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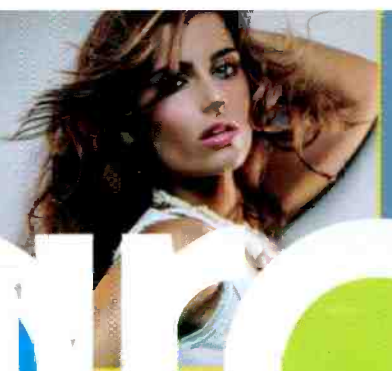
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## WORLD CUP SPECIAL

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>P.18

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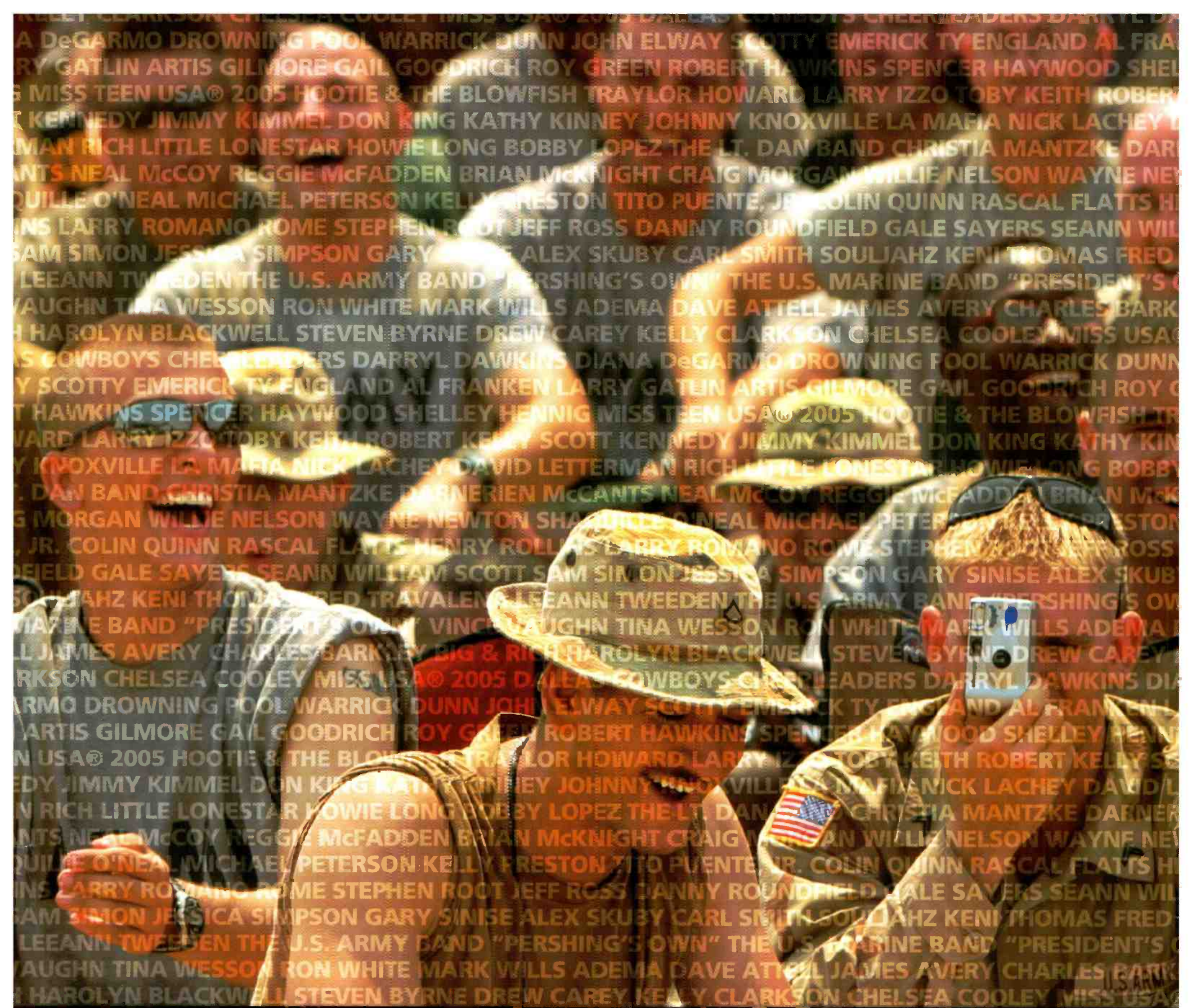
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ETTA JAMES

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SONY BMG  
CHANGES AT THE TOP

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# No. 1

ON THE CHARTS

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VOLUME 118, NO. 23

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360 DEGREES OF BILLBOARD

PLUS

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**GANG OF THREE**  
What do Courtney Love, Michael Hutchence and Ice Cube have in common? Not much, really. But we've got juicy posts about each of them on the blog that keeps on giving. [jadedinsider.com](http://jadedinsider.com)

## Conferences

**NEXT QUESTION**  
British dance-pop act Bananarama is confirmed for a Q&A session at the **Billboard Dance Music Summit** (Sept. 17-20 in Las Vegas). The act will discuss its new album, "Drama." Details: page 63. [billboardevents.com](http://billboardevents.com)

## AT LAST

Billboard honors R&B legend **Etta James** with the **Founders Award** at this year's **R&B/Hip-Hop Conference and Awards** (Sept. 6-8 in Atlanta). Details: see story, page 7. [billboardevents.com](http://billboardevents.com)





# OPINION

EDITORIALS | COMMENTARY | LETTERS

## An Artist's View: New Media Is Not The Issue

Recording artist, producer and Web site developer Todd Rundgren recently testified at a Senate Judiciary Committee hearing in Washington, D.C., on digital radio and the future of the music industry. Here he reflects on his experience at the hearing.

There are likely a few more credible witnesses the [music] industry could have sent to the table to defend the status quo, but how it came to be the very least credible witness is probably testament to the credibility of their argument.

Edgar Bronfman is a liquor magnate who took a flier on Warner Music when it appeared ready to collapse and startled everyone when he propped up the brand with his own (?) money.

Because he cared about the music. Did anyone fall for this?

I sat at a table with this man as he defended the rights of labels and their associated artists while simultaneously negotiating his reward for killing off another distinct brand and its legacy. Many industry giants would be spinning in their graves if they were not still alive and somehow mute with respect to the unbearable irony.

I spent most of my recorded life on a Warner label or subsidiary, and felt comfortable in the presence of Mo, Michael, Lenny, Ahmet, Jerry, et al. because I believed they approached me with respect. Ed probably has no idea what my contribution to the WB cache, however minute, might ultimately be, because by the time he ever reads this he will probably have unloaded the label.

Though my Senate testimony was sponsored by XM Satellite Radio, I did not and do not speak for them.

The issues that I and my peers will face have more to do with the cynical avarice of the witness for the RIAA than with the

"dangers" of the new mediums and technologies they so fear and misunderstand.

And since immigration has moved every other issue to the back burner (placing new law out of reach), the industry resorts with the desperation of a late night cable-addicted invalid to the lawyer glut.

It's a horse race to see who can be the last to get monetary satisfaction. Meanwhile, the star witness for the plaintiff is third for takeoff in a private jet to a ski holiday in Gdansk. With a full iPod.



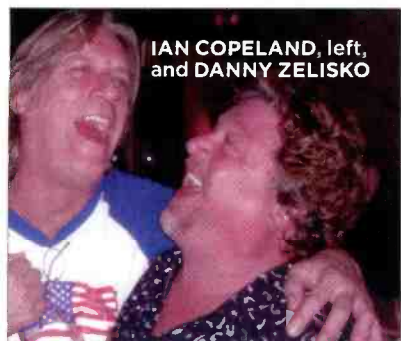
TODD RUNDGREN is flanked by fellow artist ANITA BAKER, left, and songwriter VICTORIA SHAW while testifying before the Senate Judiciary Committee.

## FEEDBACK

### IAN COPELAND REMEMBERED

My friend Ian "Leroy" Copeland has died (Billboard, June 3).

"Leroy" reigned as the music industry's tastemaker-at-arms, for millions, through-



IAN COPELAND, left, and DANNY ZELISKO

ers for their live appearances, after making them into something from nothing (with no disrespect to their talents... but without this champion, many of our greatest musical icons would have never seen the light of day).

I write to once and for all qualify this true gentleman of the world as one of the last of his kind. His attitude was always positive. If he needed to, he would charm the pants right off of you to get his way, for your own good. He asked you to do things you would never do with unproven talent and then ask for no thanks when you were financially rewarded by yet another successful promotion—making you look like the prophet who brought new and creative shows to the audience.

He was the leader of the modern-day merry pranksters, many of whom now enjoy great livings as the deserved scholars of the business they have become—much of which is owed to their experience working for and with this man. Their re-

spective résumés glow with their inclusion as part of the extended family he nurtured.

**Danny Zelisko**

President, Live Nation Southwest  
Phoenix

### SORAYA'S PASSING 'A TRUE LOSS'

I want to thank Leila Cobo for the wonderful Latin Notas column on Soraya (Billboard, May 27). She was a great person and a mega talent.

Once Soraya performed an acoustic set in our offices—the best of several hundred we have had over the years. After she left our label family we exchanged notes regularly. She was funny and modest. When she became ill there was never a hint of sorrow or self pity.

A true loss to us all. Thank you for reminding me of what a fine person she was.

**Jim Urie**

President, Universal Music Group Distribution  
Los Angeles

**WRITE US.** Share your feedback with Billboard readers around the world. Send letters to Ken Schlager at [letters@billboard.com](mailto:letters@billboard.com). Include name, title, address and phone number for verification. Letters should be concise and may be edited. All submissions published shall become the sole property of Billboard, which shall own the copyright in whole or part, for publication.

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**Executives Exit**  
Sony BMG's Ienner  
and Anthony resign



**Dekker Dies At 64**  
Industry mourns the  
'king of ska'



**'Whistle-Stop' Tour**  
Gavin DeGraw boosts  
'Chariot' on the train



**Funkmaster Flex**  
DJs endorse iTunes  
stores on stations' sites



**The 'NEXXT' Reality**  
G.R.i.T. Boys film for  
exclusive mobile show

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**>>>BILLBOARD  
BOOSTS ACTS**

The City Showcase festival running June 5-9 in London will spotlight emerging Canadian and Australian artists. Such acts as Catlow, Ian Kelly, Peter Elkas and the Trews will perform June 7 at the Metro Club under the "Canada Rocks" banner, in association with the Canadian High Commission and Billboard. At the Borderline on June 8, Aussie acts including the Audreys, FlowState, Headless Prom Queens and Team Plastique are booked for the Billboard-supported City Showcase Australia.

**>>>SWEDES  
SHUTTER PIRATES**

Swedish authorities say they have shut down the Pirate Bay, one of the world's largest and best-known facilitators of online piracy. ThePirateBay.com is a so-called pirate "tracker" that directs people to unauthorized movies and music, allegedly making available more than 157,000 files. With more than 1 million registered users, the service touts itself as the "world's largest BitTorrent tracker." Swedish officials executed search warrants and raids at 10 different locations, and made three arrests.

**>>>CINGULAR  
BOWS RINGBACKS**

Cingular Wireless has introduced a ringback tones service, becoming the last major U.S. wireless carrier to do so. Answer Tones allows users to replace the standard ring sound with an audioclip that those calling them will hear while waiting for the line to connect. The service costs \$1 per month, plus \$2 for each tone purchased. All four majors have licensed music to the service.

continued on >>p6

# UpFront

JUNE 10, 2006



**RETAIL** BY TODD MARTENS and ED CHRISTMAN

## In Its Urge To Lean Urban, Wal-Mart May Consider The Sale Of Explicit Recordings

Major-label sales and distribution sources tell Billboard they see changes at Wal-Mart that suggest the retail giant could soon end its ban of music titles that carry parental advisory stickers.

Such a change would be motivated in large part by Wal-Mart's apparent desire to increase its appeal to a younger, urban audience.

Wal-Mart has taken numerous steps in that direction. Artists such as Ashanti, Destiny's Child and Jennifer Lopez are among those with branded perfumes available at the mass merchant. Additionally, the retailer started a major promotion last year with BET, in which

DVDs carrying the network's imprint are packaged with CDs from select artists. And this summer, Wal-Mart will roll out Exsto, an "urban sportswear" fashion line being overseen by Jeff Tweedy, a former partner in Sean "Diddy" Combs' Sean John clothing line.

"We are always pushing them to take in stickered product so it wouldn't surprise me if they are looking at it again, especially now with the urban clothing lines they are doing," one major distribution executive says.

However, the executive cautions, "It's certainly not imminent, or we would be having more discussions with them or

their racks, and we haven't had any talks on it. When it gets to decision time, Wal-Mart is always concerned about the PR effect of such a change."

Indeed, Bentonville, Ark.-based Wal-Mart is perhaps the most scrutinized U.S. retailer. As the last major holdout against selling stickered CDs, Wal-Mart surely is conscious of the flack that rival Kmart received from Christian groups such as the American Family Assn. when shoppers under 18 were allowed to purchase CDs with parental advisory warnings.

But Robert Passikoff, founder of image consultancy Brand Keys, says even Wal-Mart must be open to change. "They'll be-

come the old, stodgy, conservative, right-wing store that sells cheap stuff," he warns.

Wal-Mart executives would not comment for this story, and label and distribution sources would only speak under condition of anonymity. One label executive confirms, "We've certainly heard that Wal-Mart has looked into including stickered product in their assortment."

Still, some say Wal-Mart will continue to carry only edited versions of stickered CDs. Asked about speculation of a change, one distribution executive says, "There is no truth to it."

Wal-Mart has refused to carry stickered product since the RIAA introduced parental advisory stickers in 1985. At that time, some chains initially restricted the sale of stickered CDs to customers under 18. Within a year, they began softening their stance and many retailers dropped their ban on stickered product altogether. In the ensuing years, hard rock and hip-hop—often with explicit lyrics—have thrived.

Meanwhile, the edited versions of CDs sold at Wal-Mart continue to move plenty of units. T.V.T. VP of marketing Paul Burgess says that "clean" CDs can account for 20%-25% of a popular album's overall sales. "The clean product is a hugely significant share of the market," he says.

Yet Wal-Mart, the music industry's No. 1 U.S. account, could have a huge impact on the market if it began selling stickered product.

"You would see an increase in total unit sales," one label source says.

That source also predicts that Wal-Mart would "grab some market share from other retailers." That's a fear among independent merchants like John Henderson, head buyer at Vintage Vinyl in St. Louis, who says, "That's always been our leg up. You can only get the clean version at Wal-Mart, and nobody wants that."

If Wal-Mart is considering a change, sources credit the possibility to new blood at the executive level.

"People seem to think that Wal-Mart is revisiting that decision. There are indications that the new regime is more open to change," says one East Coast head of sales at a major label.

Key to reshaping Wal-Mart's image, label sources say, is executive VP/chief marketing officer John Fleming, who spent 14 years at Target before joining Wal-Mart in 2000. Also cited as driving change is David Porter, VP of Wal-Mart Stores, who was responsible for the chain's exclusive recording deal with Garth Brooks.

Wal-Mart has looked at changing its policy before. Several years ago, the chain asked the music industry to come up with an age-appropriate rating system like the ones used for movies and videogames.

Label executives refused, saying it would be too expensive to set up a ratings board to deal with the annual number of new music titles, which is far greater than the flow of movie or game releases.

Now the labels are wondering if Wal-Mart will initiate its own changes. "What they need to do is pretty clear," Passikoff says. "Music's hipness quotient is much higher than a T-shirt."



# Sony BMG Exec Shuffle

lenner and Anthony Out, Stringer In And Greenberg Left In Limbo—For Now

The apparent power struggle between new Sony BMG Music Entertainment CEO Roif Schmidt-Holtz and Sony Music's two highest-ranking creative executives has reached its breaking point. Don Ienner, Sony Music Label Group (SMLG) chairman/CEO, and Michele Anthony, president/COO of the division and executive VP of Sony BMG, abruptly resigned their posts June 1.

No reason was given for their exits, but company insiders say the moves suggest yet more culture clashes in the turbulent recorded-music joint venture between Sony and BMG.

Sony BMG Music U.K. chairman/CEO Rob Stringer—younger brother of Sony Corp. chairman Sir Howard Stringer—will take over for Ienner in the role of president of the Sony Music Label Group on Sept. 1. Sony BMG COO Tim Bowen will serve as interim label head.

The exits of Ienner and Anthony, 18-year Sony veterans, closely follows recent promotions for both executives.

In March, Schmidt-Holtz, a Bertelsmann alum, promoted Ienner to chairman of the label group in one of his first acts as chief executive. And last December Anthony was named president of SMLG.

At the time, Ienner's promotion was steeped in symbolic value to the divided joint venture—a vote of confidence in Ienner in the shift to a Bertelsmann-topped Sony BMG, and an effort to stabilize the company's upper-management ranks in the wake of former CEO Andrew Lack's move to the nonexecutive chairman slot.

But some sources suggest Schmidt-Holtz was already plotting to oust Ienner by the end of the year, following key second-half releases from Beyoncé, DMX and others. Meanwhile,

relations between Ienner and Schmidt-Holtz quickly strained.

One sticking point appears to have been Schmidt-Holtz's April decision to merge Sony BMG's Nashville operations—one of the last pieces of the joint venture to be consolidated.

Schmidt-Holtz handed control of the new combined unit to RCA Label Group Nashville chairman Joe Galante. John Grady, the president of Sony Music Nashville, was fired.

Galante reported directly to the CEO's office, while Grady reported to Ienner. Ienner was proud of his efforts to revitalize the company's Nashville labels, which introduced artists like Gretchen Wilson and Miranda Lambert in recent years.

More recently, Ienner and Schmidt-Holtz butted heads over Columbia Records president Steve Greenberg, a Lack recruit. Ienner felt Greenberg—

an A&R specialist best-known for discovering Joss Stone while head of his own S-Curve Records—did not fit in at Sony and pushed for his ouster. Schmidt-Holtz, a Greenberg advocate, wanted to keep him. At press time, one scenario being considered was Greenberg starting a label through BMG.

The shake-up also leaves lingering questions about the future of the group-level artist development team of Michael Caplan, David Massey, Keith Naftaly, Jay Landers and Steve Lillywhite. Ienner created the team to develop projects for Columbia and Epic. However, Columbia and Epic continue to staff their own A&R departments, and some label-level A&R execs inside Sony have expressed frustration with the two-tiered system.

The label group's year-to-date current market share is 10.4%, down substantially from the

13.4% share it had a year ago, according to Nielsen SoundScan.

Reaction from the management community has been mixed.

"I think it's been planned for awhile," says Michael Lippman, manager of Sony artists George Michael and Anna Nalick, who was at 550 Madison Thursday morning immediately prior to the resignations being announced. "It's an end of an era. New blood is a very good thing."

Beyoncé's manager (and father) Mathew Knowles sounded less confident in the move. "I have a high level of respect for Michele," Knowles says. "It's hard to replace the relationship I had with Donnie." As for the planned fall release of Beyoncé's next album, Knowles said he's "hopeful there's no impact." ♦♦♦

*Additional reporting by Gail Mitchell and Melinda Newman in Los Angeles.*

# Biz's New Headache: Viral Video Sharing

Just in case the recording industry did not have enough challenges blocking file trading of songs across peer-to-peer networks, blogs and other viral distribution channels, the major labels suddenly have a whole new piracy concern: music videos.

The rise of user-generated content sites like YouTube, MySpace, Google Video and iFilm has sparked a revolution in the viral sharing of music videos across these Web communities. The problem is, much of the distribution taking place—outside a select number of promotional deals—is happening without the approval of record companies.

In recent weeks the RIAA has been stepping up its efforts to stop sharing of popular videos on such sites, particularly on the rapidly expanding YouTube. The site, which now claims more than 6 million visitors and 40 million streams daily, has become a haven for unlicensed music videos, which users are capturing with TiVo and other digital video recorders and posting the files to the Web. Much of the material is coming from recorded MTV broadcasts.

