chart movement.

RECURRENT RULES

Songs are removed from the Hot 100 and Hot 100 Airplay charts simultaneously if they have been on the Hot 100 for more than 20 weeks and rank below 50. Songs are removed from the Hot R&B/Hip-Hop Songs and Hot R&B/Hip-Hop Airplay charts simultaneously if they have been on the Hot R&B/Hip-Hop Singles & Tracks for more than 20 weeks and rank below 50. Songs are removed from the Pop 100 and Pop 100 Airplay charts simultaneously if they have been on the Pop100 for more than 30 weeks and rank below 30. Titles are removed from Hot Country Songs if they have been on the chart for more than 20 weeks and rank below 15 in detections or audience, provided that they are not still gaining enough audience points to bullet. Songs are removed from the Adult Top 40, Adult Contemporary, Adult R&B, and Hot Dance Airplay charts if they have been on the chart for more than 20 weeks and rank below 15 (20 for Modern Rock and Latin) or if they have been on the chart for more than 52 weeks and below 10.

SINGLES SALES CHARTS

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

CONFIGURATIONS

Ⓧ CD single available. Ⓧ Digital Download available. Ⓧ DVD single available. Ⓧ Vinyl Maxi-Single available. Ⓧ Vinyl Single available. Ⓧ CD Maxi-Single available. Configurations are not included on all singles charts.

HITPREDICTOR

☆ Indicates title earned HitPredictor status in that particular format based on research data provided by Promosquad. Songs are tested online by Promosquad using multiple listens and a nationwide sample of carefully profiled music consumers. Songs are rated on a 1-5 scale; final results are based on weighted positives. Songs with a score of 55 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 (Platin). Ⓧ Certification of 400,000 units (Multi-Platin).

SINGLES CHARTS

● RIAA certification for 100,000 paid downloads (Gold). ■ RIAA certification for 200,000 paid downloads (Platinum). Numerical within platinum symbol indicates song's multi-platinum level. ○ RIAA certification for net shipment of 500,000 singles (Gold).

MUSIC VIDEO SALES CHARTS

● RIAA gold certification for net shipment of 25,000 units for video singles. ○ RIAA gold certification for net shipment of 50,000 units for shortform or longform videos. ■ RIAA platinum certification for net shipment of 50,000 units for video singles. □ RIAA platinum certification for sales of 100,000 units for shortform or longform videos.

DVD SALES/VHS SALES/VIDEO RENTALS

● RIAA gold certification for net shipment of 50,000 units or \$1 million in sales at suggested retail price. ■ RIAA platinum certification for sales of 100,000 units or \$2 million in sales at suggested retail price. □ IRMA gold certification for a minimum sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs; or of at least 25,000 units and \$1 million at suggested retail for non-theatrical titles. □ IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for non-theatrical titles.

TOP POP CATALOG

| THIS WEEK | LAST WEEK | WEEKS ON CHART | ARTIST | TITLE (IMPRINT / DISTRIBUTING LABEL) (PRICE) | CERT. |
|-----------|----------------|-----------------------|--|--|-------|
| 1 | 3 | 100 | #1 GREATEST GAINER MICHAEL BUBLE | 16 BIGGEST HITS LEGACY/COLUMBIA (NASHVILLE) 69739/SONY MUSIC (11.98/7.98) | ■ |
| 2 | 1 | 133 | JOHNNY CASH | THE ESSENTIAL JOHNNY CASH LEGACY/COLUMBIA (NASHVILLE) 66290/SONY MUSIC (24.98/17.98) | ■ |
| 3 | 2 | 282 | TIM MCGRAW | GREATEST HITS CURB 77978 (18.98/12.98) | ■ |
| 4 | 4 | 1502 | PINK FLOYD | DARK SIDE OF THE MOON CAPITOL 46001* (18.98/10.98) | ◆ |
| 5 | 5 | 729 | AC/DC | BACK IN BLACK LEGACY/EPIC 80207*/SONY MUSIC (18.98) Ⓧ | ◆ |
| 6 | 8 | 104 | SHERYL CROW | THE VERY BEST OF SHERYL CROW A&M 001521/INTERSCOPE (16.98) | ◆ |
| 7 | 10 | 287 | THE BEATLES | 1 APPLE 29329/CAPITOL (18.98/12.98) | ◆ |
| 8 | 7 | 153 | THE BEACH BOYS | THE VERY BEST OF THE BEACH BOYS: SOUNDS OF SUMMER CAPITOL 82710 (18.98) Ⓧ | ◆ |
| 9 | 13 | 57 | ORIGINAL BROADWAY CAST RECORDING | WICKED DECCA BROADWAY 001682/UNIVERSAL CLASSICS GROUP (18.98) | ◆ |
| 10 | 9 | 638 | QUEEN | GREATEST HITS HOLLYWOOD 161265 (18.98/11.98) | ◆ |
| 11 | 12 | 599 | BOB SEGER & THE SILVER BULLET BAND | GREATEST HITS CAPITOL 30334 (16.98) | ◆ |
| 12 | 14 | 33 | DANE COOK | HARMFUL IF SWALLOWED COMEY CENTRAL 0017 (16.98 CD/DVD) Ⓧ | ◆ |
| 13 | 28 | 220 | NORAH JONES | COME AWAY WITH ME BLUE NOTE 32088* (17.98) | ◆ |
| 14 | 34 | 121 | JOSH GROBAN | CLOSER 143/REPRISE 48450/WARNER BROS. (18.98) Ⓧ | ◆ |
| 15 | 27 | 188 | KEITH URBAN | GOLDEN ROAD CAPITOL (NASHVILLE) 32936 (18.98/10.98) | ◆ |
| 16 | 19 | 102 | JACK JOHNSON | ON AND ON JACK JOHNSON/UNIVERSAL REPUBLIC 075012*/UMRG (18.98) | ◆ |
| 17 | 21 | 169 | RASCAL FLATTS | MELT LYRIC STREET 165031/HOLLYWOOD (18.98/12.98) | ◆ |
| 18 | 22 | 92 | CREDENCE CLEARWATER REVIVAL | CHRONICLE THE 20 GREATEST HITS FANTASY 2*/CONCORD (17.98/12.98) | ◆ |
| 19 | 20 | 190 | BON JOVI | CROSS ROAD MERCURY 526013/UMG (18.98/11.98) | ◆ |
| 20 | 50 | 98 | BARRY MANILOW | ULTIMATE MANILOW BMG HERITAGE 10600 (18.98/12.98) | ◆ |
| 21 | RE-ENTRY | ELVIS PRESLEY | ELVIS: 30 #1 HITS RCA 68079*/RMG (19.98/12.98) | ◆ | |
| 22 | 24 | 124 | STEVIE WONDER | THE DEFINITIVE COLLECTION UNIVERSAL MOTOWN/UTV 066164/UMG (18.98) | ◆ |
| 23 | 26 | 750 | METALLICA | METALLICA ELEKTRA 61113*/AG (18.98/11.98) | ◆ |
| 24 | NOT SHOT DEBUT | GRETCHEN WILSON | HERE FOR THE PARTY EPIC (NASHVILLE) 90903/SONY MUSIC (18.98) ⓍⓍ | ◆ | |
| 25 | 23 | 662 | JOURNEY | JOURNEY'S GREATEST HITS COLUMBIA 44493/SONY MUSIC (18.98/12.98) | ◆ |
| 26 | 25 | 847 | BOB MARLEY AND THE WAILERS | LEGEND: THE BEST OF BOB MARLEY AND THE WAILERS TUFF GONG/ISLAND 548904/UMG (13.98/8.98) Ⓧ | ◆ |
| 27 | 17 | 146 | JOHNNY CASH | JOHNNY CASH AT FOLSOM PRISON LEGACY/COLUMBIA (NASHVILLE) 65955/SONY MUSIC (11.98/7.98) | ◆ |
| 28 | 37 | 40 | RED HOT CHILI PEPPERS | GREATEST HITS WARNER BROS. 48545 (18.98) | ◆ |
| 29 | 15 | 24 | THE BABY EINSTEIN MUSIC BOX ORCHESTRA | BABY EINSTEIN: LULLABY CLASSICS BUENA VISTA 861085/WALT DISNEY (7.98) | ◆ |
| 30 | 18 | 41 | ROB ZOMBIE | PAST, PRESENT & FUTURE GEFEN 001041/UMG (12.98 CD/DVD) Ⓧ | ◆ |
| 31 | 32 | 163 | JACK JOHNSON | BRUSHFIRE FAIRYTALES ENJOY/UNIVERSAL REPUBLIC 860994*/UMRG (18.98) | ◆ |
| 32 | 30 | 547 | TOM PETTY AND THE HEARTBREAKERS | GREATEST HITS MCA 110813/UMG (18.98/12.98) | ◆ |
| 33 | 29 | 141 | LED ZEPPELIN | EARLY DAYS & LATTER DAYS: THE BEST OF LED ZEPPELIN VOLUMES ONE AND TWO ATLANTIC 83619/AG (19.98) | ◆ |
| 34 | 31 | 80 | LYNYRD SKYNYRD | ALL TIME GREATEST HITS MCA 112229/UMG (18.98/12.98) | ◆ |
| 35 | NEW | PANTERA | THE BEST OF PANTERA: FAR BEYOND THE GREAT SOUTHERN COWBOYS VULGAR HITS ELEKTRA 73932*/UMG (18.98 CD/DVD) Ⓧ | ◆ | |
| 36 | 45 | 127 | RED HOT CHILI PEPPERS | CALIFORNICATION WARNER BROS. 47386* (10.98/17.98) | ◆ |
| 37 | RE-ENTRY | ROD STEWART | IT HAD TO BE YOU... THE GREAT AMERICAN SONGBOOK J 20039/RMG (18.98/12.98) | ◆ | |
| 38 | RE-ENTRY | RED HOT CHILI PEPPERS | BLOOD SUGAR SEX MAGIK WARNER BROS. 26681 (10.98/17.98) | ◆ | |
| 39 | RE-ENTRY | ELTON JOHN | GREATEST HITS 1970-2002 ROCKET/UTV 063478/UMG (19.98) | ◆ | |
| 40 | 38 | 168 | JIMI HENDRIX | EXPERIENCE HENDRIX: THE BEST OF JIMI HENDRIX EXPERIENCE HENDRIX 111671*/UMG (18.98/12.98) | ◆ |
| 41 | 43 | 91 | EAGLES | THE VERY BEST OF WARNER STRATEGIC MARKETING 73971 (25.98) | ◆ |
| 42 | RE-ENTRY | KELLY CLARKSON | THANKFUL RCA 68159/RMG (18.98) | ◆ | |
| 43 | 41 | 215 | BON JOVI | SLIPPERY WHEN WET MERCURY 538089/UMG (11.98/6.98) Ⓧ | ◆ |
| 44 | 36 | 188 | COLDPLAY | A RUSH OF BLOOD TO THE HEAD CAPITOL 40504* (18.98/11.98) | ◆ |
| 45 | RE-ENTRY | FRANK SINATRA | CLASSIC SINATRA: HIS GREATEST PERFORMANCES 1953-1960 CAPITOL 23502 (17.98/11.98) | ◆ | |
| 46 | 39 | 109 | NICKELBACK | THE LONG ROAD ROADRUNNER 618400/DJMG (18.98/12.98) | ◆ |
| 47 | CASTING CROWNS | CASTING CROWNS | CASTING CROWNS BEACH STREET 10733/REUNION (18.98) | ◆ | |
| 48 | 35 | 437 | AEROSMITH | AEROSMITH'S GREATEST HITS COLUMBIA 57367/SONY MUSIC (11.98/3.98) | ◆ |
| 49 | 47 | 36 | JOHNNY CASH | THE ESSENTIAL JOHNNY CASH LEGACY/COLUMBIA (NASHVILLE) 66290/SONY MUSIC (24.98/17.98) | ◆ |
| 50 | 48 | 8 | LOS BUKIS | 25 JOYAS MUSICALES FONOVISA 350895/UG (13.98) | ◆ |