The RIAA recently issued cease-and-desist letters to YouTube users sharing videos from the likes of Nelly Furtado, Beyoncé and Rihanna.

In the wake of the takedowns, users following links to the video are being greeted by notices of, "This video has been removed at the request of copyright owner the RIAA because its content was used without permission."

Reps for the RIAA and YouTube declined to comment.

However, one source close to the situation says that the recording industry is lobbying YouTube and other viral video sites to implement content-filtering technologies to identify and block unauthorized distri-

bution of copyrighted works.

Among YouTube's competitors, early attempts at filtering solutions are bearing out in various ways. A search on Google Video for clips from commerce partner Sony BMG yields only video-for-sale offers, while searches for videos from other labels' artists produce unauthorized video postings. MTV's viral video unit iFilm only allows music videos that it can monetize through pro-

motional deals or ads. Meanwhile, MySpace—which has promotional and ad-supported music videos with the labels for a designated music video area of the site—is also seeing other unauthorized videos pop up in its viral video area.

The major labels are taking the position that these sites are responsible for policing their own communities. But in the meantime, they have been targeting individuals using these sites to share popular music videos, alerting them that they are distributing unauthorized works.

Those efforts have seen decidedly mixed results thus far. Many of the videos that labels request to be removed quickly resurfaced on the site in a matter of days—a fact that industry sources suggest supports the need for more stringent filtering by all viral video specialists.

Viral video sharing would not have been an issue just 18 months ago, when the labels still viewed music videos as a promotional tool for selling albums. But today videos are a rapidly growing moneymaker for the music business. The RIAA estimates that sales of music videos topped \$3.7 million in three months, after being introduced in October. Meanwhile, the majors are also sharing in the profits of ad-supported video-on-demand offerings from AOL, Yahoo, Music Choice and others.

That is revenue the industry is keenly interested in protecting. And hopes are that YouTube and others will ink similar deals with the industry in the long run.

One industry insider familiar with the situation says, "The recording industry has an important anti-piracy goal in music video to ensure that business moves forward." ♦♦♦

**Unauthorized swapping of music videos by popular artists like RIHANNA has major labels worried that they are losing money from a new revenue stream.**



## >>> NETWORK LIVE LOOKS TO JAPAN

Network Live, the joint venture among AOL, XM Satellite Radio and AEG, is expanding its activities to Japan. Network Live has partnered with Dreamboat and Dentsu Casting & Entertainment to stream its coverage of live and prerecorded concerts through their partners in the TV, satellite, terrestrial radio, mobile and Internet spaces. The first concert to be available under the deal will be a Bon Jovi performance from the September 2005 opening of the Nokia Theatre in New York.

## >>> POLL: SIRIUS CLOSES GAP ON XM

A new poll from Jacobs Media reports XM and Sirius are now equally popular among rock fans, but the momentum—largely driven by Howard Stern—is shifting to Sirius. Each service attracted 6% of the 25,000 respondents polled. According to the poll, subscribers mainly chose XM for the music channels (24%) while Sirius subscribers were heavily motivated by the arrival of Stern. Overall, 32% of those who pay for Sirius list Stern as the key factor in their decision. The Jacobs poll was conducted in February among listeners of 79 rock stations.

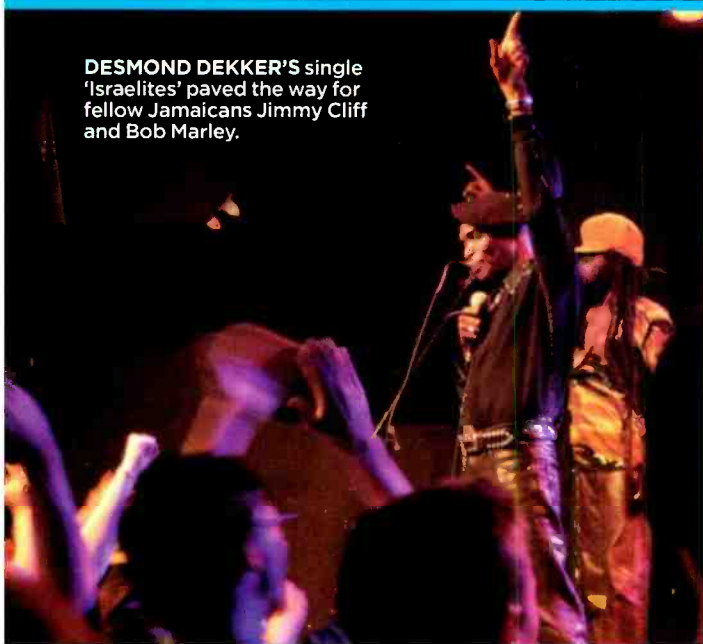
## >>> IMPALA VOWS TO FIGHT MERGER

European independent labels' group Impala pledged May 31 to oppose any plans by EMI Group to take over Warner Music Group, saying any such merger would squeeze small record companies. The group, which represents more than 2,500 independent music companies in Europe, appealed to music fans, artists, retailers, consumers and their organizations to resist the plans. It has launched a Web site, [forulturaldiversity.org](http://forulturaldiversity.org), that carries an online petition opposing a merger.

continued on >>p7



DESMOND DEKKER'S single 'Israelites' paved the way for fellow Jamaicans Jimmy Cliff and Bob Marley.



OBITUARY BY WES ORSHOSKI

## 'King Of Ska' Dies At 64

With the passing of Desmond Dekker, Jamaica lost its first international crossover star and one of its most beloved and influential voices.

Dekker died May 24 of a heart attack at his home in Surrey, England. He was 64. The acknowledged king of ska—the jumpy, horn-driven, mid-'60s precursor to reggae—Dekker introduced the world to the island's music and culture.

He is best-known for his single "Israelites," which in May 1969 reached No. 9 on Billboard's pop singles chart. It also was a top five smash in Britain.

Laced with biblical imagery and fading out at just 2:35, "Israelites" spoke of hunger and frustration in Dekker's economically depressed homeland. The song paved the way for the international successes of fellow Jamaicans Jimmy Cliff and Bob Marley, while especially charming listeners in Europe, where Dekker would live and make the bulk of his earnings for the rest of his life. The song even caught the attention of Paul McCartney, who name-dropped Dekker in the Beatles' reggae moment, "Ob-La-Di, Ob-La-Da."

Born Desmond Adolphus Dacres in the parish of St. Andrew's in 1941, Dekker moved to the capital city of Kingston as a young boy. Inspired by the likes of Jackie Wilson and Nat "King" Cole, Dekker dreamed of a singing career while working as a welder alongside the young Marley.

After being repeatedly brushed off, he demanded an audition with noted producer

Leslie Kong, sparking a magical, eight-year run with the Beverly label. The hit-filled streak ended with Kong's death in 1971, but not before Dekker had become a superstar in Jamaica and an exotic hero for young people in western Europe.

"His voice was like that of a male, but also of a female," pioneering Jamaican singer/producer Lee "Scratch" Perry remembers. "It was different, a lovely vibration. He was a special star: He had a different story to tell, and his voice fit that story."

Dekker was one of the first Jamaicans to achieve success in patois, the country's native dialect, with songs like "007 (Shanty Town)."

"It endeared him to the local audience and made Jamaicans very proud," reggae historian Roger Steffens says. "He wasn't diluting their music for an international market. It was the real thing."

Dekker was a major influence on the British ska bands that emerged in the late '70s on the Two Tone label. He was rediscovered again in the '90s, with the third-wave ska scenes in New York and Southern California.

He never really left the road, where he was greeted by generation after generation, and where his vocals were sung word-for-word by audiences filled with teenagers and twentysomethings.

Reggae bassist/producer Robbie Shakespeare says, "He was a master singer, one of the golden voices of Jamaica."

## Billboard Honors James

Legend To Receive Founders Award At R&B/Hip-Hop Conference

When Billboard's seventh annual R&B/Hip-Hop Conference and Awards returns to Atlanta (Sept. 6-8 at the Renaissance Waverly), among the event's special honorees will be Etta James. The Grammy Award-winning legend is the 2006 recipient of the R&B Founders Award.

Celebrating five decades as a recording artist, James joins previous R&B Founders honorees the Isley Brothers, Betty Wright, Isaac Hayes and Chaka Khan. James is a soul survivor in the truest sense, having overcome drug addiction, financial pitfalls and obesity. The Rock and Roll Hall of Fame member is part of a se-

lect group of R&B pioneers—including B.B. King and Ronald Isley—who are still actively recording and touring. Her latest album, "All the Way," was released in March.

"Etta is a force of nature who continues to influence all genres of music," Billboard executive editor/associate publisher Tamara Conniff says. "We are thrilled to honor her."

A Hip-Hop Founders designate will be announced shortly. Both awards were established to honor the legacies of pioneering artists in R&B and hip-hop whose influence still carries a major impact on today's black music. James and the hip-hop honoree will formally accept

their statuettes Sept. 8 during the awards show that caps the three-day conference.

As with previous years, the R&B/Hip-Hop Conference will offer topical panels addressing key trends and issues confronting the black radio and record industries, featuring top-level executives, artists and business professionals. Keynote sessions, featuring a to-be-announced major R&B/hip-hop artist, plus showcases presenting current stars and cutting-edge newcomers round out the three-day agenda.

For more information on the R&B/Hip-Hop Conference and other Billboard events, go to [billboardevents.com](http://billboardevents.com).



JAMES

## Confab's VIP Advisory Board

Billboard is pleased to announce the VIP Advisory Board for the R&B/Hip-Hop Conference. The board represents key sectors of the urban music business, and will provide feedback on this year's programming agenda, speakers and strategies. Following is a list of the board's members.

Catherine Brewton, BMI VP  
Chuck D, rapper/activist  
George Daniels, owner of George's Music Room  
Craig Davis, Jive VP of urban promotion  
Troy Dudley, Universal Motown director of urban promotion  
Lisa Ellis, Sony Urban GM  
Leo Gatewood, BMG director of finance and operations

Erica Grayson, Interscope A&R executive  
Ethiopia Habtemariam, Universal Music Publishing VP  
Kevin Hall, Rondor Music Publishing VP  
Cynthia Johnson, Warner Bros. senior VP of urban promotion  
Morace Landy, Atlantic VP of urban promotion  
Michael Mauldin, Artistic

Control Group president  
Big Jon Platt, EMI Music Publishing executive VP  
Kawan "KP" Prather, Sony Urban senior VP of A&R  
Lionel Ridenour, Virgin VP of urban promotion  
Sylvia Rhone, Universal Motown president  
Ernie Singleton, EGG Entertainment president  
Jeanie Weems, ASCAP senior VP

### >>> WARNER, RYKODISC CLOSE DEAL

Warner Music Group has completed its \$67.5 million acquisition of Rykodisc from an investment group led by JP Morgan Partners. As previously reported, sources say Rykodisc, which has annual revenue of about \$80 million, will operate as a stand-alone entity based in New York, but under the banner of WEA, the major-label distribution arm for WMG. The acquisition, announced in March, makes WMG the only major that owns and operates two independent distributors. WMG also owns Alternative Distribution Alliance, the largest U.S. indie distributor with revenue expected to be about \$180 million this year.

### >>> STARBUCKS TAPS ATTORNEY MINTZ AS VP

Attorney Alan Mintz has been named Starbucks Entertainment VP of content development. Mintz, who starts June 5, replaces Don MacKinnon, who left the company earlier this year. Mintz will be based in Starbucks' new Los Angeles satellite office, which will also house up to eight members of Starbucks' content team. They will relocate from Starbucks' Seattle base and report to Mintz, who reports to Starbucks Entertainment president Ken Lombard. Mintz most recently served as manager for a number of artists, including Herbie Hancock, who released an album in partnership with Starbucks last year. The next Starbucks exclusive will be a deluxe CD/DVD edition of 1987's "Chuck Berry Hail! Hail! Rock 'N' Roll," out June 27.

Compiled by Chris M. Walsh. Reporting by Antony Bruno, Susan Butler, Leo Cendrowicz, Brian Garrity, Courtney Lear, Steve McClure, Melinda Newman and Ken Tucker.





MARKETING BY MICHAEL PAOLETTA

## Old People Rock

AARP Plans A Multiplatform Music Campaign

This is not your father's AARP.

Today's AARP members are more apt to shake what their mama gave them by rallying

around the music of Elton John and Paul McCartney and newcomers like James Blunt and KT Tunstall, than Perry Como

and Andy Williams.

With its 50th birthday approaching, AARP wants to connect with its 36 million

members on a greater emotional level. With no shortage of potential new members—someone in the United States turns 50, the age at which one can join, every seven seconds—AARP is looking to music and entertainment to help build that bridge.

To that end, AARP has tapped Pasadena, Calif.-based DMI Music & Media Solutions to develop its first fully integrated music branding strategy.

DMI's three-year music plan for AARP will roll out in September, according to DMI CEO/chief creative officer Tena Clark. Among the ideas bandied about are a traveling musical revue, a music festival, an introduction to AARP "birthday CD" for those turning 50 and the creation of a music microsite at [aarp.org](http://aarp.org). Clark likens the future online destination to "a Myspace for boomers."

DMI will also nurture the organization's audio footprint by featuring music in AARP products such as CDs, ad campaigns, special promotions and events, and on the Internet. DMI will handle music licensing and royalty administration.

Clark also plans to create an "audio logo" or jingle that will be used across all relevant AARP platforms.

"Increasingly, companies are utilizing music as a strategic means to reach people," AARP director of creative initiatives Rick Bowers says. He points to the numerous ways

Starbucks and Target have brought music into their worlds to make "deep emotional connections" with their audiences.

Brand analysts and consultants call AARP's foray into music a smart move.

Multitasking baby boomers need a break from their busy lives. "Music offers that respite," says Cheryl Swanson, founder/president of Tonic, a brand strategy firm in New York.

Although music is an important part of baby boomers' experiences, the demographic is not necessarily courted by youth-obsessed record labels.

AARP is addressing an audience that has supported the music industry by buying, and not illegally downloading, music these last few years, says Robert Passikoff, president of Brand Keys, a consulting company in New York that specializes in brand and customer loyalty. "So, it then becomes, how do you best engage that audience? Music, as a platform, is a smart way to go."

### BUY BUY BOOMERS

According to a survey conducted by the RIAA, the 45-plus age bracket is responsible for the biggest jump in music sales in the last 10 years.

In 1996, the 45-plus group accounted for 15.1% of music sales. Last year, this figure rose to 25.5%. It was the largest gain of the eight age groupings. Except for the 10-14 and 40-44 age groups, which both showed

slight gains in the same time period, the other age groups showed a decline in music sales.

Bruce Lundvall, president of EMI Jazz & Classics, is not surprised by the statistics for the 45-plus age bracket. "The group represents more than 50% of the population—and they like their music." Lundvall should know. The labels under his watch (including Blue Note, Angel and Manhattan) are responsible for such adult-skewing, platinum-plus acts as Norah Jones, Sarah Brightman and Celtic Woman.

Lundvall's only question is why has it taken the AARP this long to bring more music into its fold.

That said, music is no stranger to AARP's business. James Taylor performed at AARP's annual event for its members two years ago; in October, Elton John will take to the stage in Anaheim, Calif. And AARP magazine recently featured McCartney on the cover.

With a membership drive that never comes to a halt, AARP finds itself in a very advantageous and powerful position. And today's aging baby boomers are more active than ever. They are not necessarily looking at golf courses or rocking chairs—or retirement, for that matter. "They are looking for ways to engage in life," Bowers says. "Creating lifestyle opportunities for them is key." ♦♦♦

PETER CAZELEY/GETTY IMAGES

BRANDING BY RAY WADDELL

## DeGraw Gets New Boost For 'Chariot' On Whistle-Stop Tour

Artists hit the road on a daily basis. But Gavin DeGraw is on the rails—train tracks, that is, with his current Taste Revolution tour, sponsored by Miller Lite.

"I love it, man," DeGraw says, calling from a train track somewhere between San Antonio and Dallas. "This is far better than a bus. There's not as much swerving, and there's no local traffic."

DeGraw's "whistle-stop" tour commenced May 18 in Los Angeles and concludes June 3 in Miller's hometown, Milwaukee. The trek hits 11 cities, with private acoustic performances on the train for contest winners. The J Records artist will also perform hard-ticket gigs at local venues in eight cities.

Since embarking on this tour, sales of DeGraw's nearly 3-year-old debut album, "Chariot," have spiked. For the week ending May 28, "Chariot" showed a 53% gain from the previous week.

Sales of the enhanced CD, "Chariot—Stripped," released in 2004, have not experienced a similar bump in sales.

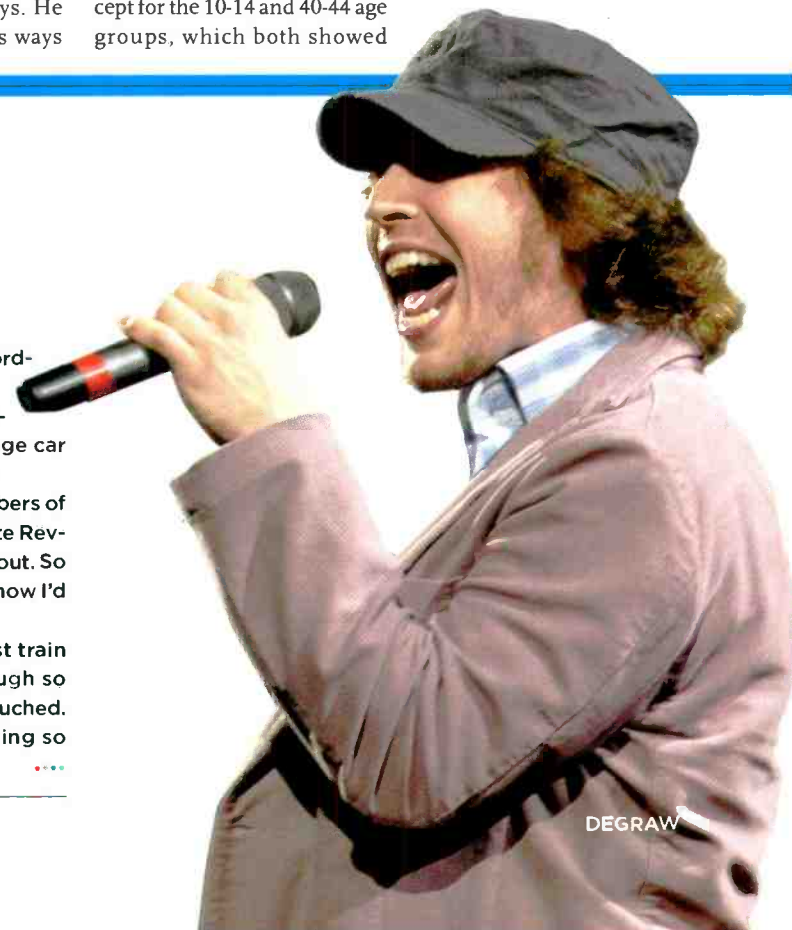
Combined sales for the two titles are 1.1 million, according to Nielsen SoundScan.

The Taste Revolution Express is a "pimped" passenger train featuring a dining car, performance car, lounge car with plasma TVs and videogames and, of course, beer.

DeGraw says he had discussed a train tour with members of his travel team and agent Johnny Podell before the Taste Revolution opportunity, produced by Live Nation, came about. So when Miller Lite approached his agency, "they didn't know I'd been thinking about the same thing."

DeGraw says he's now considering a coast-to-coast train tour. "Oh, hell yeah. No doubt about it. We go through so many cool areas of the country where nothing's been touched. I'm actually trying to organize another one, I'm having so much fun on this." ♦♦♦

Additional reporting by Michael Paoletta.