TOP POP CATALOG: Catalog Albums are 2-year old titles that have fallen below No. 100 on The Billboard 200 or re-issues of older albums. Total Weeks column reflects combined weeks title has appeared on The Billboard 200 and Top Pop Catalog Albums. TOP INTERNET: Reflects physical albums ordered through Internet merchants, based on data collected by Nielsen SoundScan. Catalog titles are included. TOP DIGITAL: Release sold as a complete album bundle through digital download services. BILLBOARD BIZ CHART: See Chart Legend for rules and explanations. © 2006, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

TOP DIGITAL

| THIS WEEK | LAST WEEK | WEEKS ON CHART | ARTIST | TITLE | BB 200 RANKING | CERT. |
|-----------|-----------|----------------|----------------------------------|--|----------------|-------|
| 1 | NEW | 1 WK | #1 RED HOT CHILI PEPPERS | Stadium Arcadium | 1 | ■ |
| 2 | NEW | 1 WK | NEIL YOUNG | Living With War | 15 | ■ |
| 3 | 1 | 2 | PEARL JAM | Pearl Jam | 6 | ■ |
| 4 | NEW | 1 WK | NICK LACHEY | What's Left Of Me | 2 | ■ |
| 5 | 11 | 2 | GNARLS BARKLEY | St. Elsewhere | 20 | ■ |
| 6 | NEW | 1 WK | PAUL SIMON | Surprise | 14 | ■ |
| 7 | NEW | 1 WK | SNOW PATROL | Eyes Open | 10 | ■ |
| 8 | 7 | 14 | THE FRAY | How To Save A Life | 11 | ■ |
| 9 | 3 | 13 | KT TUNSTALL | Eye To The Telescope | 3 | ● |
| 10 | 3 | 3 | BRUCE SPRINGSTEEN | We Shall Overcome: The Seeger Sessions | 11 | ■ |
| 11 | 5 | 3 | RIHANNA | A Girl Like Me | 22 | ■ |
| 12 | 12 | 2 | WOLFMOTHER | Wolfmother | 53 | ■ |
| 13 | 2 | 2 | JEWEL | Goodbye Alice In Wonderland | 23 | ■ |
| 14 | 6 | 3 | MARK KNOPFLER AND EMMYLOU HARRIS | All The Roadrunning | 33 | ■ |
| 15 | 4 | 1 | GOO GOO DOLLS | Let Love In | 4 | ■ |

TOP INTERNET

| THIS WEEK | LAST WEEK | WEEKS ON CHART | ARTIST | TITLE | BB 200 RANKING | CERT. |
|-----------|-----------|----------------|----------------------------------|--|----------------|-------|
| 1 | 3 | 3 | #1 BRUCE SPRINGSTEEN | We Shall Overcome: The Seeger Sessions | 11 | ■ |
| 2 | NEW | 1 WK | RED HOT CHILI PEPPERS | Stadium Arcadium | 1 | ■ |
| 3 | NEW | 1 WK | NEIL YOUNG | Living With War | 15 | ■ |
| 4 | NEW | 1 WK | PAUL SIMON | Surprise | 14 | ■ |
| 5 | 2 | 2 | TOOL | 10,000 Days | 3 | ■ |
| 6 | 4 | 3 | MARK KNOPFLER AND EMMYLOU HARRIS | All The Roadrunning | 33 | ■ |
| 7 | 1 | 2 | PEARL JAM | Pearl Jam | 8 | ■ |
| 8 | 5 | 25 | ANDREA BOCELLI | Amore | 12 | ■ |
| 9 | NEW | 1 WK | NICK LACHEY | What's Left Of Me | 2 | ■ |
| 10 | NEW | 1 WK | GNARLS BARKLEY | St. Elsewhere | 20 | ■ |
| 11 | NEW | 1 WK | HARRY CONNICK, JR. | Harry On Broadway, Act I/The Pajama Game | 97 | ■ |
| 12 | RE-ENTRY | 2 WKS | KT TUNSTALL | Eye To The Telescope | 40 | ● |
| 13 | 6 | 2 | JEWEL | Goodbye Alice In Wonderland | 25 | ■ |
| 14 | NEW | 1 WK | CHRIS ISAAK | Best Of Chris Isak | 54 | ■ |
| 15 | 11 | 6 | RASCAL FLATTS | Me And My Gang | 6 | ■ |

TOP CAST ALBUMS

| THIS WEEK | LAST WEEK | WEEKS ON CHART | TITLE | ARTIST (IMPRINT / DISTRIBUTING LABEL) | FROM BILLBOARD BIZ |
|-----------|-----------|----------------|--|--|--------------------|
| 1 | 1 | 1 WK | #1 HARRY ON BROADWAY, ACT I/THE PAJAMA GAME | HARRY CONNICK, JR./2006 BROADWAY CAST RECORDING (COLUMBIA/SONY MUSIC) | ■ |
| 2 | 1 | 20 | WICKED | ORIGINAL BROADWAY CAST RECORDING (DECCA BROADWAY/UNIVERSAL CLASSICS GROUP) | ■ |
| 3 | 2 | 20 | MAMMA MIA! | ORIGINAL BROADWAY CAST RECORDING (DECCA BROADWAY/UNIVERSAL CLASSICS GROUP) | ■ |
| 4 | 3 | 18 | JERSEY BOYS | ORIGINAL BROADWAY CAST RECORDING (RHINO) | ■ |
| 5 | 16 | 16 | THE COLOR PURPLE | ORIGINAL BROADWAY CAST RECORDING (ANGEL) | ■ |
| 6 | 4 | 4 | SOUTH PACIFIC | CARNEGIE HALL CAST RECORDING (DECCA BROADWAY/UNIVERSAL CLASSICS GROUP) | ■ |
| 7 | 6 | 23 | MONTY PYTHON'S SPAMALOT | ORIGINAL BROADWAY CAST RECORDING (DECCA BROADWAY/UNIVERSAL CLASSICS GROUP) | ■ |
| 8 | 7 | 23 | HAIRSPRAY | ORIGINAL BROADWAY CAST RECORDING (SONY CLASSICAL/SONY MUSIC) | ■ |
| 9 | 9 | 20 | THE PHANTOM OF THE OPERA: HIGHLIGHTS | ORIGINAL LONDON CAST RECORDING (POLYDOR/UNIVERSAL CLASSICS GROUP) | ■ |
| 10 | 8 | 20 | RENT: THE BEST OF: HIGHLIGHTS FROM THE ORIGINAL CAST ALBUM | ORIGINAL BROADWAY CAST RECORDING (DREAMWORKS/UNIVERSAL CLASSICS GROUP) | ■ |
| 11 | 11 | 20 | AVENUE Q: THE MUSICAL | ORIGINAL BROADWAY CAST RECORDING (RCA VICTOR) | ■ |
| 12 | 13 | 20 | LES MISERABLES: HIGHLIGHTS | ORIGINAL BROADWAY CAST RECORDING (DECCA BROADWAY/UNIVERSAL CLASSICS GROUP) | ■ |
| 13 | 10 | 15 | SWEENEY TODD | THE NEW BROADWAY CAST RECORDING (NONESUCH/WARNER BROS.) | ■ |
| 14 | 12 | 20 | FENT | ORIGINAL BROADWAY CAST RECORDING (DREAMWORKS/UNIVERSAL CLASSICS GROUP) | ■ |
| 15 | 14 | 20 | THE PHANTOM OF THE OPERA | ORIGINAL LONDON CAST RECORDING (REALLY USEFUL/UNIVERSAL CLASSICS GROUP) | ■ |

VIDEO

TOP DVD SALES

| THIS WEEK | LAST WEEK | WEEKS ON CHART | TITLE | Principal Performers | CERT. | RATING |
|-----------|-----------|----------------|--|---|-------|--------|
| 1 | NEW | 1 | #1 HOODWINKED (WIDE SCREEN) THE WEINSTEIN COMPANY 79109 (29.98) | Anne Hathaway/Glenn Close | PG | |
| 2 | NEW | 1 | HOODWINKED (PAN & SCAN) THE WEINSTEIN COMPANY 79119 (29.98) | Anne Hathaway/Glenn Close | PG | |
| 3 | | 2 | THE FAMILY STONE (WIDE SCREEN) FOXVIDEO 33402 (29.98) | Claire Danes/Diane Keaton | PG-13 | |
| 4 | NEW | 1 | LAST HOLIDAY (PAN & SCAN) PARAMOUNT HOME ENTERTAINMENT 81384 (29.98) | Queen Latifah/L.L. Cool J | PG-13 | |
| 5 | | 2 | THE FAMILY STONE (PAN & SCAN) FOXVIDEO 33414 (29.98) | Claire Danes/Diane Keaton | PG-13 | |
| 6 | | 2 | LAST HOLIDAY (WIDE SCREEN) PARAMOUNT HOME ENTERTAINMENT 81394 (29.98) | Queen Latifah/L.L. Cool J | PG-13 | |
| 7 | 2 | 1 | FINAL FANTASY VII: ADVENT CHILDREN SONY PICTURES HOME ENTERTAINMENT 11896 (29.98) | Animated | PG-13 | |
| 8 | 1 | 2 | AEON FLUX (WIDESCREEN) PARAMOUNT HOME ENTERTAINMENT 33734 (29.98) | Charlize Theron/Martin Csokas | PG-13 | |
| 9 | 10 | 1 | THE CHRONICLES OF NARNIA (FULL SCREEN) WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 40986 (29.98) | Georgie Henley/Skandar Keynes | PG | |
| 10 | 4 | 3 | HOSTEL SONY PICTURES HOME ENTERTAINMENT 13838 (28.98) | Jay Hernandez/Derek Richardson | NR | |
| 11 | 8 | 5 | THE CHRONICLES OF NARNIA (WIDESCREEN) WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 62929 (29.98) | Georgie Henley/Skandar Keynes | PG | |
| 12 | 3 | 2 | AEON FLUX (FULL SCREEN) PARAMOUNT HOME ENTERTAINMENT 70214 (29.98) | Charlize Theron/Martin Csokas | PG-13 | |
| 13 | 5 | 1 | DR. DOLITTLE 3: THE DAUGHTER IS IN FOXVIDEO 33455 (26.98) | Kyla Pratt/John Amos | PG-13 | |
| 14 | 14 | 7 | CHICKEN LITTLE WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 36890 (29.98) | Animated | G | |
| 15 | 1 | 1 | FUN WITH DICK AND JANE SONY PICTURES HOME ENTERTAINMENT 10228 (28.98) | Jim Carrey/Tea Leoni | G-13 | |
| 16 | NEW | 1 | DINOSAURS: THE COMPLETE FIRST & SECOND SEASONS WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 69671 (39.98) | Stuart Pankin/Jessica Walter | NR | |
| 17 | 6 | 2 | TRISTAN + ISOLDE (WIDE SCREEN) FOXVIDEO 33729 (29.98) | James Franco/Sophia Myles | G-13 | |
| 18 | NEW | 1 | THE NOTEBOOK NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 07497 (19.98) | Ryan Gosling/Rachel McAdams | R | |
| 19 | 2 | 1 | MATCH POINT DREAMWORKS HOME ENTERTAINMENT 94866 (29.98) | Scarlett Johansson/Jonathan Rhys-Meyers | R | |
| 20 | NEW | 1 | I LOVE LUCY -THE COMPLETE SIXTH SEASON PARAMOUNT HOME ENTERTAINMENT 80924 (39.98) | Lucille Ball/Desi Arnaz | | |
| 21 | 9 | 2 | CASANOVA TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 40644 (29.98) | Heath Ledger/Jeremy Irons | R | |
| 22 | 1 | 1 | KING KONG (WIDESCREEN) UNIVERSAL STUDIOS HOME VIDEO 26260 (29.98) | Jack Black/Naomi Watts | PG-13 | |
| 23 | 2 | 1 | TRISTAN + ISOLDE (PAN & SCAN) FOXVIDEO 33741 (29.98) | James Franco/Sophia Myles | PG-13 | |
| 24 | 21 | 10 | LADY AND THE TRAMP: 50TH ANNIVERSARY EDITION WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 40233 (29.98) | Animated | G | |
| 25 | 8 | 1 | ICE AGE: SUPER COOL EDITION FOXVIDEO 32908 (19.98) | Animated | G | |

TOP VHS SALES

| THIS WEEK | LAST WEEK | WEEKS ON CHART | TITLE | CERT. | RATING |
|-----------|-----------|----------------|--|-------|--------|
| 1 | 2 | 25 | #1 20,000 LEAGUES UNDER THE SEA (SPECIAL EDITION) WALT DISNEY/BUENA VISTA 17179 (9.98) | G | |
| 2 | 1 | 7 | TITANIC (FULL SCREEN VERSION) PARAMOUNT 34813 (9.98) | PG | |
| 3 | NEW | 1 | SPIDER-MAN: THE NEW ANIMATED SERIES - EXTREME THREAT SONY PICTURES (9.98) | NR | |
| 4 | 39 | 1 | THE LORD OF THE RINGS: THE FELLOWSHIP OF THE RING NEW LINE/WARNER 5415 (20.98) | PG-13 | |
| 5 | 30 | 1 | REQUIEM FOR A DREAM LIONS GATE 11793 (7.98) | R | |
| 6 | NEW | 1 | THE INDIAN IN THE CUPBOARD SONY PICTURES 87030 (14.95) | R | |
| 7 | 5 | 4 | DORA THE EXPLORER: DORA'S FIRST TRIP PARAMOUNT 89443 (8.29) | NR | |
| 8 | 4 | 63 | SHARK TALE DREAMWORKS 91879 (24.98) | PG | |
| 9 | 10 | 5 | MEET JOE BLACK UNIVERSAL STUDIOS 84959 (9.98) | PG-13 | |
| 10 | RE-ENTRY | 1 | TRUMPET OF THE SWAN SONY PICTURES 06814 (9.98) | G | |
| 11 | 21 | 4 | DON'T SAY A WORD FOXVIDEO 04708 (5.98) | R | |
| 12 | 13 | 34 | GLADIATOR DREAMWORKS 86026 (19.99) | R | |
| 13 | NEW | 1 | WHERE THE HEART IS FOXVIDEO 05759 (6.98) | PG-13 | |
| 14 | 6 | 6 | LARA CROFT TOMB RAIDER: THE CRADLE OF LIFE PARAMOUNT 40723 (19.98) | PG-13 | |
| 15 | 9 | 1 | THE ROAD TO PERDITION DREAMWORKS/UNIVERSAL STUDIOS 89977 (8.29) | R | |
| 16 | 25 | 2 | NEVER BEEN KISSED FOXVIDEO 05755 (6.99) | PG-13 | |
| 17 | 19 | 2 | SUPERBABIES: BABY GENIUSES 2 COLUMBIA TRISTAR 01436 (22.98) | PG | |
| 18 | NEW | 1 | AUSTIN POWERS: THE SPY WHO SHAGGED ME NEW LINE/WARNER 4754 (9.94) | PG-13 | |
| 19 | 7 | 7 | MUPPETS FROM SPACE SONY PICTURES 04251 (9.98) | G | |
| 20 | 13 | 13 | MISSION: IMPOSSIBLE 2 PARAMOUNT 156273 (14.95) | PG-13 | |
| 21 | RE-ENTRY | 1 | MR. DEEDS COLUMBIA TRISTAR 6000807 (9.98) | PG-13 | |
| 22 | RE-ENTRY | 1 | AUSTIN POWERS IN GOLDMEMBER NEW LINE/WARNER 5723 (9.98) | PG-13 | |
| 23 | 8 | 13 | GREASE (ANNIVERSARY EDITION) PARAMOUNT 54463 (9.98) | PG | |
| 24 | NEW | 1 | HOW STELLA GOT HER GROOVE BACK FOXVIDEO 02852 (6.99) | R | |
| 25 | 11 | 11 | SPONGEBOB SQUAREPANTS: LOST IN TIME PARAMOUNT 89543 (14.98) | G | |

TOP VIDEO RENTALS

| THIS WEEK | LAST WEEK | WEEKS ON CHART | TITLE | CERT. | RATING |
|-----------|-----------|----------------|--|-------|--------|
| 1 | 1 | 1 | #1 THE FAMILY STONE FOXVIDEO | PG-13 | |
| 2 | 2 | 1 | LAST HOLIDAY PARAMOUNT HOME ENTERTAINMENT | PG-13 | |
| 3 | 3 | 1 | HOODWINKED THE WEINSTEIN COMPANY | PG | |
| 4 | 4 | 1 | AEON FLUX PARAMOUNT HOME ENTERTAINMENT | PG-13 | |
| 5 | 5 | 1 | FUN WITH DICK AND JANE SONY PICTURES HOME ENTERTAINMENT | G-13 | |
| 6 | 6 | 1 | HOSTEL SONY PICTURES HOME ENTERTAINMENT | NR | |
| 7 | 7 | 1 | TRISTAN + ISOLDE FOXVIDEO | PG-13 | |
| 8 | 8 | 1 | MATCH POINT DREAMWORKS HOME ENTERTAINMENT | R | |
| 9 | 9 | 1 | THE CHRONICLES OF NARNIA WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT | PG | |
| 10 | 10 | 1 | AN UNFINISHED LIFE MURRAY CLOSE HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT | PG-13 | |

TOP VIDEO GAME RENTALS

| THIS WEEK | LAST WEEK | WEEKS ON CHART | TITLE | MANUFACTURER | CERT. | RATING |
|-----------|-----------|----------------|---|-----------------------------|-------|--------|
| 1 | 1 | 5 | #1 PS2: KINGDOM HEARTS II EA SPORTS | EA SPORTS | E | |
| 2 | 2 | 7 | PS2: THE GODFATHER EA SPORTS | EA SPORTS | M | |
| 3 | 3 | 10 | PS2: BLACK EA SPORTS | EA SPORTS | M | |
| 4 | 4 | 4 | PS2: NBA BALLERS: PHENOM MIDWAY ENTERTAINMENT | MIDWAY ENTERTAINMENT | E | |
| 5 | 5 | 3 | PS2: LARA CROFT TOMB RAIDER: LEGEND EIDOS | EIDOS | T | |
| 6 | 6 | 11 | PS2: EA SPORTS FIGHT NIGHT ROUND 3 EA SPORTS | EA SPORTS | E | |
| 7 | 7 | 10 | PS2: NEED FOR SPEED: MOST WANTED EA SPORTS | EA SPORTS | E | |
| 8 | NEW | 1 | PS2: MLB 06: THE SHOW SONY COMPUTER ENTERTAINMENT | SONY COMPUTER ENTERTAINMENT | E | |
| 9 | NEW | 1 | XBOX: THE GODFATHER EA SPORTS | EA SPORTS | M | |
| 10 | 6 | 3 | XBOX: LARA CROFT TOMB RAIDER: LEGEND EIDOS | EIDOS | T | |