DEGRAW



## Making The Brand

MICHAEL PAOLETTA [mpaoletta@billboard.com](mailto:mpaoletta@billboard.com)



# Origins Of A Deal

Artist KT Tunstall Cross-Pollinates With Lifestyle Brand

**R**elentless/Virgin artist **KT Tunstall** is feeling “bloody marvelous,” thank you very much. “By nature, I’m quite an insouciant person,” Tunstall says. “But what’s been happening has been truly mental.”

Indeed. Her debut album, “Eye to the Telescope,” recently

performance during Olympus Fashion Week at Condé Nast’s Vogue Takes London to New York event.

Discussions followed between Origins and Tunstall/Virgin. It became readily apparent that both sides were looking for the just-right alliance.

For Virgin Records senior di-

music (exclusive acoustic tracks) and imagery. “The exclusive content empowers our brand,” Myers says. The shops will also sell the artist’s “Eye to the Telescope” CD, which is now being packaged with an Origins insert.

On June 9, Tunstall will stop by the Origins counter at Macy’s Herald Square for a meet-and-greet and signing. Later that day, at Tunstall’s concert at New York’s Webster Hall, Origins will set up an Oasis Experience Room, where concertgoers can receive scalp massages and other wellness services.

The experience room will be repeated at two dates on Tunstall’s September trek, which will coincide with a radio and viral promotional campaign.

Along the way, the Tunstall/Origins partnership will raise money and awareness for Project Sunshine. The not-for-profit organization provides free programs and services to children with cancer, AIDS and other life-threatening illnesses. In December, Tunstall is scheduled to perform at its benefit concert in New York.

Ultimately, Tunstall views her Origins partnership as a cool platform and a great opportunity. “We both approach our business in the same way—with an environmental point-of-view,” she says.

### FREEDOM OF CHOICE:

After a letter-writing campaign from advocacy group Dads & Daughters, Hasbro has pulled the plug on a line of dolls based on the Pussycat Dolls. Apparently, some folks don’t wish their little girls were hot like the chart-topping A&M/Interscope female group.

We’ve been scratching our heads ever since this deal between Hasbro and the act’s label A&M/Interscope was first announced last month. Still, we couldn’t help but also grin at the doll line’s inherent camp value. Let’s face it, the Pussycat Dolls would have looked so at home next to the Bratz dolls in our collection. ●●●

received much love from “American Idol” (runner-up **Katharine McPhee** performed lead single “Black Horse and the Cherry Tree”), resulting in major sales spikes and new fans for Tunstall. Meanwhile, the Scottish singer/songwriter is preparing for a headlining U.S. tour. Oh, and there’s also her just-inked partnership with Origins, the beauty, wellness and lifestyle brand that is part of the Estée Lauder family ([billboard.biz](http://billboard.biz), May 19).

“When I signed my record deal, to make and play music was the goal,” she says. “During my 10 years of being a musician, I understood the concept of putting on a show and people showing up. And, I knew there was this energy I could reappropriate once I got sorted.” Welcome to Tunstall’s new, sorted—and thanks to Origins—peppermint-scented—world.

The wheels of the Origins deal, which runs through the end of the year, were put in motion in February. Origins execs caught Tunstall’s live

director of strategic marketing **Lauren Zucker**, finding the right brand partner for Tunstall proved difficult.

“We had a ton of opportunities,” she says. “But we needed to find brands that KT would ethically approve. So I had to do my homework and research. Origins was so KT-friendly.”

Origins president **Daria Myers** agrees. “KT’s about health and wellness, which fits in with our own philosophy,” she says.

Tunstall will be the first musician (and third artist) in Origins’ Guest Editor program, which brings like-minded people in the arts into Origins’ world.

A major goal of the Tunstall/Origins partnership is to leverage as many elements as possible from the respective brands. “The different synergies—the cross-pollination—we can create together will help each of us reach a wider audience,” Myers notes.

To that end, Origins’ more than 125 free-standing retail stores will feature Tunstall’s

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TOURING BY RAY WADDELL

## Fogel And Cohl Back Together As Live Nation Buys Into CPI

Live Nation's new deal with Toronto-based Concert Productions International and its Grand Entertainment division reunites two of the most powerful figures in the touring business.

Arthur Fogel, music chairman of Live Nation, heads up TNA, the firm's international touring division. Until 1999, he worked for concert industry pioneer Michael Cohl, the CEO of

CPI. Together they staged some of the biggest tours in history.

Now Live Nation has taken a controlling interest in CPI and a 50% stake in Grand Entertainment—best-known as the

worldwide promoter of the Rolling Stones.

At the same time, Cohl joins Live Nation's board of directors, which expands to 10 seats.

The deal formalizes an exist-

ing arrangement whereby Live Nation/TNA executes and financially backs the Stones tours and other Cohl ventures. Now, instead of lining up individual projects, CPI and Live Nation are formal partners.

Cohl created the model for full-service global touring, producing giant-grossing tours by the Rolling Stones, Pink Floyd and U2—including the Stones' ongoing Bigger Bang tour, projected to be the top-grossing trek ever. CPI has also created new revenue streams around the tours that it produces, such as VIP ticketing, fan clubs, merchandising and DVDs.

Fogel is Cohl's only peer in producing international tours, including this year's Madonna and U2 treks. Live Nation predecessor SFX acquired TNA from Cohl in April 1999. Cohl retained the right to work with the Stones; Fogel moved to the newly formed entity that became Clear Channel Entertainment and ultimately Live Nation.

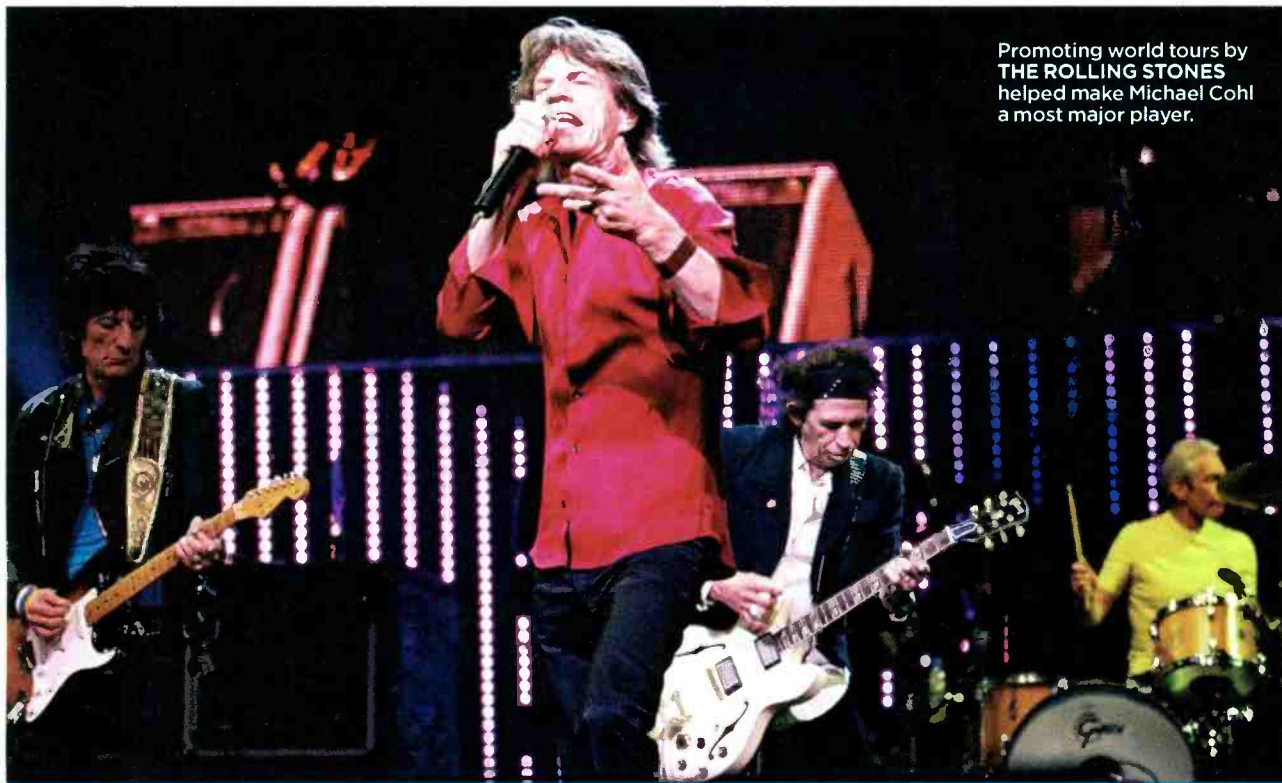
The move by Live Nation to

buy into Grand Entertainment and CPI is a "natural evolution," Fogel says. "For me it's great, it's like things have come full circle. Obviously, we've been working together before this deal went down, but it's good to have Michael officially part of the family. I always enjoy his view of things and his counsel."

CPI will continue to operate as a separate unit and will work in conjunction with Live Nation's existing global touring division led by Fogel. CPI will spearhead Live Nation's initiatives to secure rights to content beyond the live show, including recordings, films, DVDs and more.

Cohl began his career in 1969 as a local promoter and created CPI in 1973. He has put together projects in most fields of entertainment, including music, sports, theater, film and TV.

Billboard honored Cohl with its first Legend of Live award at the 2004 Billboard Touring Conference & Awards in New York. •••



Promoting world tours by THE ROLLING STONES helped make Michael Cohl a most major player.

RADIO BY PAUL HEINE

## Retail From The Radio

Emmis Stations Add iTunes Music Stores To Their Web Sites

Listeners to hip-hop bastions WQHT New York and KPWR Los Angeles have a new way to enjoy music—at 99 cents a pop.

The two Emmis Communications stations recently introduced the first radio-branded iTunes music stores on their Web sites. Jay-Z handled the ribbon-cutting duties, announcing the store openings on-air. Busta Rhymes welcomes store visitors when they go to the site.

By July, Emmis plans to open customized online stores for the rest of its 23-station chain, which includes modern rock WKQX (Q101) Chicago, top 40 WNOU Indianapolis and country KZLA Los Angeles.

The goal is "to curate in a manner that is relevant to our audience, while giving the user all the ease of use and flexibility of iTunes," says Rey Mena, VP of Emmis Interactive, the

division that spent six months building the back end for the stores. For example, iTunes peddles repertoire from 540 hip-hop artists. The WQHT and KPWR stores offer artist catalog only from the roughly 200 artists they play.

In-studio and station-festival performances are on the drawing board at Emmis as well, along with exclusive artist remixes of tracks.

While Emmis is the first broadcaster to strike an affiliate deal with Apple, scores of stations owned by Greater Media, Citadel Communications, Bonneville International, ABC Radio, Clear Channel Radio, Beasley Broadcasting and others have been selling Windows Media downloads from individually branded online stores developed by New York-based Music to Go. XM Satellite Radio has partnered

with Napster to sell music downloads, and future models of high-definition radio receivers are expected to include a "buy" button.

The Windows Media-based radio stores sell from 100 to 1,000 songs per week, according to Music to Go president/CEO Jeff Specter. About 10%-15% of store visitors make a purchase, he says, with adult-targeted rock, country and AC outlets generating more sales than younger-targeted stations, where visitors browse more and spend less. Specter says the average purchase is seven or eight songs.

The big win for the stations isn't a payday from tracks sold—the amount they earn per digital download is 5%, according to sources—rather, as Specter says, "The real payoff for the radio stations is the [Web site] traffic

they're getting."

Building a stronger bond with listeners, imaging stations as tech-savvy and incorporating free music download cards into ad packages are other benefits, programmers say.

Mena expects the Emmis iTunes stores to produce four times as many sales as their Windows Media equivalents, since Apple controls 80% of the digital music market. "If we focus on the product and work with artists and labels to really connect artists with music in a way that radio hasn't been able to do before, sales will follow," he says.

Radio giant Clear Channel hasn't made the retail plunge yet but plans to. "Yes, radio will be a player," Clear Channel president of online music and radio Evan Harrison says.

But Specter warns it is going to take awhile. "The growth is



FUNKMASTER FLEX

going to be in middle America, the consumer who has heard about it but doesn't know how to do it. Then, boom, radio, their trusted source for music, takes them by the hand and shows them how to do it. The song they just heard is right in front of them."

Whether radio becomes a significant music retailer hinges on how robust an on-line experience it provides, says Mike McGuire, VP of research at Gartner. "DJs still are arbiters

of taste in some cases," he says. "Radio can be a measurable and important contributor as long as it continues to invest in Web site features and functionality that provide value to music fans. But that two-way interaction is a whole different way of addressing an audience than your average radio station is used to doing."

For now, Emmis and other broadcasters are counting on well-known personalities like KPWR's Big Boy and WQHT's Funkmaster Flex to endorse music on the air and drive listeners to their new "digital end-caps," credit card in hand.

"As an industry, we're great at promoting music, which ultimately leads to sales," Mena says. "But there's a big difference between being a point-of-promotion and a point-of-purchase. This will allow us to bridge that gap." •••

THE ROLLING STONES: SERGE THOMANN/WIREIMAGE.COM; FUNKMASTER FLEX: THEO WARGOVIREIMAGE.COM



## The Publishers' Place

SUSAN BUTLER sbutler@billboard.com



# Songwriters Slow To Use Termination Rights

**W**ith BMG Music Publishing hitting the auction block, conversations about songwriters' rights to terminate publishing deals are heating up. Some observers say that publishers could lose their value when rights revert to songwriters. But most songwriters will simply make new deals with the same publisher or shift to another one.

U.S. copyright law allows an author, such as a songwriter, to terminate agreements that assigned (sold) or licensed rights in their copy-

35 years after the agreement was signed by the author or 40 years after the song was first published (e.g., released on a record), whichever occurred earlier. The author must provide a written notice that complies with federal regulations. The notice must be provided no earlier than 10 years before the five-year period begins and no later than two years before that period ends.

For example, assume that in 1980 a songwriter entered a songwriter's agreement and assigned all or a portion of copyright interest in all songs written in the past and all songs written during the next five years to a publishing company. Song One was written, recorded and released in 1978. Song Two was written in 1985, but not recorded and released until 1995.

The rights in Song One (1978) can be terminated during the years 2013-2018. The notice of termination may be sent no earlier than 2003 and no later than 2016. The notice must include the date that the termination will be effective, which must fall within that five-year period and at least two years after the notice was served on the recipient—the current rights holder. This gives the current rights holder two years to get ready for the reversion of rights to the author or the author's heirs.

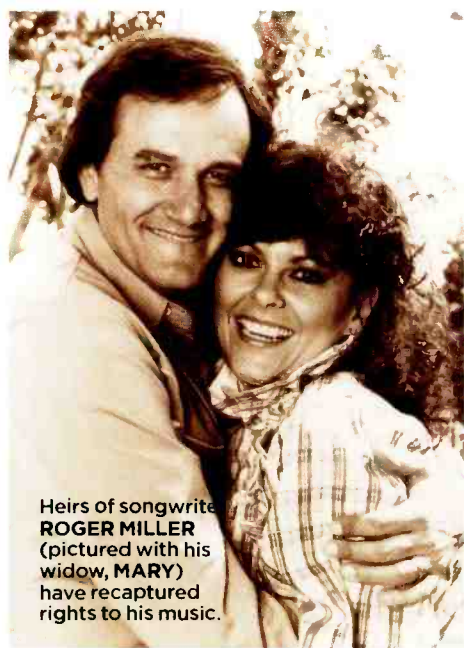
The rights in Song Two (1985/1995) can be terminated from 2015 to 2020. The notice may be sent no earlier than 2005 and no later than 2018. The five-year period is calculated by adding 35 years to the date of the 1980 agreement (2015), adding 40 years to the date of the 1995 publication (2035), determining which year is earlier (2015) and beginning the five-year period from that date.

Even if the notice is sent 10 years before the five-year period begins, it will not be effective until that window begins. The notice must also give the current rights holder at least two years' prior notice to prepare for the reversion of rights.

Like all matters of a legal nature, there are additional conditions and technicalities. For example, if the author's publishing company entered a co-publishing deal, then there will be some legal technicalities to clear up to take advantage of this legal provision. If the author wrote a song under a work-made-for-hire agreement—typically the type of agreement composers sign for motion picture scores—the author may not terminate rights.

When there are co-authors, a majority of authors may terminate the rights under an agreement. The rights will then be terminated for all authors.

Songwriters' lawyers say there is no reason to ignore this right; the author or heirs can shop a new deal once their rights revert to them. But be sure to consult a copyright lawyer; the notices must comply with certain requirements and be recorded with the Copyright Office to be effective.



Heirs of songwriter **ROGER MILLER** (pictured with his widow, **MARY**) have recaptured rights to his music.

rights. Heirs of Hank Williams and Roger Miller have recaptured rights for songs like "Your Cheatin' Heart" and "King of the Road," respectively, under old copyright law.

But a brief search of records in the Copyright Office database reveals that few songwriters have taken advantage of this right. In fact, since 2003 triggered the first notice period to terminate rights under current copyright law, contemporary writers of the late 1970s—whom industry lawyers would expect to terminate their rights—have not done so yet. If they do not send notices and terminate deals within a five-year window, they will lose the opportunity to get their rights back.

Under the 1976 Copyright Act, an author who assigned or licensed rights (exclusively or non-exclusively) on or after Jan. 1, 1978, may terminate that deal and get all rights back after a certain period of time. This may be done even if the contract says that the author (e.g., a songwriter) waived the right to do so—a contract may not change this absolute right under copyright law. If the author is no longer living, certain members of the author's family or a representative may also terminate the deal.

This five-year window begins at the end of

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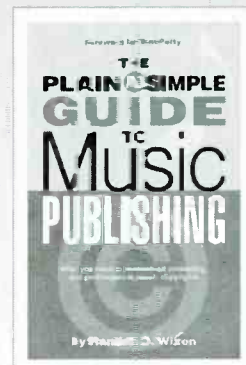
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# Good Times For Big Indies

Competition For Labels Among Distributors Leads To Some Sweet Deals

The larger independent labels have never had it so good. Indie labels capable of generating more than \$2 million in annual revenue are being offered the most attractive deals ever seen by the U.S. record industry.

Take, for example, Rendezvous Records, which sources say generates about \$3.5 million in annual revenue. When its deal with RED was ending, the owners apparently sensed the opportunity in the marketplace and began with an aggressive "ask." To ink a new distribution contract, Rendezvous management wanted a \$2 million advance, with plans to invest in the label.

RED and the Alternative Distribution Alliance (ADA) weren't interested, sources say, but Koch, Fontana and Navarre met with the label. Eventually, Rendezvous reaped a \$1 million-plus advance from Fontana, according to sources.

"I wish that were true; that would be the good deal," says Hyman Katz, founding partner of Rendezvous. "It's inappropriate to disclose the deal in print, but whatever value was put on our company was based on a tremendous amount of due diligence."

While other sources say there may have been a large advance, it was in the form of a "rolling advance," which means payments will be made in installments, with more funding becoming available when the initial installment is recouped.

In addition to increased advances, indie labels are enjoying lower distribution fees in some cases.

One indie-label GM says distribution is "getting cheaper because everyone is in crazy wars to sign labels." While independent labels are happy with this turn of events, the distributors are grouching about it and blaming one another. "It's become a very competitive landscape because of distributors that are ultra-predatory," one indie distribution executive laments.

The main distributors competing for the bigger indie labels are Fontana; RED, ADA, and its incubator labels EastWest and Asylum; Caroline; Koch Entertainment Distribution; and Navarre. The first four are owned by the majors, respectively, Universal Music Group, Sony BMG, WEA and EMI.

Historically, fees have ranged from 18%-23% of a title's wholesale cost for distribution services, which usually includes pick, pack and ship (known as fulfillment), account solicitation and handling returns. Fees can reach the 25%-30% range, if they include marketing, radio promotion, credit risk and collections. Fees also depend on a label's volume.

Most distributors still charge about 23%. One indie distributor says, "Our distribution fee blends in at 22%, with a low of 16% and a high of 35%. But most of our deals are for 23%."

One indie-label consultant says Fontana gives advances readily and is offering deals that carry 20% distribution fees. On the other hand, he says, "ADA pretty much acts like advances don't exist. So does RED, but if you present them with the right deal, they will provide advances."

However, not every label needs a big advance. Epitaph would rather focus on "getting a good distribution fee, and even before that, getting good service," label GM Dave Hanson says. Likewise, Missi Callazzi, VP of Megaforce, says, "I'd rather pay a little more to have a full-service distributor."

One indie executive places the distribution fee floor at about 16%. "The labels know if you push too hard on the distributors' margin then the level of service will go down."

Nevertheless, an executive with one of the aforementioned independent distributors says, "I have heard of fees in the 14%-16% range,

but I won't play in that arena. I won't do a deal for less than a 20% fee."

Naturally, there are exceptions. When Victory Records, whose deal with RED is up at the end of 2006, becomes available, that executive can see something happening in the 12%-14% range.

Most independent executives blame Fontana for the eroding fees. One independent distribution company head says, "Fontana doesn't seem to care if they can make money, they just want to build market share."

Universal Music Group Distribution president Jim Urie labels such accusations as "preposterous." First off, the company is hitting its projections on distribution fees, and secondly, like others, it is responding to competition, he says.

Fontana GM Steve Pritchett wryly responds to charges that Fontana is roiling the marketplace by observing, "That seems to be the common wisdom out there in the marketplace. But it is surprising how many times we make offers, and labels come back to us and show us that someone offered them better terms with bigger advances or bigger lines of credit."

But unlike other indie distributors, Fontana can be "competitive because our cost structure is very different. We use a lot of UMG capabilities."

Some also point the finger at Koch Entertainment Distribution, while others blame the Warner Music Group incubator labels. Indeed, Johnny Phillips, VP at longtime indie distributor Select-O-Hits in Memphis, blames the majors in general. "The majors who own independent distributors are paying outrageous prices for stuff that is unproven," Phillips says.

In particular, he singles out Fontana and Asylum, the WMG incubator label that signs indie labels and/or acts and puts them through WEA.

The major label-affiliated indie operations are the main companies operating at the lower end of distribution fees and higher end on advances. They can do so because they usually get some services from the parent's major-label distribution operation. Further, major-label executives are used to lower distribution fees. The majors typically charge their labels between 11% and 13%, depending on whether the label is owned or just has a distribution agreement.

Despite this trend, Phillips says, he's not changing his fee structures. "We are already down as far as we can go," he says. "It doesn't make any sense to go lower, or you start losing money."

While Select-O-Hits does not give out large advances, in certain cases when it makes sense, the company might agree to an advance that is 25% of the ask, and maybe agree to provide another 50% of the ask in the form of marketing dollars that the distributor itself will spend on a label's acts.

Likewise, RED president Bob Morelli says his company is taking a different approach. Instead of lowering fees, RED built up its services by adding a radio department and a street team so that the company can offer more services to its labels.

An even better strategy, according to Phillips, is to get to the label he wants first and lock it up before Asylum or any other major-affiliated company becomes aware of it.

# Univision Sets Up Digital Shop

Digital music sales have long lagged physical sales in the Latin music world. The launch of a digital music store by Univision Communications, the largest Spanish-language media company in the United States, may shift that dynamic.

The retail effort will take root at Univision.com and aims to be live by June 9, to benefit from World Cup traffic. The store, powered by Canadian company Puretracks, will launch with a minimum music base of 1.1 million tracks in all genres, including at least 55,000 Latin songs. Plans call for tens of thousands more Latin tracks to be added.

Although there are already several digital stores catering to Spanish speakers, none come with Univision's clout. Univision.com is one of the most heavily trafficked Spanish-language sites in the United States, with more than 10 million unique monthly visitors, according to Bruno López, VP/GM of Univision Online.

Existing, Latin-focused stores including elatinmusic.com and misrolas.com have been open for businesses since last year, with mixed results. Elatinmusic declined to provide sales data, and offers about 90,000 tracks, including best sellers Luis Miguel and Tego Calderón. Misrolas only sells music from indie labels. Sites like Yahoo en Español, MSN Latino and AOL Latino all have substantial Latin music content, but none offer digital downloads.

According to Nielsen SoundScan, of the 16.2 million digital albums sold in 2005, only 124,000 albums, a meager 0.07%, were Latin music. In comparison, Latin titles accounted for 6% of all music sales in the United States for the same time period.

For univision.com, which already sells physical albums and ringtones, a digital store was a logical next step.

"Our scope in music is gigantic," says López, who plans to integrate music downloads with the site's online chats, articles, interviews and news items.

López says he has agreements in place with the four major labels and is in the process of signing deals with indie labels. By November, when the Latin Grammy Awards air on the Univision network, he expects to have all nominated artists and albums on the site.

Most tracks on univision.com will sell for 99 cents, while the bulk of albums will retail for \$9.99.

López says Univision considered multiple partners before choosing the Canadian Puretracks. Although the company is lesser-known in the United States, it committed to rapidly expanding Univision's music offering, and had the flexibility to quickly set up special advertiser-driven download promotions.

Puretracks, which has been in the digital media business since 2003, also brought the experience of a bilingual platform. The company had been actively looking for opportunities in the Latin market, which was clearly underserved.

"We've been very sensitive to that because we operate in a multilingual, multi-ethnic market," says Puretracks founder/CEO Alistair Mitchell, referring to Canada.

Puretracks has a dedicated Latin music editor and team that will work hand-in-hand with Univision, in addition to a Spanish-speaking help desk for users.

LUIS MIGUEL'S songs are available via elatinmusic.com, a Latin-focused online store that has seen mixed results since opening last year.

**16%**  
The low end of distributor fees for indie labels



LUIS MIGUEL: LEE CELANO/WIREIMAGE.COM



MOBILE BY ANTONY BRUNO

# New Acts Try To Phone It In

Wireless Networks Are The Latest Breeding Ground For Buzz

## BITS & BRIEFS

### EARACHE PLAYS IN HELL

Earache Records, a heavy metal-oriented indie label, is coming out with its own video-game featuring its artists as playable characters and soundtrack contributors.

The company has teamed with game developer Metro3D to release "Earache Extreme Metal Racing" for the PlayStation 2, PlayStation Portable and PC. The game features 10 racing "Mad Max"-style vehicles through racetracks set in hell. Confirmed as "evil Earache" teams are label acts Morbid Angel, Decapitated, the Berzerker and Biomechanical Municipal Waste. The all-death-metal soundtrack will feature music from these artists as well as Earache catalog hits from Napalm Death, Hate Eternal, Severe Torture and many others.

The game is scheduled to ship July 7.

### 'AMERICAN IDOL' BY THE NUMBERS

64.5 million—the number of "American Idol"-related text

messages sent by Cingular Wireless subscribers during the show's fifth season. Messages include votes, trivia answers, chats and vote number reminders. The show's fourth season recorded 41.5 million.

115,000—the number of paid downloads for "American Idol" content sold during the first week on Fox Interactive Media's americanidol.com Web site. Files included video and audio clips of the final 12 contestants.

### GO-GO IPOD GADGET

Bringing new meaning to its "on the go" feature, Apple Computer has patented a playlist generation system that selects songs based on the wearer's movements. The system automatically selects songs featuring a similar tempo and rhythm to best match the wearer's activity at the time, such as faster songs for running, slower songs while walking. The iPod could also be programmed to drive the pace of activity by increasing or decreasing the speed of the music, according to the patent.



THE G.R.I.T. BOYS are part of the reality series 'NEXXT,' which will be exclusively distributed via mobile phones.

Hello, your career is calling.

In these fiscally conservative times, acts must often prove their ability to generate a viable fan base before record labels will even consider adding them to their rosters.

To that end, several nascent acts are turning to the mobile phone—traditionally a platform reserved for marketing established acts—to launch their music careers.

Take the G.R.i.T. Boys—a hip-hop group developed and promoted by superstar Paul Wall. Looking to rise above the crowded music scene of their native Houston, the Boys agreed to be the subject of a reality series called "NEXXT," filmed exclusively for distribution over mobile phones.

The idea, the group's manager/producer Pretty Todd of Mo' Betta Grooves says, is to do something that would generate attention and expose their music to a greater audience.

"Labels these days do not invest in artists," he says. "They wait for artists to invest in themselves. You could be Tupac, but if you're not selling records or don't have a radio song, you're not gonna get a deal. You have to do something yourself to show the label something tangible."

The G.R.i.T. Boys are not alone. Many other artists are embracing ringtones as a way to connect with fans and perhaps build an audience. Several ringtone providers, software developers and even

wireless carriers have begun offering unsigned acts an avenue to create and sell their own ringtones.

Mobile content developer UrbanWorld Wireless, for instance, has struck deals with several unsigned rappers to develop exclusive ringtones as part of its "Street Beatz" service. Among the participants are up-and-coming hip-hop artists Choir Boy, Papoose, Spaide Ripper and Swing. The company taps celebrities like Ice Cube to host mix tapes featuring these artists, and then creates exclusive ringtones as an extension of them.

Cingular Wireless teamed with MySpace in April for its Mobile Music Studio effort. Acts can submit an original song to Cingular via a dedicated MySpace page, which the carrier then converts into a master ringtone. Artists can then post a link on their MySpace site that allows fans to buy that ringtone through the Cingular store.

Other companies, like Groupietunes and Xingtones, offer similar services that let artists create their own ringtones and sell them to their fans directly.

But as popular as ringtones and other forms of mobile music may be, simply jumping in the pool doesn't guarantee the idea will float. Ringtones are primarily a merchandising play—something fans buy to advertise their affiliation with an established act, not necessarily to discover new ones.

"I don't believe mobile content is by any stretch the be-all, end-all," Xingtones CEO Jonathan Schreiber says. "It's not even the beginning. There has to be a concerted effort where mobile, MP3s, T-shirts, concerts and images come together to accomplish the goal."

Some in the mobile industry are paying attention to these broad needs. After all, the companies behind these mobile music efforts frequently have as much to gain as artists do, should an act use their platform to find success. By plac-

ing bets on emerging talent now, these companies hope to reap financial and promotional rewards later.

UrbanWorld Wireless, for instance, conducts an extensive A&R effort to discover artists on the verge of breaking out. The Nickels Group, which is producing the "NEXXT" mobile reality show, is already searching for the next act to feature.

"We identify what's going to be hot, and then we help them be hot," says Daryl "Dogman" Young, co-founder of the Nickels Group. "When they blow up and are big, we have a relationship with them on the mobile side so we can get exclusive content. We want to be the new MTV."

As a result, many mobile companies back their bets with marketing dollars, ad placement and other promotional efforts that in the long run benefit the record labels signing these acts.

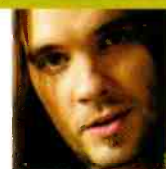
"Labels see somebody on mobile services and they know that there's millions of dollars of promotion going on that they don't have to pay for," Young adds. "You're talking about 2 billion cell phones. That gives the mobile industry a lot of power to introduce new acts and concepts." ■■■

## YAHOO! MUSIC TOP 20 STREAMS JUN 10 2006

1	SHAKIRA Hips Don't Lie EPIC	7,147,277
2	SEAN PAUL Temperature VP/ATLANTIC	3,412,148
3	T-PAIN I'm N Luv (Wit A Stripper) JIVE	3,171,128
4	JAMES BLUNT You're Beautiful ATLANTIC	2,688,974
5	DANIEL POWTER Bad Day WARNER BROS.	2,301,464
6	RIHANNA SOS DEF JAM	2,233,739
7	KELLY CLARKSON Walk Away RCA	2,206,103
8	BUBBA SPARXXX Ms. New Booty PURPLE RIBBON/VIRGIN	2,202,103
9	LETOYA Tom CAPITOL	2,057,778
10	PINK Stupid Girls LAFACE/ZOMBA	1,977,979
11	NATASHA BEDINGFIELD Unwritten EPIC	1,913,604
12	FORT MINOR Where'd You Go MACHINE SHOP/WB	1,832,663
13	BEYONCÉ Check On It COLUMBIA	1,799,580
14	CHAMILLIONAIRE Ridin' UNIVERSAL	1,672,171
15	BO BICE The Real Thing RCA	1,565,065
16	THE PUSSYCAT DOLLS Beep A&M	1,639,540
17	NICK LACHEY What's Left Of Me JIVE	1,601,061
18	TEDDY GEIGER For You I Will (Confidence) COLUMBIA	1,590,495
19	RASCAL FLATTS What Hurts The Most LYRIC STREET	1,528,025
20	NE-YO When You're Mad DEF JAM	1,515,392

The top 20 audio and video streams (combined) for the four weeks ending May 25. Source: Yahoo! Music

Former member of Destiny's Child rises 7-4 on Hot R&B/Hip-Hop Songs. Her self-titled album is due in July.



He'll take part in VH1 Classic's "Decades Rock Live" tribute to Lynyrd Skynyrd on June 23 at the Taj Mahal in Atlantic City.



### TEST DRIVING THE ICAR

While the popularity of automotive iPod integration kits has soared, Corgi International may have gotten the wrong idea.

The die-cast memorabilia and collectibles manufacturer has created the iCar, a line of car-shaped speakers for the iPod. Available in either the Cadillac Escalade or the Nissan 240SX models, the iCar speakers not only pump out the music, but also rock side-to-side and up-and-down to the music while colored lights blink along the wheel wells and undercarriage.

Both models can connect to any music source via a headphone input jack; it also ships with its own custom music. The 1:24 scale replicas are powered by either three AAA batteries or an included AC adapter.

The iCar will begin rolling in July for a suggested retail price of \$35.

—Antony Bruno



# Good Lordi!

Finnish Metal Act Wins Eurovision Song Contest

ATHENS—Finnish rock act Lordi claimed a groundbreaking victory at the 51st Eurovision Song Contest here with “Hard Rock Hallelujah,” the first heavy metal song to compete—much less win—the prestigious annual event.

But after its triumph in Athens’ 16,000-capacity Olympic Arena, a new challenge awaits Lordi: building upon its breakthrough.

Viewers in 38 countries voted for the Sony BMG Finland “monster metal” quintet whose Alice Cooper/Kiss-inspired makeup and dress has drawn comparisons to more recent acts like GWAR and Slipknot.

Sony BMG Finland managing director Kimmo Valtanen says breaking Lordi worldwide is a high priority for the label and plans are already in place to take full advantage of the ESC win.

“Our company sees the long-term potential of the band,” Valtanen says. “Monster movies and cartoons sell well, so there should be no reason why we can’t translate this concept into album sales. So far we have release commitments from [affiliates in] 18 countries in Europe and interest from the United States, Australia and Asia.”

According to Nielsen Music Control, “Hard Rock Hallelujah” swiftly picked up airplay after the May 20 ESC win, adding stations in Ireland, Greece, Norway, Spain and Portugal to pre-win supporters in Finland, Sweden and Belgium. The song was written by the band’s frontman Mr. Lordi (Tomi Putaansuu); publishing is copyright control.

Lordi has issued three albums through Sony BMG in Europe since 2003. Shipments total 120,000 units, Valtanen says, with strongest sales in Finland, Germany, Sweden and the United Kingdom. Latest album “The Arockalypse” was released in March.

## CASTING A WIDE NET

Final figures for the 2006 ESC are not yet available, but organizer the European Broadcasting Union estimates the event drew more than 100 mil-

lion TV viewers.

“Our mantra was, ‘If 100 million watch [the broadcast], 10 million like it and vote—so 1 million could buy the record,’” Valtanen says.

However, regular Eurovision observers admit a win doesn’t guarantee massive sales.

“The impact of ABBA’s 1974 victory with ‘Waterloo’ has never been exceeded and nothing can really compare today,” Stockholm-based Scandinavian Songs managing director Peo Nylen says. “But in most cases,” he adds, “a winner becomes a very valuable copy-

right for any publisher.”

Nylen cites Scandinavian Songs’ 1999 winner for Sweden, “Take Me to Your Heaven,” written by Lars Didriksson and Gert Lengstrand and performed by Charlotte Nilsson.

“[It] has become a classic in Sweden and a steady income generator,” the publisher says.

Nylen also notes that non-winners can also become international earners for publishers through performances and local cover versions around Europe, plus sales of the annual official compilation album featuring all the entrants.



Sometimes compared to GWAR or Slipknot, Finnish band LORDI was the shock-rocking Eurovision winner.

“At a previous company,” he adds, “I signed the song ‘Once in a Lifetime’ which placed fourth for Estonia in 2000, and was surprised how much income it generated.”

Peer Music U.K. managing director Nigel Elderton recalls publishing Eimer Quinn’s 1996 Irish Eurovision winner “The Voice” and Gina G’s U.K.

entry that year, “Ooh Aah . . . Just a Little Bit.”

Both were strong sellers immediately before and after the ESC, he says, and a decade later, Peer is “continually licensing ‘Just a Little Bit’ for everything from PlayStation to TV advertising campaigns.”

“The Voice” has been “on a myriad of Irish compilation al-

bums and ad campaigns,” Elderton adds. Female Irish group Celtic Woman, which has been touring the United States for the past year, also features the song in its show.

“If you have the right song,” Elderton says, “you can definitely make money from Eurovision; just ask [ABBA’s] Benny and Bjorn.”



VISSI



EVA



CAROLA

## Fear And Loathing (And Latex) In Athens

To millions of viewers across Europe, the Eurovision Song Contest is an annual event lasting more than three hours. But to the thousands of delegates from the attending countries, it is a 10-day affair, filled with drama, humor and parties.

In fact, there are so many simultaneous parties it is impossible to attend them all. On one night in Athens during Eurovision, the choices included a seaside feast thrown by Cyprus; a dignified event at the home of the Swedish Ambassador; and a “Big Four” party hosted by the United Kingdom, France, Germany and Spain.

Those who chose the “Big Four” soiree probably regretted it. Drink tokens ran out so early that by the time the U.K. delegation arrived, they had to go without alcohol—despite paying for the hall.

The Swedish Ambassador’s guests, on the other hand, admitted to being so stuffed after the hors d’oeuvres they were surprised to find a full dinner was also being served—and they didn’t need drink tokens for the never-ending bar.

It is not all partying, of course. That’s just at night.

During the day, there are seemingly endless rehearsals and press conferences. Each country’s participant in the televised semifinal who then qualifies for the final has no fewer than eight rehearsals, plus its two actual performances. And each country’s entrant formally meets the press

twice, then schedules as many private interviews as time permits.

The press conferences are often the biggest source of drama. The Icelandic entry was sung by TV actress Ágústa Eva as the outrageous Silvia Night. And during the week she never broke character.

At a press conference, her onstage dancer warned journalists not to look directly at Night while asking questions. When a woman identifying herself as a U.K. reporter made a query, Night shouted, “You’re looking me in the eye!” She then had her 6-foot-7-inch bodyguard remove the “reporter” from the press center, kicking and screaming.

Greek TV reports failed to mention the journalist was actually another actress from Iceland and local viewers soon turned against Night. They also didn’t like the fact that she cursed at TV crews, “dissed” this year’s Greek entrant Anna Vissi and refused to remove an expletive from her song, “Congratulations.”

It was all meant to be a joke, but the rest of Europe didn’t get it. Boomed heavily during the broadcast, Night did not make it through the semifinal.

But sometimes the drama wasn’t so orchestrated. When one reporter asked Sweden’s Carola what she thought of Vissi, she immediately responded: “I just hope I look that good when I’m that” . . . Suddenly realizing she was about

to insert her foot in her mouth, she quickly added, “. . . young!”

The born-again Christian singer was also asked what she thought of her gay fans. “I’m proud to be a gay diva,” Carola said.

Well, maybe it came out wrong, but the sentiment was in the right place.

While Night alienated Europe, the members of Finland’s Lordi charmed all, despite resembling the unholy love children of Kiss and the Klingons.