LAUNCH PAD

MAY 27 2006

TOP HEATSEEKERS

| THIS WEEK | LAST WEEK | WEEKS ON CHART | ARTIST | Title | CERT. |
|-----------|-----------|----------------|---|---|-------|
| 1 | NEW | 1 | #1 MC MAGIC NASTYBOY 707006/B-DUB (16.98) | Magic City | |
| 2 | 2 | 2 | LA OREJA DE VAN GOGH SONY BMG NORTE 79923 (18.98) ⊕ | Guapa | |
| 3 | 1 | 2 | GOMEZ ATO 21547 (13.98) | How We Operate | |
| 4 | 3 | 3 | LEWIS BLACK COMEDY CENTRAL 0041 (13.98) | The Carnegie Hall Performance | |
| 5 | 5 | 12 | EVANS BLUE THE POCKET 162585/HOLLYWOOD (11.98) | The Melody And The Energetic Nature Of Volume | |
| 6 | NEW | 1 | THE STILLS VICE 83943* (13.98) | Without Feathers | |
| 7 | 15 | 7 | GREATEST GAINER MONCHY & ALEXANDRA J&N 50078/SONY BMG NORTE (16.98) ⊕ | Exitos Y Mas | |
| 8 | 7 | 5 | SAVING JANE TOUCAN COVE/UNIVERSAL REPUBLIC 006469/UMRG (13.98) | Girl Next Door | |
| 9 | 16 | 5 | AARON SHUST BRASH 0017 (13.98) | Anything Worth Saying | |
| 10 | 10 | 4 | ALICIA VILLARREAL UNIVERSAL LATINO 006605 (14.98) | Orgullo De Mujer | |
| 11 | 13 | 6 | SONYA KITCHELL HEAR 0501/VELOUR (13.98) | Words Came Back To Me | |
| 12 | 11 | 3 | MARK HARRIS NO/EPIC 93827/SONY MUSIC (18.98) | The Line Between The Two | |
| 13 | 12 | 1 | TIESTO SONG BIRD 09/BLACK HOLE (18.98) | In Search Of Sunrise 5: Los Angeles | |
| 14 | 9 | 28 | IMOGEN HEAP RCA VICTOR 72532 (11.98) | Speak For Yourself | |
| 15 | 26 | 40 | ANA GABRIEL SONY BMG NORTE 85902 (15.98) | Historia De Una Reina | |
| 16 | 1 | 13 | RAKIM & KEN-Y PINA 270183/UNIVERSAL LATINO (15.98) | Masterpiece: Nuestra Obra Maestra | |
| 17 | 28 | 2 | EL CHAPO DE SINALOA DISA 720802 (10.98) | La Noche Perfecta | |
| 18 | 13 | 6 | RAMON AYALA Y SUS BRAVOS DEL NORTE FREDDIE 1940 (16.98) | Antologia De Un Rey Vol. 2 | |
| 19 | 1 | 2 | THE BLACK KEYS FAT POSSUM 1032 (11.98) | Chulahoma | |
| 20 | RE-ENTRY | 1 | TRIVIUM ROADRUNNER 618251/DJMG (17.98) ⊕ | Ascendancy | |
| 21 | 23 | 6 | DONALD LAWRENCE PRESENTS THE TRI-CITY SINGERS EMI GOSPEL 33345 (19.98 CD/DVD) ⊕ | Finale: Act One | |
| 22 | NEW | 1 | NICOLE C. MULLEN WORD_CURB 86569/WARNER BRDS. (14.98) | Redeemer: The Best Of Nicole C. Mullen | |
| 23 | 29 | 4 | ANAS UNIVISION 310884/UG (11.98) ⊕ | Asi Soy Yo | |
| 24 | 13 | 6 | THE 5 BROWNS RCA RED SEAL 78719/SONY BMG MASTERWORKS (18.98) ⊕ | No Boundaries | |
| 25 | 2 | 6 | VAN HUNT CAPITOL 74851 (18.98) | On The Jungle Floor | |
| 26 | NEW | 1 | JOLIE HOLLAND ANTI- 86788/EPITAPH (16.98) | Springtime Can Kill You | |
| 27 | 13 | 6 | DONALD LAWRENCE PRESENTS THE TRI-CITY SINGERS EMI GOSPEL 54835 (19.98 CD/DVD) ⊕ | Finale: Act Two | |
| 28 | 30 | 8 | URBAN MYSTIC SOBE 49998/WARNER BRDS. (13.98) | Ghetto Revelations: II | |
| 29 | 11 | 4 | GUARDIANES DEL AMOR SONY BMG NORTE 78625 (13.98) | Corazon Romantico: Los Exitos | |
| 30 | 24 | 6 | HILLSONG HILLSONG/INTEGRITY 80535/SONY MUSIC (18.98 CD/DVD) ⊕ | United We Stand | |
| 31 | 25 | 8 | HURT CAPITOL 41137 (12.98) | Vol. 1 | |
| 32 | 33 | 6 | ALEJANDRA GUZMAN SONY BMG NORTE 78534 (15.98) | Indeleble | |
| 33 | 18 | 19 | REGGAETON NINOS AFUEGO/URBAN BOX OFFICE 46957/EMI LATIN (13.98) | Reggaeton Ninos Vol. 1 | |
| 34 | 1 | 6 | GIRL AUTHORITY ZOE 431088/ROUNDER (15.98) | Girl Authority | |
| 35 | 5 | 5 | NATALIE GRANT CURB 78860 (17.98) | Awaken | |
| 36 | RE-ENTRY | 1 | JOSH RITTER V2 27296 (16.98) | The Animal Years | |
| 37 | 40 | 43 | RAMON AYALA Y SUS BRAVOS DEL NORTE FREDDIE 1890 (16.98) | Antologia De Un Rey | |
| 38 | 47 | 40 | NICOLE NORDEMAN SPARROW 63575 (17.98) | Brave | |
| 39 | NEW | 1 | YONDER MOUNTAIN STRING BAND VANGUARD 79801 (17.98) | Yonder Mountain String Band | |
| 40 | 28 | 2 | LOS TUCANES DE TIJUANA UNIVISION 310914/UG (13.98) ⊕ | Siempre Contigo: En Vivo | |
| 41 | 36 | 5 | BISHOP G.E. PATTERSON & CONGREGATION PODIUM 2505 (14.98) | Singing The Old Time Way Volume 2 | |
| 42 | 21 | 3 | SECRET MACHINES REPRISE 49987/WARNER BRDS. (15.98) | Ten Silver Drops | |
| 43 | NEW | 1 | DJ JOE UNIVERSAL LATINO 006720 (14.98) | DJ Joe Presenta: Abusando Del Genero | |
| 44 | NEW | 1 | JEREMIAS UNIVERSAL LATINO 006643 (14.98) | Ese Que Va Por Ahi | |
| 45 | 39 | 4 | MAT KEARNEY AWARE/COLUMBIA 94177/SONY MUSIC (11.98) | Nothing Left To Lose | |
| 46 | 44 | 14 | YURIDIA SONY BMG NORTE 76550 (12.98 CD/DVD) ⊕ | La Voz De Un Angel | |
| 47 | NEW | 1 | LOS RAZOS DE SACRAMENTO Y REYNALDO SONY BMG NORTE 82608 (15.98) | La Historia De Los Razos...Los Exitos | |
| 48 | 26 | 5 | EAGLES OF DEATH METAL REKORDS REKORDS 70001/DOWNTOWN (13.98) | Death By Sexy... | |
| 49 | 17 | 2 | LOS RIELEROS DEL NORTE FONOVISA 352502/UG (12.98) ⊕ | Siempre Imitado, Jamas Igualado | |
| 50 | 48 | 16 | CALLE 13 WHITE LION 96875/SONY BMG NORTE (15.98) | Calle 13 | |

BREAKING & ENTERING

Rinocerose's "Cubicle" lands the French act its first Modern Rock chart hit this week, thanks in part to its use in an Apple iTunes Music Store commercial. Discover developing artists making their inaugural Billboard chart runs each week in Breaking & Entering on billboard.com.

THIS WEEK ON .com

The best-selling albums by new and developing acts, defined as those who have never appeared in the top 100 of The Billboard 200, for 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.



MAY 27 2006

4 MINUTES (Gndline, BMJ/First Avenue, PRS/BMG Songs, ASCAP/Demis Hot Songs, ASCAP/Antonio Dixon's Muzik, ASCAP/Kenokey Music, ASCAP/Christopher Mathew, BMJ/HitCo Music, BMV/EMI April, ASCAP/Irving, BMV/D Duz It, BMV/Underdog East Songs, BMJ/Universal, ASCAP/Anthony Nance Muzik, ASCAP/Strange Motel Music, ASCAP/Underdogs Songs, ASCAP/Almo Music, ASCAP), HL, H100 58; RBH 12

A

ABRAZAME (Sony/ATV Latin, BMJ) LT 40
ADIOS A MI AMANTE (BMG Songs, ASCAP) LT 23
THE ADVENTURE (Fun With Girls, ASCAP/Universal, ASCAP), HL, H100 72; POP 64
AGAIN AND AGAIN (Wiggly Tooth Music, ASCAP/EMI April, ASCAP/John Shanks Music, ASCAP/WB, ASCAP), HL/WBM, H100 89; POP 73
AIN'T REALLY LOVE (Mary J. Blige, ASCAP/Universal, ASCAP/WB, SESAC/Babyboys Little, SESAC/Noonline South, SESAC/Naked Under My Clothes, ASCAP/Chrysalis Music, ASCAP/Shoe Money, ASCAP), HL/WBM, RBH 100
AINT WHAT IT USED TO BE (Mosaic Music, BMJ/Sony/ATV Tree, BMJ/Glitterfish, BMV/Buna Boy, BMJ), HL, CS 36
ALGO DE MI (Ser-Ca, BMJ) LT 17
ALGUIEN TE VA A HACER LLORAR (Ser-Ca, BMJ) LT 23
ALIADO DEL TIEMPO (Three Song, BMJ) LT 10
ALWAYS ON YOUR SIDE (Warner-Tamerlane, BMJ/Old Crow Music, BMJ), WBM, POP 100
AND SHE SAID... (Lookieluke Songs, ASCAP/Valkyrs Publishing, SESAC) POP 66
ANGELITO (Crown P, BMV/Sebastian, BMJ) LT 6
ATREVETE TE, TE! (Warner-Tamerlane, BMJ/Rene Perez, BMJ), LT 20
AUN HAY ALGO (San Angel, ASCAP) LT 32