Lead singer Mr. Lordi was asked what he ate for breakfast. “Children,” he scowled. But then he swiftly turned into a “regular guy,” talking in a heartfelt way about his band, its music and what it meant to be in the contest. Night could take a lesson, more than one attendee suggested.

In the end, Europe’s viewers simply voted for their favorite song. The experts thought it might come from Russia or Sweden or Bosnia and Herzegovina, but they were all wrong.

The Finnish monsters swept the board, with Lordi’s “Hard Rock Hallelujah” scoring more points than any song in the history of Eurovision, and Finland—without a top five finish in 44 previous attempts—named the winner.

Immediately afterward, one delegate was spotted racing from the Olympic Arena to the press center—to make a room reservation for ESC 2007 before Helsinki hotels could raise their rates.



BUSINESS | BY LARS BRANDLE

## WMI's Joint Venture Boosts Africa Presence

LONDON—With a series of strategic partnerships, Warner Music International appears to be shifting away from its traditional arrangements in far-flung markets.

Most recently, the music major announced it has entered into an "equity relationship" in South Africa that allows it to capitalize on local talent at home and internationally. The new-media-based joint venture with South African entertainment and media firm Johnnic Communications (Johncom) will also give WMI a strategic fulcrum for the greater African market.

The joint venture in Johannesburg comes on the heels of a similar arrangement in South Korea, where WMI is partnering with local Internet service provider SK Telecom (Billboard, May 27). Other emerging markets, such as Russia, are being "closely watched," WMI COO Gerolamo Caccia says.

WMI executives say the latest development represents a sign of changing times under the leadership of Patrick Vien, three months into his tenure as New York-based chairman/CEO of the global operation.

"As the company continues to transform into a content business, our job will be to find a good balance and identify the best way to progress," Caccia says.

"Now, we need to be more creative in the way that we approach individual markets," he says. "What we would like to do is to tailor-make our presence in other markets and strike a partnership with crucial players."

Not all competitors agree with the tactic. "If at all, a JV should be a shortcut to a sustained dominant market position," one major-label executive says. "In reality, a JV is frequently the quick fix to get into a market, accompanied by

wishful thinking that the new partners will not be mainly self-serving."

The South Africa deal, unveiled May 22, sees WMI join with Johncom, described by Caccia as a "very active and energetic" business, and its subsidiary Gallo Music, the country's largest independent record label and WMI's local licensee.

WMI has an undisclosed controlling stake in the new company, Warner Music Gallo Africa, which will have worldwide digital rights to Gallo's domestic repertoire. The 80-year-old Gallo archive includes works by Ladysmith Black Mambazo, Lucky Dube, Pro-Kid, Lusanda Spiritual Group, Thandiswa and Simphiwe Dana.

Johncom is no stranger to the major music players, having once been an equal part-

ner with PolyGram in South Africa. PolyGram (now Universal Music) increased its stake in the venture to a majority in the 1990s, and Johncom subsequently exited the joint venture completely.

Physical product from WMI and Gallo will be handled in South Africa through WMGA. The new venture will be the licensee for the major's roster of international acts in sub-Saharan Africa. WMI will distribute the WMGA roster internationally.

"This gives us huge opportunities, especially on the digital side," says Ivor Haarburger, CEO of Gallo Music Group, who will add duties as CEO of WMGA. "How can you get into 50-plus countries automatically as will be the case with the digital side of the WMGA deal? You need a big brother from the technol-

ogy and digital side."

The potential for digital music exploitation in South Africa is vast. As of October 2005, the local market accounted for roughly 27 million cellular lines, compared with 4.7 million fixed lines, according to research firm Equant. Separate statistics gathered by the Wireless World Forum suggest the country will count almost 30 million mobile phone users by 2007.

"We want to have a different approach," Caccia says. "We need to adapt the business model to the existing market by evaluating the assets, resources, the strengths and weaknesses. I feel this best represents a new way to approach a business."

*Additional reporting by Diane Coetzer in Johannesburg.*



Digital rights to LUCKY DUBE'S Gallo works now fall under new company Warner Music Gallo Africa's control.

## GLOBAL NEWSLINE

### >>> JACKSON UPSTAGES KODA

Avex-signed vocalist Kumi Koda was the big winner at the fifth annual MTV Video Music Awards Japan in Tokyo. Koda collected three awards: best female video and best video of the year for "Butterfly," as well as the "best buzzAsia from Japan" award for the video to "Trust You."

However, her victory was overshadowed by a rare appearance by Michael Jackson to receive the MTV Japan Legend Award. In a brief acceptance speech, Jackson thanked his Japanese fans for their loyalty.

Other winners, chosen by MTV viewers, included Defstar Records vocalist Ken Hirai (best male video) and Warner Music's Green Day (best rock video). The show featured live performances by Koda, Japanese-American rap duo Def Tech, Kelly Rowland and Rihanna, plus a duet between John Legend and Hirai.

MTV Japan says portions of the show have been made available to MTV channels around the world.

—Steve McClure

### >>> RECORD YEAR FOR PPL/VPL

British collecting society Phonographic Performance Ltd. and its sister company Video Performance Ltd. drew in a record level of license-fee income during 2005.

PPL income in 2005 was £86.5 million (\$162 million), up 4.7% on the previous year. VPL income totaled £12.8 million (\$24 million), up 45.8%. The society attributes the latter increase to strong performances in the broadcast and public performance areas.

PPL's costs-to-income ratio was 14.5%; VPL's was 10.9%. The results were published ahead of a formal presentation at the PPL annual general meeting June 7 in London. PPL collects and distributes airplay and public performance royalties in Britain on behalf of more than 3,500 record companies and 40,000 performers. VPL administers broadcast, public performance and dubbing rights in music videos and has more than 1,000 member companies.

—Lars Brandle

### >>> IVORS FOR GAMBLE & HUFF

Soul songwriting/production team Kenny Gamble and Leon Huff received the annual special international achievement honor at the Ivor Novello Awards for songwriters May 25 in London.

Fellow veterans the Bee Gees (Academy Fellowship) and Kinks vocalist Ray Davies (Performing Right Society award for outstanding contribution to British music) were among the other writers honored at the 15-category event.

The British Academy of Composers & Songwriters presented the awards during a gala at London's Grosvenor House Hotel held in association with authors' body PRS. Awards are either decided by Academy members or based on performance/sales.

Gamble and Huff first collaborated more than 40 years ago and launched the influential Philadelphia International label in 1971. Their catalog includes such hits as "Love Train" by the O'Jays, Billy Paul's "Me & Mrs. Jones" and Harold Melvin & the Blue Notes' "If You Don't Know Me by Now."

Other winners included New Order, KT Tunstall, James Blunt and Jethro Tull's Ian Anderson.

—Tom Ferguson

### >>> GOING MOBILE IN INDIA

Indian mobile phone operator Hutchison Essar has launched what it claims is the country's first legal, mobile-delivered music download service.

The "Hutch—Music on Demand" service offers Hutchison Essar's 16 million subscribers access to 100,000 downloadable titles, including international and local repertoire from the four major labels plus numerous independents.

Tracks are priced at 20 rupees (44 cents) per download. The content is licensed via Switzerland-based mobile digital rights management developer Secure Digital Container, whose DRM technology is already being used by Hutchison's 3 network, T-Mobile International and O2 in the United Kingdom, plus operators in Germany, France, Australia and Canada.

Hutchison Essar is a subsidiary of international mobile carrier Hutchison Telecom.

—Juliana Koranteng



## The Indies

TODD MARTENS [tmartens@billboard.com](mailto:tmartens@billboard.com)



# Caroline Likely To Expand Under New Chief

Expect Caroline Distribution to start putting more emphasis on marketing, perhaps even starting an in-house label group to develop imprints, à la Red Ink at Sony BMG's RED Distribution.

The distributor is expected to announce that Ryko Label Group president **William Hein** will take over for departing GM **Rick Williams** any day now. An EMI representative declined to comment.

Williams started at Caroline in 1988 to open the company's West Coast branch. He was eventually promoted to VP of sales in 1994 and had been the GM since 1998.

Caroline Distribution opened in 1983 out of **Richard Branson's** New York apartment. Williams led Caroline's shift from being largely an importer to a large distributor of third-party labels. He helped navigate the company through its integration with EMI, which purchased Caroline in 1993.

Labels credit Williams with building Caroline's roster of hard rock and hip-hop/electronic labels. Today, Caroline's top labels include Century Media, home to **Shadows Fall** and **Lacuna Coil**, and indie hip-hop brands **Definitive Jux** and **Stones Throw**.

Labels contacted by Billboard seem less worried about Williams' departure than the chance that EMI and Warner Music Group will merge. The latter is home to one of the largest independent distributors on the market, the **Alternative Distribution Alliance**.

But the impending appointment of Hein would indicate that Williams' ouster—and no real reason has yet to be given for his departure—was not caused by any merger that may or may not be on the horizon (Williams did not return calls by deadline). In fact, sources indicate that Hein will be bringing in former Rykodisc senior VP of sales and marketing **Neil Levine** to look at starting an umbrella group that offers greater sales and marketing services to budding imprints.

It would be a welcome move, some labels say. One label head noted that he hired an outside marketing firm for his label, but would have preferred to see his

distributor offer such services at a better price. Describing some of the marketing services Caroline offers, another Caroline-distributed label head noted that the staff at Caroline "are not really young trendsetters."

But neither, of course, is Hein, and some were looking forward to a shake-up. Increased competition in the indie sector has had distributors such as Universal Music Group Distribution's **Fontana**, **ADA** and **RED** talking more like marketing firms than pack and ship companies. Some have been awaiting Caroline to more aggressively adopt such rhetoric.

"They've been focusing more on that," Gigantic Music president **Derek Evers** says. He brings up a division like **Red Ink**, and while he notes that many of Caroline's labels wouldn't be interested, he adds that "a lot of us young indies need that."

Still others, like Century Media president **Marco Barbieri**, were happy with the status quo. Century has a clause in its contract that allows it to send larger projects up through the parent company, but has yet to take advantage of it. "We feel really taken care of the last five or six years," he says. "But we drive a lot of our own things, and a lot of smaller labels may not have the experience, finances or staff to do so."

But exactly what kind of services Caroline would begin to offer that would differ are as-yet unknown. The distributor has had a reputation for taking chances on small, artist-run or odd labels, such as **Peanut Butter Wolf's** **Stones Throw** or **Greg Anderson** and **Stephen O'Malley's** **Southern Lord Records**. It's doubtful that a change in command was simply due to EMI wanting Caroline to take a more active role in developing artists.

Additionally, with two former top Ryko executives thought to be jumping to Caroline, one has to wonder about Rykodisc's future. The latter was just acquired by **WMG** (Billboard, April 1), and a spokesperson for the latter says the label will continue to operate as its own entity. According to a **WMG** statement, Ryko president **Jim Cuomo** "will expand his duties as interim president of Rykodisc." That should quiet the rumor that Rykodisc would cease to exist, at least for now.



CRISTINA SCABBIA OF LACUNA COIL

## LITTLE STEVEN'S UNDERGROUND GARAGE



# GARAGE ROCK

ELO, Kiddies,

Cheap Trick shows the world what the word legendary is all about by capturing our Coolest Song in the World This Week with "If It Takes a Lifetime."

The new album, "Rockford," is out this week. Some of you are digging "Perfect Stranger," which is great because there are five songs that are even better: "... Lifetime," "Dream the Night Away," "Come On Come On Come On," "Give It Away" and "Welcome to the World."

Happily, it's still the original four East Side Kids: **Rick Nielsen**, **Robin Zander**, **Tom Petersson** and **Bun E. Carlos**. From now on, they've got to record more than two albums every 10 years. There's a whole generation of kids waiting to see and hear the real thing.

And the same goes for **Joan Jett**, who also drops some wax this week. More on that next time.

What is it lately? Open season on minstrels?

In addition to the MC5's **Michael Davis'** motorcycle crash and **Keith Richards** laid up, **Kaiser Chiefs** frontman **Ricky Wilson** came very close to the big sleep courtesy of a hit-and-run driver.

The car would have run Wilson over if he hadn't been in touring shape. He jumped up and bounced off the car's windshield and roof, miraculously ending up with just a broken toe and some bruises. No Chiefs shows will be canceled. They'll open for the **Stones** as soon as **Keith** recovers from the attack of the **Killer Coconuts**.

Apparently, **Mick Jagger** really is in negotiations with **ABC** to play himself getting robbed in a sitcom. Sounds a bit "King of Comedy" with **Jagger** in the **Jerry Lewis** role. Definitely looking forward to that one. If we knew he wanted to do TV, he could have done a special guest hit on "The Sopranos" or played one of the **Kray brothers'** cousins over to borrow a cup of olive oil and a penne arrabiata.

## COOLEST GARAGE SONGS

TITLE/LABEL	ARTIST
1 <b>IF IT TAKES A LIFETIME</b> <small>Big 3 Records</small>	<b>CHEAP TRICK</b>
2 <b>AFTER THE GARDEN</b> <small>Reprise</small>	<b>NEIL YOUNG</b>
3 <b>ARE YOU READY FOR IT?</b> <small>Teenacide</small>	<b>THE HOLOGRAMS</b>
4 <b>EVERYONE KNOWS</b> <small>Blackheart</small>	<b>JOAN JETT &amp; THE BLACKHEARTS</b>
5 <b>NOTHING TERRIBLY NEW</b> <small>Universal</small>	<b>THE HELLACOPTERS</b>
6 <b>HANDS</b> <small>V2</small>	<b>THE RACONTEURS</b>
7 <b>WORLD WIDE SUICIDE</b> <small>J Records</small>	<b>PEARL JAM</b>
8 <b>STEADY, AS SHE GOES</b> <small>V2</small>	<b>THE RACONTEURS</b>
9 <b>I BET YOU LOOK GOOD ON THE DANCEFLOOR</b> <small>Domino</small>	<b>ARCTIC MONKEYS</b>
10 <b>WISH I NEVER LOVED YOU</b> <small>Cooking Vinyl</small>	<b>BUZZCOCKS</b>

## COOLEST GARAGE ALBUMS

1 <b>BROKEN BOY SOLDIERS</b> <small>V2</small>	<b>THE RACONTEURS</b>
2 <b>PEARL JAM</b> <small>J Records</small>	<b>PEARL JAM</b>
3 <b>LIVING WITH WAR</b> <small>Reprise</small>	<b>NEIL YOUNG</b>
4 <b>WHATEVER PEOPLE SAY I AM, THAT'S WHAT I'M NOT</b> <small>Domino</small>	<b>ARCTIC MONKEYS</b>
5 <b>FIRST IMPRESSIONS OF EARTH</b> <small>RCA</small>	<b>THE STROKES</b>
6 <b>VISION VALLEY</b> <small>Capitol</small>	<b>THE VINES</b>
7 <b>SHOW YOUR BONES</b> <small>Interscope</small>	<b>YEAH YEAH YEAHS</b>
8 <b>FLAT-PACK PHILOSOPHY</b> <small>Cooking Vinyl</small>	<b>BUZZCOCKS</b>
9 <b>ROCK &amp; ROLL IS DEAD</b> <small>Universal</small>	<b>THE HELLACOPTERS</b>
10 <b>OTHER PEOPLE'S LIVES</b> <small>V2</small>	<b>RAY DAVIES</b>

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

RICK DIAMOND/WIREIMAGE.COM





BY TODD MARTENS

**A**s the record industry weighs the long-term impact of new technology, Definitive Jux co-founder Amaechi Uzoigwe plans not to be caught unprepared.

In May, Uzoigwe's hip-hop label launched its own digital download store. Now, Uzoigwe reveals that Def Jux will release only digital product for the remainder of 2006—an unprecedented move for a company of its stature.

Michigan-born Uzoigwe formed Def Jux in 2001 with producer/rapper and Company Flow frontman El-P, whom he managed. That was shortly after Company Flow parted ways with Rawkus, having grown increasingly uncomfortable with that label's mainstream ambitions (it was about to announce a joint venture with MCA) and what Company Flow perceived as a lack of promotion.

In five years, New York-based Def Jux has become arguably the most recognizable name in independent hip-hop. In addition to El-P, the Caroline-distributed label is home to producer RJD2, rapper Aesop Rock and political hip-hop outfit the Perceptionists, among others. While El-P, RJD2 and Aesop Rock are not household names, their albums regularly sell more than 70,000 units, according to Nielsen SoundScan.

Uzoigwe's ambitions do not stop at underground hip-hop. In 2004, he formed management and marketing firm World's Fair with Flaming Lips manager Scott Booker and Play It Again Sam America managing director Kevin Wortis.

In this *Billboard* interview, Uzoigwe discusses the growth of indie hip-hop and what he has learned about surviving in the digital marketplace.

## Amaechi Uzoigwe



**Q:** How is Def Jux doing at indie retail these days?

**A:** Indie retail is so trend-orientated. Now that Brit-rock and indie rock are the trend, that's all they want to sell. Two or three years ago, it was all indie hip-hop. We did huge numbers out of indie retail. Now indie hip-hop isn't the hipster music it was.

**Q:** Were you prepared for this declining support?

**A:** We had four or five artists who put up big numbers, so we were able to create a real solid platform for the future. We know we can sell X amount any-time Aesop Rock or El-P put out a record. It is not speculative. It becomes a question of how many we think we can sell, and we're up for that. Maybe we thought it would keep growing and growing, and the cats from the underground would be mentioned in the same sentence as the major-label rappers. That hasn't happened.

**Q:** With the creative differences that drove Company Flow from Rawkus, are you dead set against working with a major?

**A:** We've had plenty of discussions about that. We approach business realistically, and El-P has never been one to say he makes music for the masses and is going to make a radio hit. We'd rather keep the money. We know we can sell 100,000 records [worldwide]. For us, that's a platinum hit. For a major label, that's a big loss. We could take their bank loan, essentially, and be in debt for years, or we could do it ourselves. But the Rawkus experience left such a bad taste in our mouth. It just furthered our resolve to do it on our own, and have no one to blame or depend upon but ourselves. We didn't want to play the game. You're powerless, and you're blaming other people for what they didn't do.

**Q:** As a Caroline-distributed label, how closely are you watching the merger talks between EMI and Warner Music Group?

**A:** We're watching that pretty closely. We've become pretty injured to it, though, because that talk has been going for years—about EMI selling itself or buying someone—and it never seems to come to pass. This time

it seems more real. It seems like something is going down. We don't know what to think. It's so much out of our control. I think we'll be OK because we do good billing, and we'll be looked at as an asset.

**Q:** The shrinking indie retail base seems to have forced independent distributors to become more obsessed with volume, but there's this tension there. A lot of labels are looking to the Web instead.

**A:** I agree, and in many ways what's going on with the music business is a Hegelian dialectic of sorts, without sounding too academic about it. I think we are emerging from it and are heading to a place where the needs of consumers and business interests and technology will synthesize. I really believe we're heading in that direction, but there is that pulling. Digital is awesome and amazing and everyone is in love with the idea, but physical sales are the dominant part of your revenue stream. It'll be a few years before digital even comes close.

We've embraced digital commerce, but we haven't abandoned physical. Best Buy is still

way more important to us than iTunes. It doesn't mean we're going to neglect iTunes, and it doesn't mean we're not going to try and sell our own digital stuff.

**Q:** A month into operating your digital store, what have you seen?

**A:** We're seeing thousands, and I probably shouldn't reveal the revenue, but it's been thousands and thousands and thousands of dollars. We're selling full albums. About one-third of our sales have been videos.

All it has done is to underscore the fact that in order to make this work we need to market, market and market. We're really doubling down on it, to the point where we've decided not to release any more physical CDs this year.

**Q:** Zero physical releases?

**A:** Only digital.

**Q:** What about upcoming albums by El-P, Aesop Rock and Company Flow?

**A:** All for next year. We could put physical stuff out this year, but we decided if we're picking up this flag and waving it for digital commerce, we should go all out and really invest into this

service and force people to deal with us on those terms. It's a risk, but a calculated risk. We feel this is the future.