B

BACK LIKE THAT (Rich Kid, BMJ/Starks, BMJ/Nianhui, BMJ/Super Sayin Publishing, BMV/Zomba Songs, BMJ/Stone Diamond Music, BMV/EMI Blackwood, BMV/Lil Lu Publishing, BMJ), HL/WBM, H100 61; RBH 14
BAD DAY (Song 6 Music, BMJ) H100 2; POP 2
BEAUTIFUL LOVE (Smells Like Music, ASCAP/Sim-leville, ASCAP/Screaming Mimes, ASCAP/Runway Network, ASCAP), WBM, H100 84; POP 68
BEEP (Will I Am, BMJ/Stuff, BMJ/ArHouse, BMV/EMI Blackwood, BMV/Cherry River, BMJ), HL/WBM, H100 40; POP 26
BEFORE HE CHEATS (That Little House, ASCAP/Mighty Underdog, ASCAP/Sony/ATV Cross Keys, ASCAP), HL, CS 52

BEST FRIEND

50 Cent Music, ASCAP/Universal, ASCAP/DJ Hi-Tek, BMV/Songs Of Windswept Pacific, BMV/Jonathan Roman Music, BMV/O'Levey Music, ASCAP/Southeast Independent Music, BMV/Cotillon Music, BMV/Walden Music, ASCAP/Warner-Tamerlane, BMJ), HL/WBM, H100 44; POP 72; RBH 45
BE WITHOUT YOU (Mary J. Blige, ASCAP/Universal-MCA, ASCAP/WBM, SESAC/babyboys Little, SESAC/Noonline South, SESAC/Jada And Jaden's Publishing, SESAC/Naked Under My Clothes, ASCAP/Chrysalis Music, ASCAP/Jasons Lyrics, SESAC/Reach Global Tunes, SESAC), HL/WBM, H100 18; POP 19; RBH 14

BLACK HORSE & THE CHERRY TREE

(Sony/ATV Timber, SESAC), HL, H100 23; POP 27
BLOW THE WHISTLE (Zomba Songs, BMJ/T, BMV/Songs Of TVT, BMV/EMI Blackwood, BMV/Shah Grade Music Publishing, BMV/Swizole Music, BMV/Amore Music, BMV/Me & Marc Music, ASCAP/Cookies And Milk, ASCAP/Basajamba, ASCAP/EMI April, ASCAP), HL/WBM, RBH 79

BOSSY

(Issy & Nemo Tunes, ASCAP/Levegas Music Publishing, ASCAP/EMI April, ASCAP/Zomba Songs, BMJ/T, Shaw, BMV/Iam S Dot Publishing, BMV/HitCo Music, BMV/Songs Of Windswept Pacific, BMV/EMI Blackwood, BMV/Lost Feet Music, BMJ), HL/WBM, H100 82; POP 19; RBH 14

BRAND NEW GIRLFRIEND

(EMI Blackwood, BMV/Shane Minor, BMV/3 Ring Circus, BMV/Songs Of Windswept Pacific, BMJ/Jeffrey Steele, BMJ), HL, CS 31
BRING IT ON HOME (Warner-Tamerlane, BMJ/Sell The Cow, BMV/WB, ASCAP/Black, ASCAP/Bloom, ASCAP), WBM, CS 21

BUMPMY MUSIC

(Ray Cash Music, ASCAP/Cyberlife Music, ASCAP/EMI April, ASCAP/Brad Jordan, ASCAP/B3 The Skee The Chump, ASCAP/Ruthless Attack Music, ASCAP/Reach Global Songs, BMV/Songs Of Universal, BMJ), HL, RBH 60

BUTTONS

(Team S Dot Publishing, BMV/HitCo Music, BMV/Songs Of Windswept Pacific, BMV/2590 Music Publishing, ASCAP/Universal, ASCAP/Zone 4, ASCAP/S Right Music, BMV/My Own Chit Music, BMV/EMI Blackwood, BMV/Jasons Lyrics, SESAC/Reach Global Tunes, SESAC), HL, H100 71; POP 47

CALE

(Sony/ATV Discos, ASCAP) LT 2
CALL ME CRAZY (Copyright Control) CS 48
CAMERA PHONE (Columbia Music, BMV/EMI Blackwood, BMV/MPH, ASCAP/Punn!!! Publishing, BMV/EWC Music, BMV/Gator Boys, BMV/Universal, ASCAP), RBH 95

CAN I TAKE YOU HOME

(Virginia Beach, ASCAP/WB, ASCAP/EMI April, ASCAP/Black Fountain Publishing, ASCAP/Herbilitious Music, ASCAP), HL/WBM, RBH 58
CANT LET GO (Songs Of Universal, BMV/Tappy Whyles, BMV/Bat Future, BMJ), HL, H100 83; RBH 16

CHECK ON IT

(Christopher Garrett's Publishing, ASCAP/HitCo Music, BMV/Songs Of Windswept Pacific, BMV/Beyonce, ASCAP/Swiz Beat, SESAC/Universal Tunes, SESAC/EMI April, ASCAP/Angela Beyonce, ASCAP/Slim Thug Publishing, BMV/EMI Blackwood, BMV/Sony/ATV Tunes, ASCAP), HL, H100 48; POP 34

CHEVY RIDIN'

(Zomba Songs, BMV/Dade Co. Project Music, BMV/3 Blunts Life At Once, ASCAP), WBM, RBH 69

THE CHOSEN ONE

(Divine Mill Music, ASCAP/WB, ASCAP/B Funk Music, ASCAP/Line 4 Line, ASCAP/EMI April, ASCAP/EMI April, ASCAP/Black Fountain Publishing, ASCAP/Herbilitious Music, ASCAP), HL/WBM, RBH 58
CANT LET GO (Songs Of Universal, BMV/Tappy Whyles, BMV/Bat Future, BMJ), HL, H100 83; RBH 16

CHICKEN

(Tosha Music, ASCAP/Shapiro Bernstein & Co., ASCAP/Printed Desert, BMJ/Totally Awesome Music, BMJ) H100 36; POP 31

GIVE IT UP TO YOU

(Dutty Rock, PRS/EMI April, ASCAP/Jigzag Music, ASCAP/Lafari, ASCAP/Greenstevens, PRS/Livingst, ASCAP), HL, RBH 74
GO AHEAD (Street Certified Publishing, BMV/Trap House Publishing, BMJ) RBH 57
GO ONLY CHIEFS (Dimensional Songs Of Rye, SESAC/Cey Jack Music, SESAC/Cherry Blossom, SESAC/The Brogier They Are, SESAC) CS 42

GODS GIFT

(Avoeh, ASCAP/WB, ASCAP), WBM, RBH 52
GONE EITHER WAY (Green Dagg, BMV/Sup Doc, BMJ), CS 58
GOOD LUCK CHARM (EMI April, ASCAP/Air Control, ASCAP/Damn Twins, ASCAP/353 Music Publishing, SESAC/Universal-PolyGram International

ASCAP/Remyisce Music, ASCAP/Reach Global, ASCAP), RBH 47
CONTROL MYSELF (LL Cool J, ASCAP/Sony/ATV Tunes, ASCAP/Shanah Cymone Music, ASCAP/EMI April, ASCAP/Basajamba, ASCAP/Pladis Music, ASCAP/Nuyorcan, BMV/Warner-Tamerlane, BMV/Shakin' Baker, BMV/Air Control, ASCAP), HL/WBM, H100 66; POP 50

CRAZY

(Chrysalis Music, ASCAP/WB, ASCAP/God God, BMV/BMG Ricordi Music Publishing, SPFA/Atmosphere Music, SPFA/BMG Zomba Production, SPFA) H100 54; POP 48

CRAZY BITCH

(Famous, ASCAP), HL, H100 97; POP 91

CROWDED

(EMI April, ASCAP/Sony/ATV Tunes, ASCAP/Copyright Control/Bushwicks Finest, ASCAP/Trugation Music, ASCAP), HL, POP 65

D

DA JERK (Wabegon Publishing, ASCAP) RBH 78
DANCE, RANCE (Chicago X Software, BMV/Sony/ATV Songs, BMJ), HL, H100 45; POP 24
DANI CALIFORNIA (Moebetolame, BMJ) H100 6; POP 10

DE CONTRABANDO

(Edimusa, ASCAP/Vander America, BMJ) LT 15
DEJATE LLAVAR (EMI Blackwood, BMV/Dharmik, BMV/Yami Music Publishing, BMV/EI Cuban Music, BMV/Universal-Musica Unica, BMJ) LT 28

DI PLAY A LOVE SONG

(Universal, ASCAP/Team S Dot Publishing, BMV/HitCo Music, BMV/Songs Of Windswept Pacific, BMV/Jasons Lyrics, SESAC/Reach Global Tunes, SESAC), HL, H100 57; RBH 10

DOING TOO MUCH

(Amaya-Sophia, ASCAP/Latino Velvet, BMV/Songs Of Universal, BMV/Bungalo Made Music, ASCAP/Morenita Publishing, ASCAP), HL, H100 68; POP 59

DO IT TO IT

(Publishing Designee, BMV/Rags II Richard Music, BMV/Uncle Willmesse Music, ASCAP/How Ya Liv Dal Music, ASCAP), H100 67; RBH 31

DONT FORGET TO REMEMBER ME

(W2Z Songs, BMV/EMI Blackwood, BMV/Didnt Have To Be Music, ASCAP/EMI April, ASCAP/1609 Songs, ASCAP/Music Of Windswept, ASCAP), HL, CS 15; H100 69

DO WE STILL

(Carolina Blue Sky Music, BMV/Johns Island, BMV/Bayou Boy, BMJ) CS 60
DOWN (Mater, ASCAP) LT 3
DOWN IN MISSISSIPPI (UP TO NO GOOD) (Dirkpit, BMV/Greatergodsongs, ASCAP/Jennifer Nettles, ASCAP) CS 24

E

ENOUGH CRYIN' (Universal, ASCAP/Mary J. Blige, ASCAP/Rodney Jerkins Productions, BMV/EMI Blackwood, BMV/Team S Dot Publishing, BMV/HitCo Music, BMV/Songs Of Windswept Pacific, BMV/EMI April, ASCAP/Carter Boys Publishing, ASCAP), HL, H100 32; RBH 2

EVER THE SAME

(U Rule Music, ASCAP/EMI April, ASCAP), HL, H100 59; POP 61

EVERYBODY KNOWS

(Woolly Puddin', BMV/Warner-Tamerlane, BMV/Absintine, BMJ), WBM, CS 50
EVERY TIME I HEAR YOUR NAME (EMI April, ASCAP/Roma Cowboy Music, ASCAP/Tom Harbridge Tunes, ASCAP/Songs Of Windswept Pacific, BMV/Gottahaveable, BMJ), HL, CS 13; H100 81