**Q:** So what is coming out online?

**A:** We will have exclusive music from all the aforementioned, plus the whole roster. Most of the stuff we will debut on our site exclusively, and some stuff will stay on our site exclusively. We're loading the [site] with all our big dogs. This is not an ancillary thing. This is not an experiment. I don't think people will take us seriously if we don't take it seriously. Let's put our money and our quality music into it. We'll see. In a couple of years we'll either be idiots or geniuses.

**Q:** Is this the first step to becoming an all-digital label?

**A:** That is something we have talked about, and maybe down the road that will happen. But we're not ready to make that leap. We do too much solid business physically. We have great relationships with our distributors, and we're not abandoning that. It's where most of our money is, and we'd be remiss to take our foot off that pedal. But

we are doing digital-only releases, and using that vehicle to test-drive new stuff, and we have a line of other labels who want us to do for them what we did for ourselves. We're turning this into a new business, and will be creating and hosting Web sites.

**Q:** Exactly how will the digital offerings test-drive new stuff?

**A:** It is a way to test-drive new artists. iTunes is a one-way interface. On our site, fans will comment on the music and tell us what they like and don't like. We'll know if they're feeling it or not, and if an artist is ready to go physical. It also prevents us from spending all this money on an artist and having them be \$50,000 in the hole. It's just safe, and our artists understand it and embrace it.

**Q:** Are your fans ready?

**A:** That's a hell of a question, and we don't know. We shall see. If we're that convinced that this is the bridge to the future, we may as well help build it, and figure out how much of an impact digital will have. It's harder to do that when you're on the sidelines of an iTunes or eMusic. ●●●





DANNY MacNAMARA of EMBRACE



HERBERT GRÖNEMEYER



SHAKIRA



IL DIVO





TONI BRAXTON

# THE WORLD CUP 2006 KICK OUT OF GETTING A MUSIC

THE MOST POPULAR recording this year may not be a song, but rather a five-note melody called “Bamboo.” The simple chant of the word, composed by the relatively unknown Nadir Khayat and Bilal Hajji, will almost certainly be heard by an accumulated audience of as many as 30 billion TV viewers in the space of about a month. ● Such is the branding reach of the Federation Internationale de Football Assn. (FIFA), world soccer’s governing body. “Bamboo” has been selected as the official melody for the 2006 FIFA World Cup, the biggest soccer festival on earth, which will kick off June 9 in Germany. ● The melody will be sold as a ringtone, used in special FIFA-targeted remixes of hit songs and will feature prominently in advertising from such sponsors as Adidas, Budweiser, Coca-Cola, McDonald’s and Phillips. ● The sheer universality of soccer—“football” to fans of the sport everywhere outside the United States—has traditionally given it an unrivaled advantage over other spectator sports in luring the global music business to its commercial possibilities. Three million spectators are expected to attend games during the monthlong tournament. FIFA reckons a TV audience of 1 billion will watch the July 9 final in Berlin and expects some 30 billion views of the tournament in total, up from the 28.8 billion from the 2002 event. ● This year, though, it’s not just music smartly courting FIFA’s audience, but FIFA seeking out the unique marketing and branding possibilities—and energy—that today’s music stars offer. ● To that end, FIFA hired an outside agency, Sweden’s Engine, to manage music projects, as opposed to licensing those projects to a major recording company, as had been done in the past. It was Engine that commissioned “Bamboo”—the highest-profile composition from the World Cup, but by no means alone. ● The tune, whose publishing is administered through Kobalt Music Group under a deal the latter recently struck with FIFA, is featured in a specially commissioned, official FIFA remix of the Shakira/Wyclef Jean track “Hips Don’t Lie,” in EMI-signed German megastar Herbert Grönemeyer’s “Celebrate the Day” and in classical crossover group Il Divo’s “The Time of Our Lives,” performed with R&B star Toni Braxton. ● All these tracks—and scores of catalog hits from such international stars as Elton John, Elvis Presley, Kelly Clarkson, Rod Stewart and others, strategically selected for various territories—will be included on “Voices,” the official FIFA compilation that Sony BMG will release June 6 around the globe. Grönemeyer will perform “Celebrate the Day” before the opening game. Il Divo and Braxton will perform “The Time of Our Lives” at halftime in that game and also at the July 9 tournament final. Shakira and Jean will perform their FIFA-endorsed collaboration before the final kicks off.

The World’s Biggest Soccer Tournament Meets The Music Biz On Marketing’s Field Of Play  
BY PAUL SEXTON



Beyond the enormity of the viewing numbers, these are fans that are ripe for a strong marketing campaign, says Ben Padfield, London-based group account director at advertising agency GCI. In the United States, GCI accounts include the Women's Tennis Assn. Tour and Major League Baseball.

"It goes beyond demographics into psychographics," he says. "If you're talking to an audience on a subject as emotive as sport or music, you connect with them on a level that's impossible through mainstream advertising."

#### A CROWDED FIELD

With so many marketers trying to reach football fans, they can be easily overwhelmed. "If you look at all the commercials on TV at the moment, they're all trying to do something World Cup-related," says London-based Rick Blaskey, managing director of the Music & Media Partnership. Blaskey has worked closely with sporting bodies on a number of official tie-ins,

executive-producing Sony's official album of the 1998 soccer World Cup and four consecutive Rugby World Cup albums. "You don't know which brand is which, and as it's been reported recently, U.K. consumers have already been showing signs of fatigue in football-related marketing."

He adds, "We always say, 'Music cuts through the clutter.' If you had the most joyous song that everyone was singing, and it was McDonald's or Coke or MasterCard as a sponsor, it would be brilliant."

One of the more intriguing regional, FIFA-themed albums is French independent label Because Music's June 12 Pan-European release "Africa Plays On." The label says the album is intended as a showcase for the diversity of African music, conceived by sports manufacturer Puma and New York-based music production collective Onda.

Puma sponsors six sub-Saharan African football associations, including four qualifiers for the 2006 finals: An-

gola, Ghana, Ivory Coast and Togo. The album features such artists as Senegal's Akon and Baaba Maal and Angolan Waldemar Bastos, plus heavyweight U.S. contributors like John Legend.

"The World Cup, and the rising significance of the African teams, provides us with an exceptional vehicle to promote African music beyond the core world music market," Because U.K. marketing manager Jenny Adlington says.

"Puma's expertise in youth marketing," she adds, "is an extremely valuable tool in reaching diverse audiences with this music."

Snack food brand Pringles, owned by Procter & Gamble, has prominently allied itself with the tournament in recent weeks with U.K. packaging featuring stars of the England soccer team. That has now been extended to a tie-in with one of the many unofficial songs on sale in that market, the England Supporters Band's "Eng-er-land (Sing Along With Me)."

Released June 5 as a download by Universal Digital and a week later as a physical single, the track is executive-produced—and the deal brokered—by Blaskey's Music & Media Partnership.

GCI is the advertising agency for Pringles. "The fact that [the song] is going to be launched as a download is very much about where our audience currently is, what is a relevant part of their life," Padfield says.

"Pringles is a global business retailed in so many different countries, and football and in particular is the one thing that ties those markets together. It's as relevant in the U.K. as it is in Trinidad & Tobago. Rugby and cricket are both things we've looked at recently, and the trouble is they're too country-specific. There's nothing that cuts through like football."

#### BACKFIELD STRATEGIES

FIFA turned to Engine to strategize the best possible music and marketing playbook. "We're the governing body of world football, but we're certainly not a music company," says Rupert Daniels, World Cup music program project manager for FIFA. "We do have a lot of expertise in the world of entertainment, licensing, TV and marketing rights, but we identified the need to work with a professional company with a wide range of experience in the music area to act as our consultants."

Engine's strategy for the 2006 games was to build an entire branding campaign around an "official melody"—"Bamboo." This is the first year the tournament has had such a recording, which Engine managing director Bjorn Lindborg describes as "the FIFA sonic brand."

"We wanted to utilize all different mediums for distribution," Daniels says. "It's the world's biggest event, and a lot of the sponsors we work with have [their own] sonic brands. That gives you an association—even if you don't see it, you hear it."

"We tried to make ['Bamboo'] the backbone of the entire music program," Daniels says. "It is incorporated into the official 'song' [by Il Divo], into the official 'theme' [by Herbert Grönemeyer] and into the Shakira song ['Hips Don't Lie (Bamboo)']. You can also buy it individually as a ringtone with the official animated emblem."

"'Bamboo' could be extended into a full symphony, it can be a Latino style, classical, hip-hop," Daniels continues. "It gives the tournament an audio identity, along with the strong visual brands we have like the World Cup trophy itself and the official emblem."

The melody will

## SALES HEADING SOUTH

### In Latin America, One-Track Minds Forget About Music BY LEILA COBO

When the World Cup begins June 9, four Latin countries will be competing, and two of them—Brazil and Argentina—will have a serious shot at winning.

But while fans cheer, the music industry in Latin America will probably be singing the blues as paralysis of any non-soccer-related activity sets in. If past cups are any indication, average consumers are more likely to be watching matches than attending concerts or buying music, even when that music is World Cup-related.

"Traditionally, World Cup month is a slow sales month in the region," says Raúl Vazquez, who has lived through at least four cups, both as a region president and in his current post as regional director for IFPI Latin America.

"To give you an idea, every company in the country lets employees off midday so they can watch the games," adds José Antonio Eboli, GM of Universal Music Brazil. "As far as our business is concerned, there is a glut of releases previous to the cup. Acts know that during World Cup no one wants to know anything about buying albums."

"Soccer is soccer," says Arturo Velasco, head of Televisa Música in Mexico. "It's not that music disappears, but people are 100% into soccer, and everything else takes second place. But labels still look for certain tracks or compilations. It is an opportunity, after all."

Indeed, a smattering of World Cup-themed compilations are being released in various countries. EMI Televisa's World Cup album, for example, is "Mexico Mexico," and includes the title track performed by pop act RBD. The track is the official theme of the Mexican soccer team and the Televisa network in Mexico, and is being promoted through a video featuring RBD with members of the Mexican team. It is also featured in a Cingular TV campaign that kicked off in May. Cingular has the exclusive rights to the ringtone for 45 days.

Televisa is also pushing "Siquitubum," a remake of a song popularized during the World Cup in 1986 in Mexico. The new version of the track, recorded by girl group Chic Pack, is the official theme of "Televisa Deportes," the network's daily sports show. The track is the lead single off Chic Pack's self-titled debut.

Universal is also taking a nationalistic approach with the release of "Samba Goal-Powered by R10," a compilation featuring the favorite songs of Brazilian player Ronaldinho Gaucho, who has been twice voted the top

world player by FIFA. The album, which streets worldwide June 20, also includes one song performed by Gaucho himself.

While there are obviously sales expectations for these compilations, World Cup-timed releases are largely seen as a means to promote specific artists during a unique event.

The World Cup could certainly help raise the profile of new Sony BMG artist Chelo, for example, whose single "El Cha Cha" is the official track for Mexican network TV Azteca. Similarly, Univision Records is releasing "Arriba, Arriba!," a compilation of cup-themed songs whose title track is performed by Univision Music Group artists Ana Bárbara, Pablo Montero, Mariana Seoane and Anaís. The song, which is selling briskly as a ringtone, is the official World Cup theme for all Univision-owned networks and gets played multiple times on a daily basis.

"Certainly, we would love to sell some of those records, but it is also about imaging and amplifying their fan base," Univision Music Group president/CEO José Béhar says, referring to Montero, Seoane, Ana Bárbara and Anaís. "They will be able to access a fan base that would not normally be their core."

Meanwhile, Warner Brazil is taking advantage of the World Cup by promoting "Eu Quero Ver Gol" (I Want to See a Goal), an old track by rock group O Rappa, recently rerecorded for its MTV acoustic album. The label will also release the compilation "Play Brazil." Scheduled to street worldwide during the tournament, it optimistically banks on the Brazilian team's World Cup performance. ●●●

A CHELO song will play on a Mexican TV network's World Cup broadcasts.





# MAKING IT OFFICIAL

## Selection As An Anthem Doesn't Guarantee Sales

As an artist, landing an "official" song—be it for the FIFA tournament as a whole or for a specific nation—is an obvious coup in terms of exposure. But World Cup status does not ensure a global hit, Sony BMG president of Continental Europe Maarten Steinkamp says. "When we did Anastacia's 'Boom' for the [2002] tournament in South Korea and Japan, it just didn't click at all," he says. "Anastacia was not selling in Latin or Asian [markets], or in the U.S., so it was a very European-driven thing. For Anastacia's profile in Europe it was fantastic, but it didn't connect to the other regions."

Of course, for plenty of other artists, the exposure yields marked results.

Steinkamp points out that Ricky Martin's "La Copa De La Vida (The Cup of Life)" benefited greatly from being the 1998 World Cup's official international theme. However, he adds that, prior to that tournament's kickoff, the single was "well on its way to being a multimillion seller. People tend to forget that—it will be the same with 'Hips Don't Lie.'"

The Shakira/Wyclef Jean track has already topped Billboard's European Hot 100 Singles sales chart, reaching No. 1 May 17, and has hit pole position in Germany, Holland and France.

"Hips Don't Lie" is a perfect fit for the World Cup, Steinkamp says, as Shakira comes from Latin America, "which is a big football region, and she's huge in Europe—a big football region."

The song was recently added to Shakira's current Epic album "Oral Fixation Vol. 2." However, the version on "Voices" (the official FIFA compilation that Sony BMG will release internationally June 6) is a World Cup-customized "Bamboo" mix.

Steinkamp points out that, for acts like Shakira or Il Divo, the World Cup is not the only aspect of their campaign. "It's great,"



Having a ball: British act EMBRACE (singer DANNY MacNAMARA, left, and bassist STEVE FIRTH), after recording England's official World Cup song.

he adds, "it will give them a highlight—we can sell the compilation in the markets where that's relevant, then we move on."

Sony BMG is also releasing England's own World Cup anthem—"World at Your Feet" by Independiente/Sony BMG melodic rock band Embrace—as endorsed by the country's ruling soccer body the Football Assn. The track will be released June 5, five days before the team's opening game against Paraguay in Frankfurt.

—Paul Sexton

be virtually unavoidable during the tournament. "It's in the EA Sports game ["2006 Fifa World Cup"]," Daniels says. "We've done a 16-part preview [TV documentary] series in which it's integrated into the title sequence, and some sponsors use it in their TV advertising."

Daniels says "Bamboo" is as much about branding the event as it is about selling the tune. "We hope there'll be some commercial success for it, but that's not the prime motive for producing this. It's to give our event an added dimension."

Engine commissioned the New York-based Khayat, who records as RedOne, and Hajji to compose the melody. Once completed, Engine approached songwriters and asked them to use it as inspiration. "We only went to a handful of writers," Lindborg explains. "Rather than picking an artist to record the song, we wanted to start with the song. [Il Divo's] 'Time of Our Lives' was based on the melody line."

With "Time of Our Lives," Lindborg says "we wanted to create an exciting meeting between two different cultures. We always had the vision of a bilingual song in English and Spanish."

"We have an excellent relationship from the past with [songwriter] Jorgen Elofsson," Lindborg explains, "so we asked him to come up with a song. We went to Syco Music with it and said we wanted Il Divo, with a female artist [Toni Braxton], to do the official song."

Engine also introduced the "sonic brand" to FIFA's main sponsors: Adidas, Avaya, Budweiser, Coke, Continental, Deutsche Telekom, Emirates, Fujifilm, Gillette, Hyundai, MasterCard, McDonald's, Phillips, Toshiba and Yahoo.

"We met them at different sponsor summits every third month or so," Lindborg says, "and updated them on the latest developments of the music program. This sonic brand was presented quite early on."

Lindborg says the process of building the World Cup music program has been ongoing for 18 months. Engine has a staff of 10, with offices in Stockholm and Gothenberg, Sweden, and New York. Lindborg, who was managing director at BMG Sweden prior to the merger with Sony Music, says Engine positions itself as "a bridge between the music industry,

events and big brands."

The music industry, he adds, "is difficult for companies entering into it, and a lot of opportunities are missed because the music industry is really bad in terms of approaching other businesses with its music."

If the Engine approach succeeds, Lindborg suggests that "other sporting events but also brands—for instance, those sponsoring [the World Cup], will open their eyes to the fact that there are several ways of including music in their marketing platform and their branding strategies. Particularly for sports events and brands, it's a very attractive model."

### SALES GOALS IN SIGHT

The huge TV audience for the World Cup, and the demographic parallels with music consumers, would seem to offer promise for retailers in key music and football markets. HMV U.K. & Ireland head of music Gary Rolfe says that football-related music, DVDs and games product "can sell in massive quantities in direct proportion to the team's success."

But there are potential pitfalls. In Latin American countries, the World Cup is so popular, no one goes to music stores (see story, page 20).

A similar trend has been noticed around the world. U.K. experience during recent tournaments "suggests there's likely to be a general falling-off in retail traffic, as the country becomes absorbed in its team's progress," Rolfe says.

"The further they get," he explains,

"the more excitement levels build, making such activities as work or shopping seem a rather mundane distraction."

Having a domestically successful tournament-related single can help retail out, however. During the 1998 World Cup in France, U.K. record shipments for the quarter were up 6.8% in value year-on-year, according to BPI figures. But they were buoyed by a chart-topping England football team anthem, "Three Lions" (Epic), by comedians Skinner & Baddiel with the Lightning Seeds.

In 2002, without such a widely embraced song to encourage buyers to visit stores, quarterly shipments for the period including the World Cup crashed by 15.4%.

"Tournaments like the World Cup have such a universal appeal these days that the whole country seems to get wrapped up in it, irrespective of age or gender," Rolfe says. "That greatly reduces the scope to go after alternative customer groups. The days of the 'football widow' seem long gone."

At the Milan, Italy, branch of French-owned multimedia store FNAC, audio department head Angelo Leone admits the World Cup "isn't great for business."

"When Italy plays," Leone says, "the store will be empty—although we will sell more blank DVDs, bought by fans who want to tape matches."

Additional reporting by Wolfgang Spahr in Germany and Mark Worden in Italy.

## PLAYLIST

Five FIFA nations among IFPI's largest territories chose an official World Cup anthem—sing 'em loud and try not to slur.

- 1 U.K. "World at Your Feet": Embrace (Independiente). Released as a single June 5.
- 2 ITALY "Cuore Azzurro": Poooh (Warner Music). Released as a single June 9.
- 3 AUSTRALIA "Green and Gold": Freedom of Thought (Universal). Released as a single May 27.
- 4 MEXICO "Mexico! Mexico!": RBD (EMI). Released as a download single May 2.
- 5 NETHERLANDS "Wij Houden Van Oranje 2006": Ali B. featuring André Hazes (EMI). Released as a single May 22.



Music

# A SONG



IN THE PRICING WARS,  
WHERE THE SAME SONG CAN  
SELL FOR THREE DOLLARS OR  
BE DOWNLOADED FOR FREE,  
WHAT IS MUSIC'S TRUE VALUE?

BY BRIAN GARRITY  
ILLUSTRATION BY SEAN KELLY



# AT ANY COST

The major labels tabled their fight with Apple Computer over pricing in digital music when they all signed new one-year licensing deals for the iTunes Music Store in April. But the industry debate over what a song should cost is anything but over. ¶ Even as 99 cents remains the most common price tag for tunes, efforts are afoot in the mobile music business and in other parts of the PC-based downloading market to test the limits of the iTunes-favored buck-a-track formula. ¶ To understand just how slippery music pricing has become, look at the smorgasbord of prices for a hit tune like "Check on It" by Beyoncé. Among the cell phone carriers, Sprint is selling the track as an over-the-air download for \$2.99, Verizon is selling it for \$1.99 and upstart mobile virtual network operator (MVNO) Amp'd Mobile has it for 99 cents. Among iTunes' competitors, Walmart.com has it for 88 cents, and subscribers to Real Networks' Rhapsody can buy it for 79 cents. Add in black-market competitors and the pricing environment gets even more dynamic. Users of Russian sites like Allofmp3.com can download it for 10 cents. And, of course, it's also widely available across leading peer-to-peer (P2P) networks and a handful of blogs for nothing. ¶ So what's the song actually worth?

There's no set answer, economists say.

"When iTunes sets a price of 99 cents for a song, it comes out of thin air," says Bill Green, a professor of economics at New York University's Stern School of Business. "You're dealing with a product that at the margin doesn't cost anything to produce. So the price that you see in the market reflects almost entirely what people are willing to pay, rather than on the cost of supply."

Harold Vogel, a veteran media analyst and leading entertainment economist, says that is very different from the way the music industry has priced its products historically. In the days of vinyl, cassettes and CDs, the labels set their wholesale rates at roughly double the price of their manufacturing costs and then the retailers attached an appropriate markup.

With no physical manufacturing costs to frame the pricing conversation, labels and retailers are now looking to a variety of new ways to assign value to songs. The following is a breakdown at the leading methods labels and retailers are exploring to price tracks.

## THE CD MODEL

The tactic behind the most common pricing model, the 99 cent track, is at its heart a deconstruction of CD economics. Labels and retailers are backing into the price tag using a crude formula that goes like this: If the average album has 10 tracks and the average retail cost of a CD is \$10, then the price of a song should be \$1. Label and retailers are using a similar approach in pricing subscription content, setting rate structures and monthly subscriber fees that approximate an album purchase.

**PROS** Every song for 99 cents is a simple basic message that consumers can understand and a formula that has worked particularly well for Apple in building a customer base for the iTunes Music Store. Likewise, at an average of \$9.99 per month, PC-based subscription services are appealing to consumers who are used to paying that much for CDs.

**CONS** Labels and retailers alike are constrained by the limitations of jamming old-world pricing economics into a new product. Most CDs don't have just 10 songs, and they most certainly don't typically cost \$10. Between 1999 and 2003 the average list price of the CD grew from \$13.65 to \$15.06, before ratcheting down slightly in 2004 to \$14.93, the RIAA reports. Also, an arbitrary static price of 99 cents isn't necessarily indicative of what economists would call a song's "surplus value"—the amount of value above 99 cents consumers are getting for the music. If the surplus value is considerably greater than 99 cents, labels and retailers could theoretically charge more for a song. The one-size-fits-all approach is also causing antitrust concerns. New York State Attorney General Eliot Spitzer and the U.S. Department of Justice (DOJ) have launched probes into digital pricing practices.

## THE VARIABLE MODEL

In this controversial approach there isn't a set price for a song. Instead a track's price is determined by a number of factors includ-

ing its timeliness, popularity, genre and the status of the artist releasing it. Under this model the average track may cost 99 cents, but hit songs might cost \$1.99, a song from a developing artist could cost 79 cents, and back catalog tracks might sell for 49 cents.

**PROS** Labels and retailers can use pricing to maximize demand for music in various stages in its lifecycle. Such a strategy could spur consumers to buy a lot more music from new acts and legacy artists, proponents say. Digital music leaders like Real Networks chairman Rob Glaser has been calling for lower pricing opportunities for years. The music industry already uses a similar approach with album prices in the digital and physical worlds, using introductory artist, front-line and catalog pricing tiers without pushback from consumers.

**CONS** Resistance to the model remains formidable. Concerns persist among some labels and retailers—Apple most notably—that while variable pricing may work for a mature album business, the digital music market is still too new to be confusing consumers with different price tags for different songs. Critics of variable pricing say the strategy is merely a ploy to gouge consumers interested in buying the most popular songs. Antitrust probes from Spitzer and the DOJ are also likely to have a chilling effect on the ability to roll out variable pricing strategies in the near term.

## THE CONVENIENCE MODEL

The principal behind the price tags of mobile music products and portable subscription services. In this model the labels and the retailers determine pricing by platform. Consumers who want instant access to music or want the ability to walk around with any song they want have to pay a premium price for access.

**PROS** Labels and retailers maximize the value they can get for an individual song by exploiting impulse purchases and heavy music users. Mobile music retailers, in particular, may be emerging as the new equivalent of the mall-based CD retailer that can charge higher

prices based on location and the preponderance of impulse buyers. Over-the-air downloads are selling for as much as \$3 a song. Convenience is also central to the portable subscription, where fees typically run around \$15 per month. There are early signs that the strategy works, at least in the mobile space. Sprint announced in April that it has sold more than 2 million downloads at \$2.50 apiece since introducing its new music service in October.

**CONS** Labels and retailers may have a hard time drawing in meaningful numbers of consumers to buy such offerings. Given that PC-based stores are selling songs for 99 cents or less, and there are still plenty of P2P options to get the song for free, consumers may balk at the prospect of paying as much as triple the amount to download a track to a phone. Indeed, blogs, MySpace, iTunes-Pepsi bottle caps and free album previews via portals like AOL all are combining with file sharing to make the case to many consumers that music is something not necessarily paid for anymore. Critics contend sky-high prices for tracks will only push consumers away. Additionally, the mobile space is divided over where to price over-the-air downloads. Any service offering a dual-delivery solution—one track to the phone and another track to the PC—faces higher operating expenses, particularly on the publishing side where double mechanical royalties must be paid. But MVNOs like Amp'd Mobile are already targeting music pricing as a point of differentiation from bigger carriers by offering tracks at a price competitive with iTunes and other PC retailers. And research suggests that most carriers are charging too much for downloads.

## THE VALUE ADDED MODEL

In this model, labels and retailers are charging a premium by moving its focus beyond the song itself, adding additional features and bundling other products along with a track. Examples of this trend include downloadable music videos, single and video download bundles called "vingles" and new mobile bundles that may include a ringtone, wallpaper and a game or video along with the track.

**PROS** Labels avoid having to place direct value on an individual song—a practice they have never been comfortable with. Labels and retailers also benefit from selling higher-margin product and provide additional benefit to the consumer.

**CONS** Pushing bundled products down the throats of consumers in the form of bloated, overpriced CDs, plus the deletion of physical singles, is what drove the revolution in song downloading. The music industry needs to be careful to not repeat the sins of the past with new bundling. Given the rate of P2P file sharing and the amount of digital tracks sold last year, consumers are interested in songs first and foremost. The music industry needs to be careful to not force additional products and features on fans simply in the name of higher margins. ...

## THE VIEW

Wither the cost of a song? The industry finds itself at a crossroads when it comes to pricing music: embrace commoditization, or stress value? Billboard samples the leading perspectives in the debate.

### THE DISCOUNTERS

The industry may be clamoring for a variable price structure so it can price front-line hits at a premium, but market forces are aligned against them. Harold Vogel, president of Vogel Capital Management, says a big challenge in driving prices up is supply and demand. Supply is indefinitely expandable in the digital era, while demand is often limited to a short window of time.

### THE APPRECIATORS

Despite all the pressure for lower prices driven by CD burning, peer-to-peer piracy and more, some economists and industry analysts continue to maintain that efforts need to be made to position music as a higher-value product. "Music's status can be changed," says Barry Sosnick, president of research firm Earful, "by altering its marketing mix—price, product,

promotion and distribution. Of these variables, a lower price would be the least effective, and possibly detrimental to sales."

### THE STABILIZERS

It may not be perfect, but the industry has already found its baseline price for a song: 99 cents. More than 352 million digital tracks were sold last year, according to Nielsen SoundScan.



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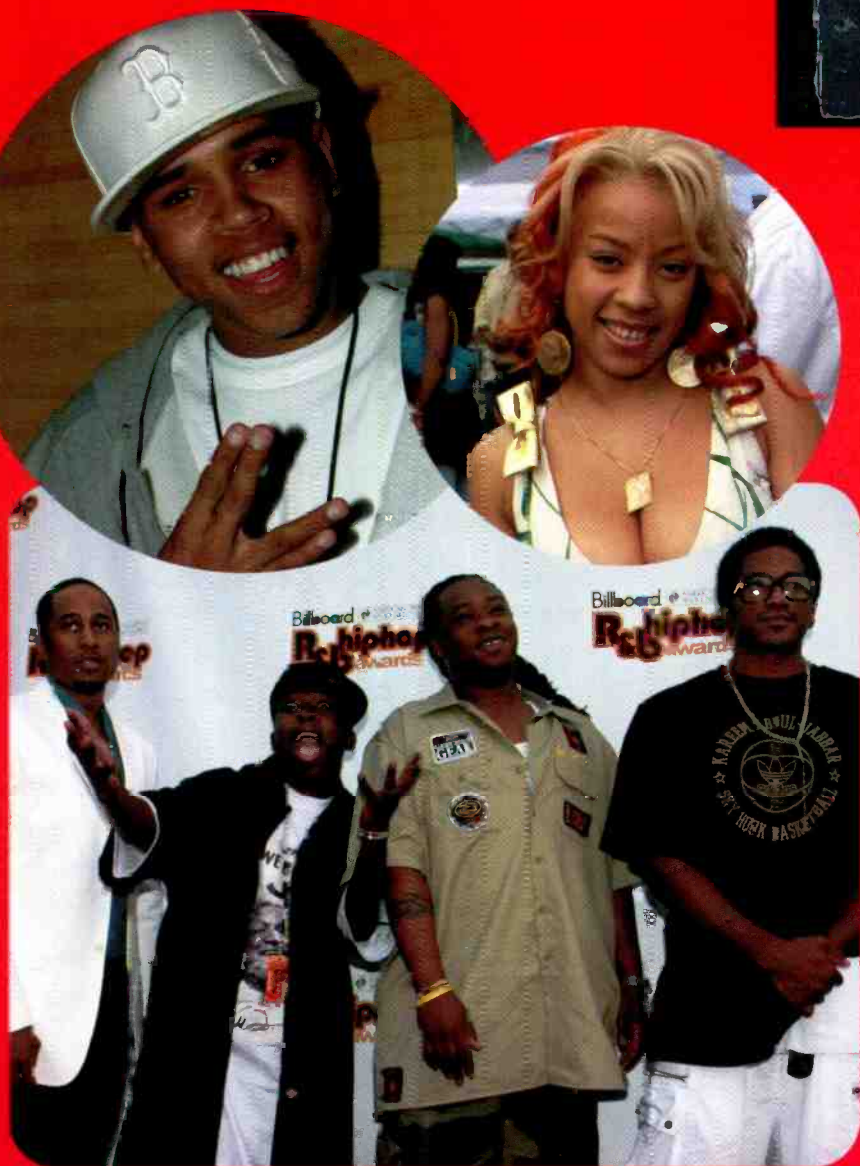
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REMIX





# A Family Affair

**Venues Say  
'Open Sesame'  
To Dora, Barney,  
Wiggles  
And More**  
**BY KEN TUCKER**

Like the young audience they target, tours on the family circuit are growing by leaps and bounds. ■ Since family tour tickets are generally priced lower than ducats for music concerts, in the \$15-\$30 range, they may never match their big brothers on the music circuit. But promoters and venues agree that there's always a place on their calendars for such events. ■ "Family shows are a huge part of our business," Global Spectrum COO John Page says. Global Spectrum owns and operates the Wachovia Center and the Wachovia Spectrum in Philadelphia, plus 55 other facilities nationwide. ■ In 2005, the top-grossing family show, as reported to Billboard Boxscore, was Feld Entertainment's Disney on Ice. The tour grossed more than \$37.1 million and nearly 2 million people attended.

HIT Entertainment's The Wiggles: Sailing Around the World did more than \$9.7 million in gross sales last year, while drawing more than 332,000 fans for 63 dates.

Live Nation/Nickelodeon's production of Dora the Explorer drew nearly 282,000 kids and their families last year and brought in more than \$9 million. Meanwhile, Vince Egan Enterprises' four Sesame Street Live tours combined for a \$7 million gross and played to nearly 450,000 people, according to Boxscore.

Page believes that the kids touring market continues to expand. "It's definitely growing," he says. "With the advent of cable—with Disney Channel and Nickelodeon—there is a huge demand for kids to see their **continued on >>p26**



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favorite stars live. This guarantees the shows an audience and allows us to bring these shows to the kids who want to see them.

But 26 years ago, amid the ice shows and circuses, there was only one Broadway-style tour focused on kids and their parents: VEE's Sesame Street Live, which debuted in 1980.

Despite the increase in competition over the years, the Sesame Street brand remains strong. "Most of the parents today grew up on Sesame Street," Vince Egan says. "You've got the quality, you've got the credibility, you've got the integrity. They want their children to experience the same thing they did growing up. They want to see something that they can enjoy as a family."

Egan and other producers believe it's important for shows to keep the attention of the young and old alike. "Our shows are written on two levels so that both adults and children have a great time," he says.



Dora the Explorer continues to be a top-selling family show.

There are three Sesame Street Live shows touring the United States, plus one on the road internationally. In 2005, VEE added Care Bears Live, which has turned out to be another successful brand. Meanwhile, Dragon Tales Live just wrapped its fourth season on the road, hitting roughly 50 cities.

But Sesame Street Live remains the standard bearer. The newest show, Super Grover! Ready for Action, is coming to arenas this year. Elmo's Coloring Book will play to a 50-50 mix of arenas and theaters, while Out of This World will play approximately 75% of its shows in theaters. In all, the Sesame Street shows will do 220 dates in 2006.

Interestingly, the VEE formula has shows move from larger markets to progressively smaller markets over a several year period. Shows start in bigger venues and cycle down as they are replaced by newer versions. Eventually the oldest show—this year it's 1-2-3 Imagine!—moves to the international market.

Meanwhile, the Wiggles, Barney, Dora (plus her cousin Diego) and VeggieTales, a Christian-themed show, among others, continue to attract audiences from coast to coast.

HIT's Barney Live, which didn't go out last year, has performed in more than 30 cities on

the first leg of the Let's Go tour since January. It's the fourth tour for the beloved purple dinosaur, who first hit the road 10 years ago.

While not a traditional arena or theater vehicle, another HIT property, Thomas the Tank Engine, will attract more than 1 million visitors this year, according to the company. A Day Out With Thomas, now in its 11th year, is an experiential program and will make more than 40 stops at local scenic railroad sites and museums in 2006, with a mix of train rides, activities, character appearances and music.

The Wiggles, celebrating 15 years together, started in their homeland of Australia and came to the United States in 1998. After signing with Lyrick Studios, which later became HIT, the band began opening shows for Barney. Kids and parents quickly caught on, and soon the group was headlining its own shows.

The band sets aside three months for U.S. touring each year—April, August and November. During that time, the Wiggles will hit 60 markets, doing as many as 150 shows.

Earlier this year, the Wiggles left their longtime home at HIT to open their own U.S. touring office, although they remain with the company for DVD and CD distribution.

"It's been fantastic," Sloan Coleman, VP of live events for the Wiggles Live USA, says of the tour. "It's done just as well as it did last year and the year before. We're right on the mark." Coleman, who left HIT with the Wiggles, says the band will launch a new tour, Wiggle Dancing, in August.

In addition, the Wiggles' pal Dorothy the Dinosaur will come to the States this year with Dorothy's Dance Party, which will hit smaller markets and venues (1,500-2,000 seats). It will also have a lower ticket price—generally in the \$7-\$22 range—than other kids shows. That tour, which will come ashore in June and again from October to December, is designed to give kids in alternate markets "the Wiggles experience," Coleman says, noting that with

a 12-week U.S. touring schedule, "the Wiggles can't be everywhere."

Meanwhile, Big Idea's VeggieTales Rockin' Tour Live, which partnered with AEG Live this year, just finished a 52-market run that started in March and performed about 100 shows. The troupe will go out again after Thanksgiving for a 20-date Christmas tour.

The Christian-themed show took a different tact this year after hitting arenas and theaters last year—it focused on large churches. "There are so many mega-churches in the United States that we just decided to partner with the churches that have supported us all these years," says Ron Smith, who serves as executive producer for the show. "It was very successful for us."

While the return to churches as venues did provide cost savings, Smith says there were challenges. "We didn't have the same stage every day," he points out. "It was literally different every single day."

Like other companies that have a stake in video and music sales, Smith says that touring is measured by more than just ticket sales—it means exposure for the franchise. "For us, just having this [tour] out there is important," he says. "I'm looking at numbers a little different than someone else might."





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# Taking The Lead

**In-House Marketing Adds Major Value To Arena Shows** BY RAY WADDELL



**W**ith competition among venues more fierce than ever, the more marketing muscle an arena can provide, the better.

In-house arena marketing teams are no longer the stepchildren of the concert promotion world. In today's tight concert business, the arena's in-house marketing staff often takes the lead.

At the same time, the efficiency and economy of digital marketing are giving arenas—with their already valuable databases—more clout than ever.

Digital marketing is "critical" for the U.S. Airways Center in Phoenix, according to Paige Peterson, president/GM of sports and entertainment services, which oversees the arena, as well as downtown Phoenix venues Chase Field and the Dodge Theatre.

"Digital marketing is redefining the way we sell tickets," says Bob Schwartz, VP of marketing for Global Spectrum, the Philadelphia-based facility management firm.

"The ease in which we can serve our consumers" is the driving factor of e-marketing, he adds. "If you look at our Web site, for example, and click on an event you will immediately be put into a situation of up-sell and information, whether it's for suites, food, club boxes, parking or whatever. All of these customer conveniences are right at your fingertips, so the consumer can immediately make their choice with maximum ease."

Much of the digital marketing success of U.S. Airways Center comes via Downtown Live (downtownlive.net), a synergist marketing effort among the arena, Chase Field and Dodge Theatre.

Downtown Live makes use of the "power of three," Peterson says. "The beauty of it is these people at Downtown Live are members, this is an opt-in service we provide to those interested in sports and entertainment," he points out. "These are active members, we know what they're interested in and what they'd be interested in buying. It's very easy to segment the data and do specific e-mail marketing campaigns. And it's also a great means to keep active in our dialogue with the buying patrons."

As a result, Peterson says an average of 35% of concert tickets for U.S. Airways Center are sold through the Downtown Live program. "The percentage sold via the Internet is much greater, but our marketing efforts with Downtown Live have been very successful," he says.

Schwartz says that often more than half of Global's ticket sales for family shows and concerts comes as a result of Internet marketing, with consumers both finding out about and purchasing tickets electronically. For the Global-run Wachovia Center in Philadelphia, a presale e-blast for two Bon Jovi shows sold more than 12,000 tickets and Paul McCartney's presale e-blast sold 5,000 tickets.

Schwartz says Global marketers can focus their digital marketing efforts via Smart DM, Global Comcast's customer relations management resource.

"Ticketmaster provides the data, and Smart DM helps us define our audience so we can intelligently utilize database marketing," he says.

"For example, we have Gretchen Wilson coming in the fall. In the summer, we have shows by Kenny Chesney and Tim McGraw/Faith Hill. We will take the databases from both of those shows and send out an e-mail blast prior to tickets going on sale for Gretchen Wilson. That doesn't cost us any money, and it's minimal effort to get this out to tens of thousands of consumers who are our target audience."

When the Wachovia Center promoted last winter's Mötley Crüe concert in-house, the Smart DM list for similar rock shows led to 6,000 tickets sold during the presale.

"There's almost a new vocabulary emanating from all this," Schwartz says. "There was never such an activity as a presale a few years back. Now a presale dictates the momentum of a show. You can tell just from an e-mail blast if you're going to need to do more advertising, if you need another e-mail blast or even if you can pull back on advertising because your tickets went off so well."

Peterson agrees. "Everybody's seeing how important the Internet is and what an effective tool e-marketing is to be in touch with consumers and our customers,"

he says. "That's the nature of the service industry. If you don't know what they want, then you're not really going to provide the best service you can."