EVERYTIME WE TOUCH

(Mambo Music/Keverlags-nu Productions, M.B.H./Ridge Music, BMV/Sounds Of Jupiter Music, BMJ) H100 25; POP 17

F

FAVORITE STATE OF MIND (Universal, ASCAP/Chaggy Music, ASCAP/Music Of Combustion, BMV/Songs Of Windswept Pacific, BMJ), HL, CS 27
FEELS JUST LIKE IT SHOULD (EMI Blackwood, BMV/Greenhouse Music, BMV/Comman, ASCAP/Drum Groove, SESAC), HL, CS 32

FEELS SO GOOD

(Remynisce Music, ASCAP/Reach Global, ASCAP/Sounds Of Da Red Drum, ASCAP/EMI April, ASCAP), HL, WBM, RBH 44
FINDIN' A GOOD MAN (Hits And Straghes Music, ASCAP/2820 Music, ASCAP/Zomba Enterprises, ASCAP/Good Country Mornin, ASCAP/West Moraine, ASCAP/Welk, ASCAP/Lichelle, ASCAP/Major Bob, ASCAP), WBM, CS 33

FIND MYSELF IN IT

(Cancelled Label, ASCAP/Universal-PolyGram International, ASCAP), HL, RBH 30
FLY LIKE A BIRD (Rye Songs, BMV/Songs Of Universal, BMV/EMI April, ASCAP/Minneapolis Guys Music, ASCAP/Al Branda Music Works, ASCAP), HL, RBH 29

FOR YOU I WILL (CONFIDENCE)

(Teddy Geiger Publishing, BMV/Sony/ATV Timber, SESAC/Turtle Victory, SESAC), HL, H100 34; POP 25

FREZZE

(EMI April, ASCAP/LL Cool J, ASCAP/Lyfe In, ASCAP), HL, RBH 65
FRESH AZIMIZ (EMI April, ASCAP/Shanah Cymone Music, ASCAP/Air Control, ASCAP/Basajamba, ASCAP), HL, POP 67

G

GET DRUNK AND BE SOMEBODY (Tokeco Tunes, BMV/Florida Room, BMJ) H100 96
GET OUTTA MY WAY (Songs Of Peer, ASCAP/Fix-A-Ton, ASCAP) CS 45
GET THROWN (Pimp My Pen International, ASCAP/Zomba Enterprises, ASCAP/Young Jeezy Music, BMV/Carter Boys Publishing, ASCAP/EMI April, ASCAP/N-The Water, ASCAP/EMI Blackwood, BMV/Modifactor Publishing, BMJ), HL/WBM, RBH 64

GETTIN' SOME

(Zomba Songs, BMV/Zomba Enterprises, ASCAP), WBM, H100 31; POP 82; RBH 5

GHE TO STORY

(EMI Blackwood, BMV/Madhouse, BMJ) RBH 41

GIMME THAT

(Scott Storch, ASCAP/TVT, ASCAP/Team S Dot Publishing, BMV/HitCo Music, BMV/Songs Of Windswept Pacific, BMJ) H100 17; POP 38; RBH 6

GIRL

(Paul Wall, ASCAP/2 Kingpins Publishing, ASCAP/WB, ASCAP/Unichappell Music, BMJ), WBM, H100 75; POP 39; RBH 73

GIRL NEXT DOOR

(Tosha Music, ASCAP/Shapiro Bernstein & Co., ASCAP/Printed Desert, BMJ/Totally Awesome Music, BMJ) H100 36; POP 31

GIVE IT UP TO YOU

(Dutty Rock, PRS/EMI April, ASCAP/Jigzag Music, ASCAP/Lafari, ASCAP/Greenstevens, PRS/Livingst, ASCAP), HL, RBH 74

GO AHEAD

(Street Certified Publishing, BMV/Trap House Publishing, BMJ) RBH 57

GO ONLY CHIEFS

(Dimensional Songs Of Rye, SESAC/Cey Jack Music, SESAC/Cherry Blossom, SESAC/The Brogier They Are, SESAC) CS 42

GODS GIFT

(Avoeh, ASCAP/WB, ASCAP), WBM, RBH 52

GONE EITHER WAY

(Green Dagg, BMV/Sup Doc, BMJ), CS 58

GOOD LUCK CHARM

(EMI April, ASCAP/Air Control, ASCAP/Damn Twins, ASCAP/353 Music Publishing, SESAC/Universal-PolyGram International

Tunes, SESAC/Rags II Richard Music, BMJ/Uncle Willmesse Music, ASCAP), HL, H100 80; RBH 19

A GOOD MAN

(Midas Magic, ASCAP/Animal Planet, ASCAP/Virus Music, SESAC/Multisongs BMG, SESAC) CS 45

GRILLZ

(Jackie Frost, ASCAP/BMG Songs, ASCAP/Paul Wall, ASCAP/2 Kingpins Publishing, ASCAP/WB, ASCAP/Supreme Lee, ASCAP/Universal, ASCAP/Mutant Mindframe, BMV/Shanah Cymone Music, ASCAP/EMI April, ASCAP/Basajamba, ASCAP/Air Control, ASCAP/EMI Blackwood, BMV/Dam Rich Music, BMV/Money Mack, BMV/Sony/ATV Tunes, ASCAP/Beyonce, ASCAP/Kiendria, ASCAP/Michelle MW, ASCAP/Domani And Ya Majesty's Music, ASCAP/Music Of Windswept, ASCAP/HitCo South, ASCAP/Christopher Garrett's Publishing, ASCAP), HL/WBM, H100 50; POP 44

H

HANK (Iracael, ASCAP/Sony/ATV Cross Keys, ASCAP/Careers-BMG, BMV/Evansville, BMV/Dimensional Music Of 1091, ASCAP), HL, CS 46

HATE ME

(Paris On Paper Publishing, ASCAP) H100 62; POP 57

HAY DE MI

(Nonaga, BMJ) LT 44

HEAT IT UP

(Soar Loser Music, BMV/ColliPark Music, BMV/EMI Blackwood, BMV/Soloman Anderson Publishing, Resonance, ASCAP), HL, RBH 70

HERE WE GO GO

(Gold Star, BMV/Carter Boys Publishing, ASCAP/EMI April, ASCAP), HL, H100 13; LT 1; POP 7

HIPS DONT LIE

(Soy/ATV Tunes, ASCAP/Huss Zwingli, ASCAP/EMI Blackwood, BMV/Te-Bass Music, BMV/The Caramel House, BMV/Ensign Music, BMV/Lanfanco Music, ASCAP/Sarmalea Songs, ASCAP/Veila Music, ASCAP/JNR Music Publishing, ASCAP), HL, H100 13; LT 1; POP 7

HMM HMM

(Springvale Music Publishing, ASCAP/150 Layvelt Music, ASCAP/Songs Of Universal-PolyGram International, BMV/Tony Kelly, ASCAP/Mance Gregory, BMJ), HL, RBH 56

HOLLA AT ME

(Not Listed) RBH 54

HOMIE

(Michael Buble Publishing Designee, BMV/Almost Change Publishing Designee, ASCAP/EMI April, ASCAP), HL, H100 30; POP 4

HONKY TONK BADONKADONK

(Music Of Windswept, ASCAP/Big Borassa Music, BMV/Third Tier Music, BMV/EMI Blackwood, BMJ), POP 74

HOW 'BOUT YOU

(Soy/ATV Tree, BMV/Copyright Control), HL, CS 23

HOW TO SAVE A LIFE

(Aaron Edwards Publishing, ASCAP/EMI April, ASCAP), HL, H100 30; POP 70

HUNG UP

(WB, ASCAP/Webb Girl Publishing, ASCAP/Universal-PolyGram International, ASCAP/Universal, ASCAP/Union Songs Music Forjagsakielabag, AB/EMI Waterford, ASCAP/Polar Music International, AB/Universal Music Sweden, AB/Warner Chappell, PRS/Darkdancer, PRS), HL, H100 99; POP 85

HUSTLER MUSIC

(Young Money Publishing, BMV/Warner-Tamerlane, BMV/Money Mack, BMJ), WBM, H100 87; RBH 26

HUSTLIN'

(3 Blunts Life At Once, ASCAP/First N Gold, BMJ/J, Brisco, ASCAP/EMI April, ASCAP/No Question Entertainment, ASCAP/Desert Storm, BMJ), HL, H100 85; RBH 22

I

I CANT UNLOVE YOU (WB, ASCAP/Scott And Soda, ASCAP/Warner-Tamerlane, BMV/Writers Extreme, BMV/Waring Danger, BMJ), WBM, CS 22

I DARE YOU

(Driven By Music, BMV/EMI Blackwood, BMV/Litiumglass Music, ASCAP/EMI April, ASCAP/Big Ant Music, ASCAP/Universal, ASCAP), HL, H100 98; POP 85

I DONT KNOW WHAT SHE SAID

(Creative Real, ASCAP/Want To Hold Your Songs, BMV/Major Bob, ASCAP), WBM, CS 37

IF YOU'RE GOING THROUGH HELL (BEFORE THE DEVIL EVEN KNOWS)

(Gravton, SESAC/Whad-dagadag, SESAC/Carnival Music, SESAC/Cal IV, ASCAP/BergBrain, ASCAP), CS 20

I GOT YOU

(Magic Mustang, BMV/Triple Shoes, BMJ/Town Music, ASCAP/Phillybly Songs, ASCAP/Songs Of Bud Dog, ASCAP/Music Of Windswept, ASCAP) CS 16

I LOVE MY B****

(Tzah's Music, BMV/Ensign Music, BMV/Milam, BMV/Broke Spoke And Gone Publishing, ASCAP), HL, RBH 40

I LOVE YOU

(Need Selection, ASCAP/Motolla, ASCAP/Aspen Songs, ASCAP/Laill Music Publishing, ASCAP), RBH 49

I'M GONNA BE

(WB, ASCAP/Cheeknam, BMV/Type 4 Films, BMJ), WBM, RBH 59

I'M N LUV (WITH A STRIPPER)

(Nappy Publishing, BMV/Warner-Tamerlane, BMV/2 Playas Publishing, BMV/16 Mike Jones Music, BMJ), WBM, POP 40

IMPOSSIBLE

(Please Gimme My Publishing, BMV/EMI Blackwood, BMJ), HL, POP 83; RBH 61

IN MY MIND

(Combustion, BMV/Songs Of Windswept Pacific, BMV/Wang Ut, BMV/Sony/ATV Songs, BMJ), HL, H100 88; RBH 23

INSENSIBLE A T

(Not Listed) LT 27

INTO YOU

(KemUnity Song Chest, BMV/Songs Of Universal, BMJ), HL, RBH 1

I REFUSE

(Barker, ASCAP/Scott Storch, ASCAP/TVT, ASCAP), RBH 41

I REMEMBER...

(Abendot Music, ASCAP/Joyml Music, ASCAP), RBH 93

I TRADED IT ALL

(Everything's Fatt Music, BMJ) RBH 93

IT'S GONN' DOWN

(Granny Man Publishing, BMV/Malik-Mehki Music, BMV/Reggie's Music, ASCAP/Dienahair Music, ASCAP/EMI April, ASCAP), HL, H100 26; RBH 3

IT'S WHATEVER

(Da Pester, ASCAP), RBH 91

I WRITE SINS NOT TRAGEDIES

(Sweet Chin Music, ASCAP/EMI April, ASCAP), HL, H100 39; POP 37

J

JESUS, TAKE THE WHEEL (Soy/ATV Tunes, ASCAP/Sony/ATV Music, ASCAP/No Such Music, SOCAN/Passing Stranger, ASCAP/1609 Songs, ASCAP/Music Of Windswept, ASCAP/Dimensional Music Of 1091, ASCAP), HL, POP 69

JIGGLE IT

(Copyright Control) RBH 77

JUST LAME HERE TO CHILL

(Quindycence Music Publishing, BMV/October 12th, ASCAP/HitCo South, ASCAP), HL, H100 88; RBH 23

K

KICK PUSH (1st & 15th Publishing, ASCAP/BMG Songs, ASCAP), WBM, RBH 76

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Sidney Seidenberg, 81

Sidney A. Seidenberg was the businessman behind the bluesman.

Seidenberg, who managed B.B. King for 35 years and guided the performer to worldwide fame, died May 3 of a longtime illness in Rockaway, N.J. He was 81.

Born in Poland, Seidenberg emigrated to the United States around 1930 and served in the army during World War II.

Schooled as an accountant after the war, he started his career at various Manhattan firms, including the Eastman Law firm in New York, where he learned about show business and music royalty accounting.

By the late 1960s, Seidenberg established his own SASCO Productions in New York. He introduced King's music to white audiences with bookings at Bill Graham's Fillmore East, George Wein's Newport Jazz Festival and on numerous national TV programs, including "The Ed Sullivan Show."

Seidenberg boosted King's career in many ways, bringing in producer Bill Symczyk for the sessions that resulted in King's signature hit, "The Thrill Is Gone," and arranging for King's 1970 tour dates with the Rolling Stones, as well as tours of Africa and the former Soviet Union. In addition, he helped guide the development of the B.B. King-branded nightclubs and King's commercial endorsements for Northwest Airlines, Burger King and Philip Morris.

Seidenberg also managed Gladys Knight & the Pips during their post-Motown years, landing the group what would be a fertile deal with Buddah Records.

Because of ill health, Seidenberg retired in 2000 and sold his company to Floyd Lieberman, whose Lieberman Entertainment now manages King.

Seidenberg is survived by wife Edith, three children and seven grandchildren.

—Sarah Han



SEIDENBERG

BIRTHS BOY: Elias Chung Flicker to Li Chung and Paul Flicker, April 27 in New York. Mother is manager of applications development at the Harry Fox Agency.

GIRL: Rylie Jade to Robyn and Rick Rosenberg, May 9 in White Plains, N.Y. Father is VP of sales and marketing at Shanachie Entertainment.

BOY: Cathal Andrius to Margaret and Andrius Kirkyla, May 12 in the Bronx, N.Y. Father is a Web developer at the Harry Fox Agency.

MARRIAGES Nami Nomura to Matt Wuolle, April 24 in New York. Groom is senior director of distributions at the Harry Fox Agency.

DEATHS Eddie Tickner, 78, of leukemia, May 2 in Tucson, Ariz. Tickner managed such acts as the Byrds, the Flying Burrito Brothers, Gram Parsons, Emmylou Harris, and Odette and Etta James.

Born and raised in Philadelphia, Tickner began his career as a manager/accountant for Odette in the 1950s. He and partner Jim Dickson were the original managers/producers/music publishers of the Byrds and the Burrito Brothers. Later they would guide the careers of ex-Byrd and Burritos founder Parsons, as well as Burritos spinoff band Country Gazette and Clarence White,

another ex-Byrd.

After Parsons' death, Tickner secured a record deal for country vocalist Harris, whom Parsons had discovered, and managed her through the 1980s. "I always thought Eddie was going to die of terminal integrity," Harris says.

Tickner is survived by his wife, Dolores; two daughters; two stepsons; and six grandchildren.

John M. Pocisk, 65, of unspecified causes, May 1 in Rossford, Ohio. Known professionally as Johnny Paris, he was founder/leader/saxophonist of rock'n'roll band Johnny & the Hurricanes.

The band recorded such instrumental hits as "Crossfire," "Reveille Rock" and "Beatnik Fly." "Red River Rock," the band's adaptation of traditional folk tune "Red River Valley," reached No. 5 on the Billboard Pop Singles chart in 1959.

Pocisk launched his own Attila label in 1965 and was an innovator of music videos, featured on "American Bandstand."

He is survived by his wife, Sonja Reute; two daughters; a son; and five grandchildren.

FOR THE RECORD

Contrary to an item in The Hot Box in last week's issue, it was trumpeter Terence Blanchard who composed the music for the 2006 film "Inside Man."

EDITED BY SARAH HAN



From left are SESAC's Trevor Gale and Pat Collins, Cox and SESAC's Linda Lorence Critelli.

SESAC NEW YORK MUSIC AWARDS: SESAC's 10th annual New York Music Awards honored R&B songwriter **Bryan-Michael Cox** as songwriter of the year May 2 at Manhattan's Nikki Beach Midtown. Cox was also the recipient of song of the year honors for writing "Shake It Off," the multiformat hit single from **Mariah Carey**. PHOTOS: KAY WILLIAMS



Billboard executive editor/associate publisher **Tarrara Conniff** received the key to the city of Miami Beach during a recent luncheon organized by the RIAA. The commissioner of Miami Beach Chief **Luis R. Garcia Jr.** presented the key, reserved for top dignitaries, on behalf of the mayor.



Hollywood Records duo **Aly & AJ** celebrated their first gold record for album "Into the Rush" at a surprise party at Hollywood Records headquarters in Burbank, Calif. From left are Hollywood Records executive VP/GM **Abbey Konowitch**, Aly & AJ, Buena Vista Music Group chairman **Bob Cavallo** and Hollywood Records senior VP of A&F **Jon Lind**. PHOTOS: KEITH MUYON



From left are WBM and Noortime Publishing's **Chris Hicks**, SESAC's Linda Lorence Critelli, Warner/Chappell CEO **Richard Blackstone**, Cox and SESAC's Trevor Gale.



The Billboard staff received a sweet treat as Columbia Records artist **Anna Nalick** performed a couple of tunes from her debut album "Wreck of the Day" May 16 in New York.



Stephen Sondheim, composer/lyricist of the 1971 musical "Follies," was presented with a first copy of "Follies—The Complete Collection: Vocal Selections" (Carlin America) at his home in New York. The book offers songs written for and cut from the original production and other versions of the musical in new arrangements by Sondheim. From left are Carlin America VP of marketing **Bob Golden**, Sondheim and Carlin America chairman/CEO **Freddy Bienstock**.



The United Kingdom's Music Managers Forum honored Island Records founder **Chris Blackwell** with the 2006 Peter Grand Award and inducted U2 manager **Paul McGuinness** to its Roll of Honour April 19 at London's Park Lane Hilton Hotel. From left are MMF chairman **John Glover**, McGuinness, Blackwell and E Music Group's **Tim Clark**. PHOTO: JOHN MARSHALL/JME INTERNATIONAL.COM

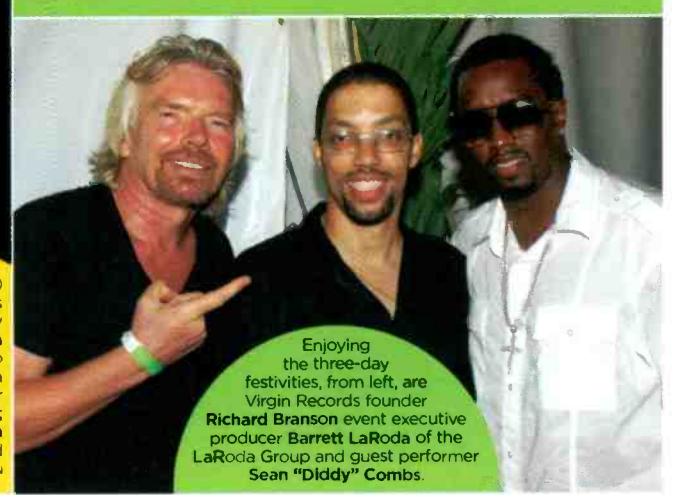


Festival guests received a special treat as legendary artist **Stevie Wonder**, right, made a surprise guest appearance onstage with **Sting**.

PLYMOUTH JAZZ FESTIVAL: **Sting** headlined the second annual Plymouth Jazz Festival for three days beginning April 21 on the island of Tortago. Attendees enjoyed local talents and performances by such artists as **Natalie Cole**, **Patti LaBelle** and **Doug E. Fresh**. PHOTOS: ARNOLD TURJER/PLYMOUTH JAZZ FESTIVAL



A&R Worldwide's MusExpo 2006 provided an exclusive three-day gathering of high-level executives, beginning April 30 at the Bel Age Hotel in West Hollywood, Calif. The event's Global A&R forum discussed the future of artist discovery and development. Standing, from left, are Billboard's **Melinda Newman** and Sanctuary Artist Management's **Peter Asher**, who co-moderated the panel; Universal Music International Division Germany's **Thorsten Koening**; Capitol Records' **Ron Laffitte**; Polydor Records' **Colin Barlow**; Sony BMG Latin America's **Kevin Lawrie**; Atlantic Records Group's **Craig Kallman**; and Warner Bros. UK's **Korda Marshall**. Seated, from left, are Sony Music International's **Martin Dodd** and Davis Shapiro Lewit Montone & Hayes' **Danny Hayes**. PHOTO: JOHN GANNON



Enjoying the three-day festivities, from left, are Virgin Records founder **Richard Branson**, event executive producer **Barrett LaRoda** of the LaRoda Group and guest performer **Sean "Diddy" Combs**.

INSIDE TRACK

EDITED BY MICHAEL PAOLETTA

For more INSIDE TRACK go to www.billboard.biz

WATCH WHAT YOU SIGN

Care to own a dozen masters and the publishing of early recordings from Sara Evans before she signed to RCA? If so, log on to eBay, where Gary Daily, an early rep of the artist's, is auctioning them. A few years back, Track hears that Daily attempted something similar. After a lawsuit over the music was reportedly settled, the tracks are, once again, up for bid with the sale subject to the terms of the assignments between Evans and Daily. This auction closes on the evening of May 23—not at all coincidentally the same night that Evans is up for top female vocalist at the 41st annual Academy of Country Music Awards in Las Vegas. Even if she walks away with the trophy, the night may be bittersweet at best.



CROSBY, STILLS & NASH

FIND THE COST OF FREEDOM

What makes an icon? In these often troubling times, maybe it's just having the courage of your convictions. David Crosby, who, along with Graham Nash and Stephen Stills, was honored as a BMI Icon at the performing rights organization's annual Pop Awards dinner May 16 in Los Angeles, took the opportunity to make a suggestion. He didn't have to name names—nor did he have to hit people over the head. He only had to speak a simple truth: "There may never have been a better time than now for songwriters to stick up for their country," says Crosby, who recently, in an e-mail to the Pasadena Weekly, called for the impeachment of President Bush. "Songs are truly valuable things. They carry ideas. Ideas are the most powerful stuff on the planet. This is a great time if you love this country to stick up for what you believe in."

ARTISTS IN ACTION

The May 12 MusiCares/MAP Fund benefit honoring Metallica's James Hetfield and promoter Bill Silva turned Los Angeles' Music Box Theater into one big 12-Step meeting at times, as presenter Margaret Cho joked. However, it's a good bet that no 12-Step meeting ever featured performances by Tom Waits, Velvet Revolver, Black Rebel Motorcycle Club, Jason Mraz and Hetfield, who was joined by bandmate Robert Trujillo, while Metallica's Lars Ulrich and Kirk Hammett cheered from the sidelines.

Drawing the most laughs of the evening was host/comedian Greg Behrendt, 43, who had some advice for promoters in dealing with the over-40 crowd: "Start the show at 7 p.m. No opening act—[they] can come back when [they] have hits. No one under 25 is allowed. The act plays one hour, no hide-and-seek with the hits. Get me home by 9 p.m. in time to see 'The Sopranos.'" He also had merch suggestions for baby boomers: A Weezer day planner and Audioslave tea cozy. The evening raised more than \$300,000 for the Recording Academy's addiction recovery program.

Executive TURNTABLE

EDITED BY SARAH HAN

RECORD COMPANIES: Skaggs Family Records and RS Entertainment in Nashville up **Charlotte Scott** to GM. She was director of licensing and royalty administration for the label.

Toucan Cove Entertainment in Seattle names **Leisa St. John** senior VP of promotion. She is based in Florida. St. John was VP of promotion at London/Sire/Curb.

Concord Music Group in Los Angeles names **Peter Holden** VP of international sales and marketing. He was VP of NOW brand/commercial marketing at EMI Music/Castalian Music.

Universal Motown Records Group in New York elevates **Sandra Brummels** to VP of creative services. She was creative director.

Show Dog Nashville promotes **Tony Morreale** to national promotion director. He was Southeast regional promotion and marketing director.

Virgin Records in New York names **Joshua Freni** senior director of A&R and strategic marketing. He was director of A&R/special projects at TVT Records.

PUBLISHING: Peermusic in Los Angeles ups **Yvonne Gomez** to Latin creative director, West Coast and Mexico. She was West Coast Latin creative manager.

Famous Music Publishing in New York names **Bryan Glover** VP of finance. He is based in Los Angeles. Glover held the same position at BMG Music Publishing.

BOOKING AGENCIES: International Creative Management in New York names **Craig Bruck** concert department agent. He was founder of Bruck Talent.



DIGITAL: eMusic in New York taps **Lenny Kaye** as rock/pop columnist. He was co-founder of the Patti Smith Group. eMusic also names **Michaelangelo Matos** managing editor. He was music editor at Seattle Weekly.

RELATED FIELDS: NARM in Marlton, N.J., names **John Lyons** executive VP. He brings experience from such companies as MTV Networks, Nickelodeon and CDNow.

Katten Muchin Rosenman in New York taps **Michael S. Poster** as partner. He was an associate.

The Country Music Assn. in Nashville promotes **Cory Chapman** and **Angela Everett** to marketing managers. Both were marketing coordinators.

Send submissions to shan@billboard.com.

FASTER THAN A SPEEDING BULLET

Although there is no official soundtrack for the Bryan Singer-directed summer blockbuster, "Superman Returns," Rhino Entertainment will release "Sounds of Superman" June 13. Executive-produced by Bruce Roberts and Greg Mertz, the themed collection contains several fun covers, including R.E.M.'s "Superman" by the Academy Is . . . , the Kinks' "(Wish I Could Fly Like) Superman" by the Sun, Donovan's "Sunshine Superman" by the Films and Foo Fighters' "My Hero" by Paramore. A number of other acts contribute their own newly penned tunes, among them Motion City Soundtrack's "The Worst Part" and American Hi-Fi's "The Rescue." In a very cool tie-in, fans who purchase the entire album on iTunes will receive an interactive booklet that includes classic DC Comics covers from "Superman" comic books through the generations.

DEVINE WAVES GOODBYE TO COLUMBIA

Track hears that Columbia Records Group West Coast GM/senior VP of A&R Tim Devine has decided to leave the label at the end of this month. Devine joined Columbia in 1996 following a stint at Capitol and has worked with a number of acts. Additionally, he brokered the deal between Aware Records and Columbia. Devine did not return calls requesting comment.

CABBAGE PATCH CHRIS

Chris Murphy, founder of lifestyle label Petrol Records, recently stopped by Track's Los Angeles office at the start of his six-week world tour touting Petrol's new distribution deal with EMI (Billboard, March 4). The grueling schedule must surely remind him of his days as INXS' manager, but the raconteur held Track spellbound with stories of leaving the band in the mid-'90s to run an organic farm in his native Australia. In fact, he has veggies to thank for his return to the music biz.

In 2001, Murphy was on an agricultural tour of France and a friend took him into a grocery store to buy some wine. It seems the wine section was also well-stocked with music. Quel surprise! "I heard this music, and it got my heart thumping again," Murphy tells Track. "I walked out of there with \$2,000 worth of music." Once back home, he started Petrol with a series of compilations devoted to the music of specific countries.

First release through EMI is a tasty collection tailor-made for summer: "Roadtrip: Road to Nowhere," an album of covers recast with edgy rhythms by a collection of international artists. Track's favorite cut on the June 20 release is, hands down, Atom's clever reworking of Neil Young's "Cinnamon Girl."



EVANS

CROSBY, STILLS & NASH: LESTER COHEN; EVANS: ANNAMARIA DISANTO/WIREIMAGE.COM

GOODWORKS

MUSIC IS THE ANSWER

Eric Clapton has been tapped as the new ambassador of the Entertainment Industry Foundation's National Arts and Music Education initiative. Also doing its part is Mercedes-Benz USA, which donated \$1 million to the cause. Together, they will raise awareness of the need for more arts and music education programs in schools. For additional info, log on to eifoundation.org.

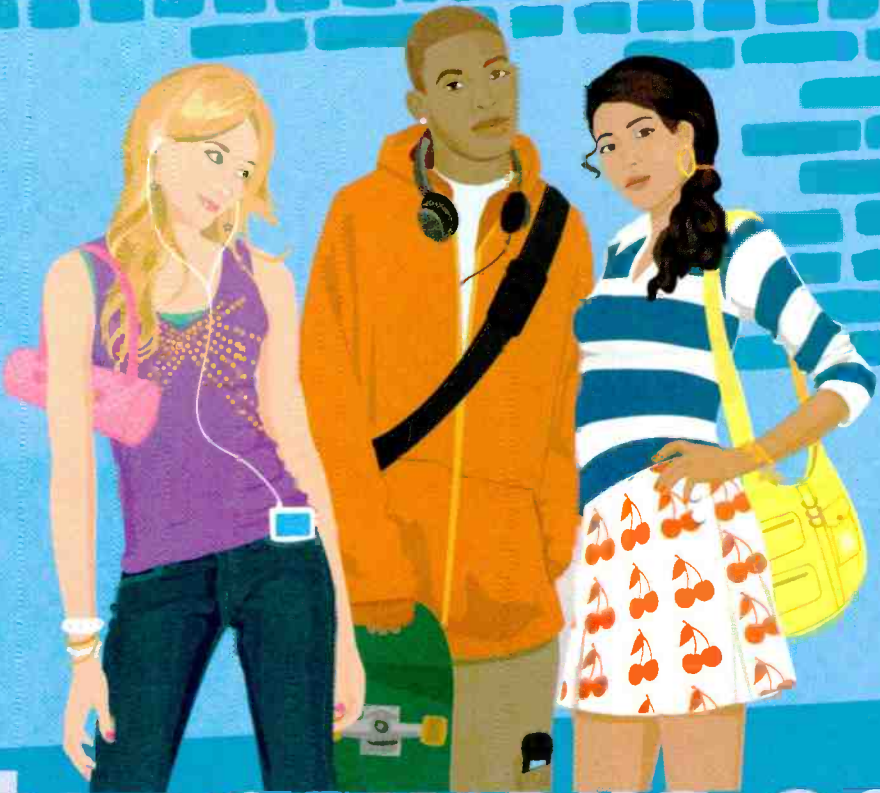
CYBER SAFETY FOR KIDS

Ricky Martin has taped three multimedia videos for the Navega Protegido campaign, which promotes online safety for children. The Latin America and Caribbean initiative is sponsored by Microsoft Latin America and the Ricky Martin Foundation. For more info, log on to navegaprotegido.org.

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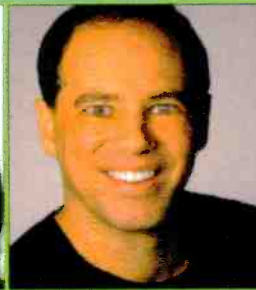
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CONTACT US

**Registration &
 General Information**
 Jaime Kobin: 646.654.5169
 jkobin@vnbusinessmedia.com

Sponsorship
 Cebele Marquez: 646.654.4648
 cmarquez@vnbusinessmedia.com

Speakers
 Rachel Williams: 646.654.4683
 rwilliams@vnbusinessmedia.com

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