Agents and promoters are very much taking notice of what the arenas can offer in terms of marketing. "In-house marketing from the

arena is a crucial and necessary value-add this day and age," says Ken Fermaglich, agent for 3 Doors Down, adding that some arenas—but not all—are being proactive in offering in-house marketing. "Sometimes, they need to be prodded."

Promoter Rick Franks, president of Live Nation Detroit, says arenas are becoming more proactive in offering marketing to a date. "Any time they can add value to an event it is positive; everyone is welcome to help try and sell the tickets," Franks says. "But the number of music acts that can play an arena is getting smaller yearly."

Franks says what the arena can offer in terms of marketing is a factor sometimes as to whether a particular arena gets a date. "But it's still just one of 15 factors that go into touring decisions," he adds.

Venues are quick to let promoters and agents know what they have to offer.

"When we're pursuing any show, we inform them about what all of our marketing efforts will include," Peterson says. "With the experience they've had [at U.S. Airways Arena], I think the promoters are more than comfortable and are in fact supportive of our efforts. We view every show as a partnership. It's a partnership with the promoter and the artist, and we're all on the same team trying to accomplish the same thing: a successful campaign that does everything to help the artist get the building filled and provide the best experience we can." ■■■

**'Digital marketing is redefining the way we sell tickets.'**

**—BOB SCHWARTZ, GLOBAL SPECTRUM**

Disney's *Finding Nemo*

Ringling Bros. Barnum & Bailey Circus

Harlem Globetrotters

The Wiggles

WWE

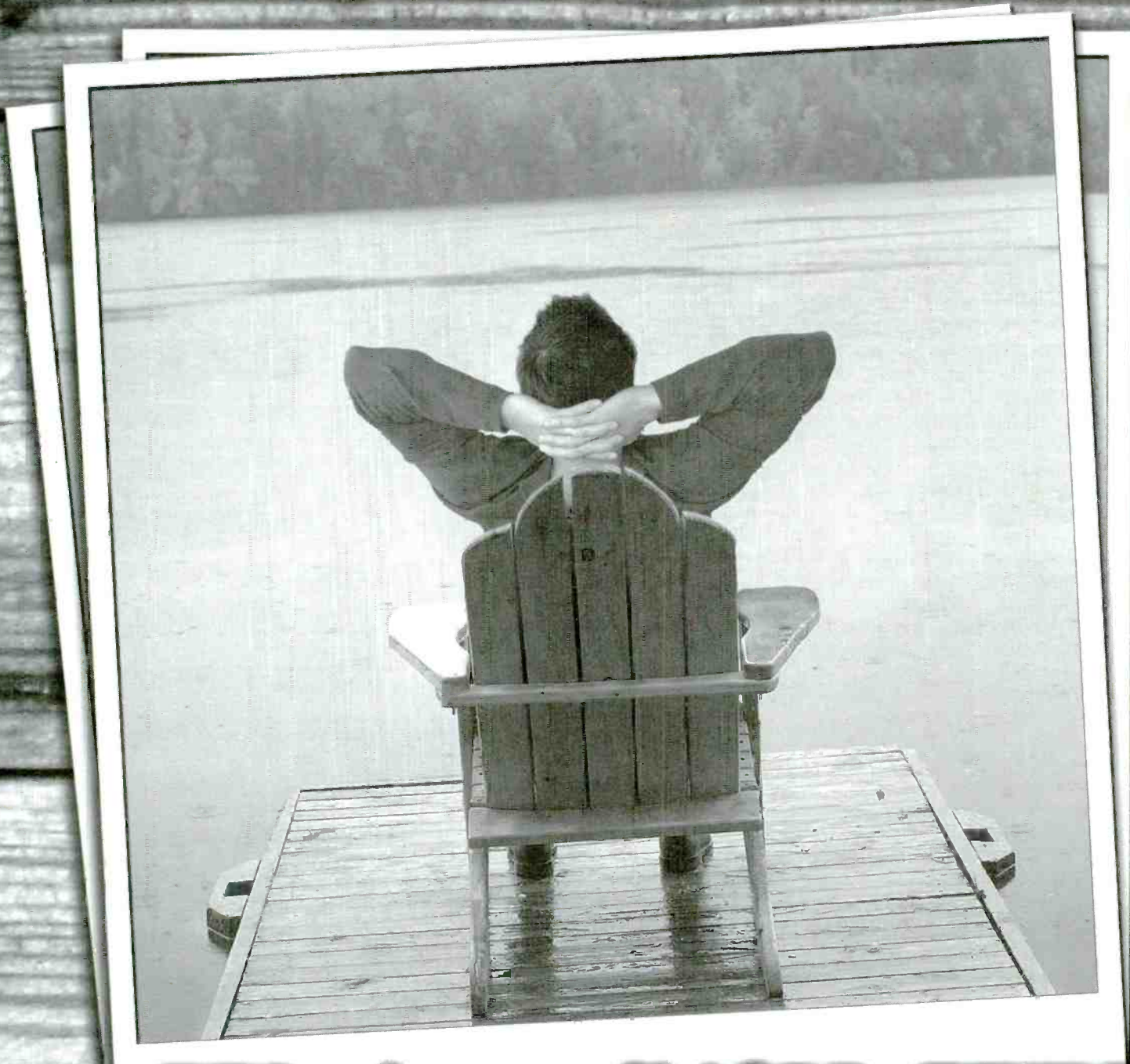
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# On The Road

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## Zombies Ready To Attack The States

Founder Rod Argent Resurrects Classic Band

The Zombies are very much alive. Rod Argent, founder of the seminal British rock group, will follow up a summer run as a member of Ringo Starr's All-Starr Band with a U.S. tour by the Zombies.

"I never wanted to just reform the Zombies," Argent says, adding that the reunion had to include "doing some new stuff as well. It sounds like a fresh new band with an immense amount of energy, [plus] we're really happy to do all of the old stuff. It's a blast to do those songs live."

When Argent's post-Zombies group Argent ("Hold Your Head Up") split in 1975, he says, "I thought at the time that my musical career was going to go in a different direction, [like] writing for films and television, particularly here in England."

Instead, Argent turned to producing other artists' albums, including Nanci Griffith's stellar "Late Night Grande Hotel."

"I produced several million-selling albums from 1987 to about 1999," he says. "I was nothing else but a producer, and I'm still doing that. But it got to the point where I was aching to play again actually."

A chance meeting with original Zombies singer Colin Blunstone revived their creative partnership. Argent was playing a charity gig, and

Blunstone happened to be in the audience.

"He got up just on the spur of the moment and sang 'She's Not There' and 'Time of the Season' with me, and it honestly felt as if we'd just been together two weeks before rather than God knows how many years ago," Argent recalls. "We suddenly found ourselves doing a few concerts together just for a bounce, and, in fact, that somehow turned into four tours of America. We just got back from a tour of the Philippines, we've toured in Europe, we just go all over the place."

Since then, Blunstone and Argent have recorded two studio albums and just released "Live at Bloomsbury Theatre" on Rhino Records, and Argent says he's "having a ball" playing live.

"In fact, after Ringo's tour, Colin and me and the Zombies—as we've reintroduced the name—will be touring again in the States and Canada starting at the end of August."

Joining Argent and Starr on the All-Starr Band tour will be Sheila E., Richard Marx, Billy Squier, Edgar Winter and Mark Rivera.

"It's a very exciting idea for me to do this tour and play with a great bunch of musicians," Argent says. "A friend of mine, Paul Carrack, did one of Ringo's tours recently, and when the idea came up he said to me, 'This is such a great experience, you have to drop everything and do it.'"

Argent says Starr is a big influence for him as a songwriter.

"When the Beatles first came out in England, the groove that Ringo had was revolutionary at the time. He didn't sound like any other drummer," Argent says. "The Zombies' first record, 'She's Not There,' was one of the early songs I'd written. That idea of starting the song with a sort of broken rhythm very much came out of listening to Ringo and the way he had patterns on the beginnings of verses. The idea of playing with him after all these years is just fantastic."



THE ZOMBIES' COLIN BLUNSTONE and ROD ARGENT, inset, will tour once Argent, below, ends a stint with Ringo Starr.



## BOXSCORE Concert Grosses

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	GROSS/ TICKET PRICE(S)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$2,813,834 \$86.75/\$66.75/ \$46.75	TIM MCGRAW & FAITH HILL Xcel Energy Center, St. Paul, Minn., May 13-23	34,906 two sellouts	G.A.M.E., Frank Productions
2	\$2,011,250 \$86/\$66/\$46	TIM MCGRAW & FAITH HILL Veterans Memorial Arena, Jacksonville, Fla., May 23-29	25,215 25,873 two shows one sellout	Fantasma Productions
3	\$1,330,689 \$87/\$62	TIM MCGRAW & FAITH HILL BJCC Arena, Birmingham, Ala., May 26	15,923 sellout	Red Mountain Entertainment
4	\$1,324,584 \$126/\$36	JIMMY BUFFETT Smirnoff Music Center, Dallas, April 28	19,414 sellout	House of Blues Concerts
5	\$1,151,472 \$86/\$56	TIM MCGRAW & FAITH HILL Flo Center, Greenville, S.C., May 27	14,055 sellout	Live Nation
6	\$1,111,582 \$41.50	KID ROCK, PETER FRAMPTON Palace of Auburn Hills, Auburn Hills, Mich., May 12-13	28,578 two sellouts	Live Nation, Palace Sports & Entertainment
7	\$997,997 \$55/\$41	PEARL JAM New England Dodge Music Center, Hartford, Conn., May 13	22,616 24,196	Live Nation
8	\$912,410 \$69/\$54	KROQ WEEN ROAST: RED HOT CHILI PEPPERS & OTHERS Arizona Wireless Amphitheater, Irvine, Calif., May 15	16,033 sellout	Live Nation
9	\$851,298 \$99.50/\$69.50	CIRQUE DU SOLEIL'S DELIRIUM Wells Fargo Arena, Des Moines, Iowa, May 19-20	10,403 13,164 two shows	Live Nation, Cirque du Soleil
10	\$798,990 \$85/\$35	DEPECHE MODE, GOLDFRAPP Nikon at Jones Beach Theater, Wantagh, N.Y., May 11	11,460 13,855	Live Nation
11	\$739,668 \$61	GUNS N' ROSES, BULLET FOR MY VALENTINE Hammerstein Ballroom, New York, May 12-14-15	12,872 four sellouts	Live Nation
12	\$693,264 \$52	PEARL JAM, MY MORNING JACKET Pepsi Arena, Albany, N.Y., May 12	13,724 14,101	Live Nation
13	\$580,725 \$65/\$50/\$40	R. KELLY Gibson Amphitheatre, Universal City, Calif., May 8-9	10,845 11,210 two shows	House of Blues Concerts
14	\$553,846 (\$750,000 Australian) \$52.38	JAMES BLUNT, CLAIRE BOWDITCH Horden Pavilion, Sydney, April 13-14	10,600 two sellouts	Frontier Touring
15	\$504,960 \$125/\$35	VICENTE FERNANDEZ Selland Arena, Fresno, Calif., May 28	7,554 sellout	M&M Promotions
16	\$496,615 \$45/\$25	HAITIAN COMPS FESTIVAL: TWICE, DJAKOUT & OTHERS Bicentennial Park, Miami, May 20	16,409 19,211	Noel and Cecibon Productions
17	\$454,212 (\$610,000 Australian) \$61.43	DAVID GRAY, LIPF Pod Layer Arena, Melbourne, Australia, April 23	7,400 11,000	Frontier Touring
18	\$443,674 (\$494,857 Canadian) \$80.24/\$62.31	ANDRE RIEU, JOHANN STRAUSS ORCHESTRA Eell Centre, Montreal, May 26	5,726 6,949	Gillett Entertainment Group, Andre Rieu Productions
19	\$404,724 \$75/\$39.50	R. KELLY Faramount Theatre, Oakland, Calif., May 12-13	5,981 two sellouts	Live Nation, Bay Area Productions
20	\$387,253 \$82.50/\$22.50	DEPECHE MODE, SHE WANTS REVENGE PNC Bank Arts Center, Hahndel, N.J., May 14	7,509 16,488	Live Nation
21	\$369,524 (\$499,000 Australian) \$61.09	DAVID GRAY, JOE Entertainment Centre, Sydney, April 22	6,050 9,000	Frontier Touring
22	\$367,367 \$41/\$16.50	WMZQ-FEST: GRETCHEN WILSON, TRACE ADKINS & OTHERS Nissan Pavilion, Bristol, Va., May 13	23,269 23,379	Live Nation
23	\$320,362 \$62.50/\$52.50/ \$42.50	ANDRE RIEU, JOHANN STRAUSS ORCHESTRA Palace of Auburn Hills, Auburn Hills, Mich., May 15	6,582 8,850	Palace Sports & Entertainment
24	\$312,902 \$66.66	TOOL Fox Theatre, Detroit, May 15	4,797 sellout	Live Nation
25	\$283,290 \$35	THE BLACK EYED PEAS, THE PUSSYCAT DOLLS, FLIPSYDE Everett Events Center, Everett, Wash., May 11	8,094 sellout	House of Blues Concerts
26	\$270,103 (\$371,000 Australian) \$52.05	JAMES BLUNT, CLAIRE BOWDITCH Festival Hall, Melbourne, Australia, April 15	5,200 sellout	Frontier Touring
27	\$259,515 \$30/\$15	FALL OUT BOY, ALL-AMERICAN REJECTS & OTHERS UIC Pavilion, Chicago, May 15	8,708 sellout	M&J Concerts
28	\$259,076 \$52/\$35	BRAD PISLEY, JOSH TURNER Star of the Desert Arena, Primm, Nev., May 20	4,965 sellout	House of Blues, Live Nation
29	\$257,419 \$68/\$20	PEPE AZULAR El Paso County Coliseum, El Paso, Texas, April 24	4,950 sellout	Live Nation
30	\$257,107 \$29.50	FALL OUT BOY, ALL-AMERICAN REJECTS & OTHERS Giant Center, Hershey, Pa., May 10	9,512 sellout	Live Nation
31	\$251,704 \$76/\$36	NEW EDITION, K-CI & JOJO Fox Theatre, Detroit, May 5	4,690 sellout	Live Nation
32	\$248,923 \$85/\$30	CALLE 13 Coliseo de Puerto Rico, Hato Rey, Puerto Rico, May 3	4,366 4,578	Sinfi Communications
33	\$244,085 \$82/\$52	ANDRE RIEU, JOHANN STRAUSS ORCHESTRA C.W. Mitchell Pavilion, The Woodlands, Texas, April 25	4,729 15,710	Live Nation
34	\$243,284 \$30/\$19.99	FALL OUT BOY, ALL-AMERICAN REJECTS & OTHERS Arena at Harbor Yard, Bridgeport, Conn., May 5	8,312 sellout	House of Blues, Live Nation
35	\$242,647 \$28/\$18.49	FALL OUT BOY, ALL-AMERICAN REJECTS & OTHERS J.S. Cellular Arena, Milwaukee, April 18	8,757 sellout	Sam Productions





**More Play:Tyme**  
Mike Kelly and Richard Nash build new label



**The Proccussions**  
Hip-hoppers lead wave of Colorado newcomers



**It's All In The Timing**  
Rascal Flatts hits are cuts from the past



**The Prodigal Artist**  
Kenny Bishop returns to Southern gospel



**Global 'Garden'**  
Electronica duo Zero 7's third CD blossoms

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JUNE 10, 2006

# MUSIC

POP BY CHRIS M. WALSH

## Brand New Nelly

### Urban Sound, Urban Look; Furtado Unveils 'Loose'

Chalk it up to a corporate merger, limited promotion or maybe just a record that was too different from her first—whatever the reason—Nelly Furtado's last record tanked.

Most artists would love to sell 400,000 copies of a record in the United States, as Furtado did on her second release "Folklore" (DreamWorks), which hit stores in November 2003. But it was a disappointment compared with the sales of her 2000 debut "Whoa Nelly!" (DreamWorks), which moved 2.4 million, according to Nielsen SoundScan, and featured the hit song "I'm Like a Bird."

In part, the success of "Folklore" was affected by something out of Furtado's control—the sale and merger of DreamWorks Records to Universal Music Group. After the process was complete, she found herself on the Geffen Records roster—a label very enthusiastic about her new record, "Loose," due June 20.

"We've been working on the marketing plan since late '05, and we've focused well in advance on Nelly and what we were going to be doing from now up through Christmas," says Paul Kremen, head of marketing at Geffen. "We have a very strong record, and it's really just about getting people to hear it."

The first single in the United States, the urban-based "Promiscuous," produced by hip-hop über-producer Timbaland, is making an impact on radio, retail and the digital world.

For the week ending May 25, the single's third week at radio, it charted in eight of the top 10 mainstream top 40 markets and at No. 9 on both The Billboard Hot 100 and Pop 100 Airplay charts. At Apple's iTunes Music Store, "Promiscuous" is the most down-

loaded song at press time.

"She's one of those artists that bridges the gaps between urban and rock music; she's very pop-oriented, yet has a rhythmic feel," says Tracy Austin, PD of KRBE Houston, which is spinning "Promiscuous." "And we ran out of Gwen Stefani to play, and I think this will pick up where that left off."

"Promiscuous" and its video feature Furtado with a "new" urban sound and sexier image, something that isn't sitting well with all her fans. Much has been written, especially in the blogosphere, about Furtado selling out to a more accessible sound and a video that's being criticized for hitting the lowest common denominator.

"The video is indicative of the vibe we wanted to create with the song. It's a club track, and we took the opportunity to make a club video," says Chris Smith, Furtado's manager.

The sound on "Loose" was a direction Furtado says she long planned. "I knew this record would have to explore my urban sound a little more because I had been promising the fans that for a long time." Smith points to the urban vibe on Furtado's debut. "The urban component [on this record] is more than 'Folklore,' but not any more than it necessarily was on the first album. It's more of a grown-up first album and a natural evolution from the first," he says.

According to the artist and her manager, Furtado's urban sound was strongly supported from the highest of levels at her record-label group: Interscope Geffen A&M chairman Jimmy Iovine. In recent years, Interscope has been most successful with such urban artists as Eminem and 50 Cent, and artists with an urban influence, like Gwen Stefani.

"Jimmy originally suggested me and Timbaland should work together," Furtado says. "He said, 'You guys made a promise years ago and never delivered on it.' He gives you the straight goods, and as an artist that's valuable. He really pushed me and helped push my boundaries."

The sound of "Loose" took direction after Furtado took Iovine's suggestion and met with Timbaland in Miami last year during a recording session that was expected to produce two songs. But drawing inspiration from the collaboration with Timbaland, the city and the other artists recording at the Hit Factory studio, Furtado emerged with 10 tracks, which make up the bulk of the new record.

"When you're recording at the Hit Factory in Miami, it's extremely exhilarating," Furtado says. "Tim's in one studio, Scott Storch in another, Cash Money and Lil Wayne upstairs. It was really stimulating."

Whatever the driving force behind Furtado's sound on this record, the result is widely anticipated. "Right from the beginning, from hearing the single, expectations were up," says Carl Mello, buyer for New England's Newbury Comics chain. "And when you to have the Gwen Stefani album completely over, it's a good time to step in."

FURTADO: ANTHONY MANDLER





>>> BEYONCÉ CELEBRATES 'B'DAY'

Beyoncé has set Sept. 5 as the U.S. release date for her sophomore solo effort, "B'Day," due via Music World Music/Sony Urban Music/Columbia. The set will be issued worldwide Sept. 4, Beyoncé's 25th birthday. The singer co-produced, wrote and arranged all the tracks on the new album. Co-producers include Rich Harrison, the Neptunes and Swizz Beatz. The first single is "Déja Vu" featuring Jay-Z and co-produced by Rodney Jerkins. —Clover Hope

>>> SONGWRITERS SIGN DEALS

Ten Ten Music Group has signed songwriter Tia Sillers, co-writer of the Grammy Award-winning Lee Ann Womack hit "I Hope You Dance" and Dixie Chicks' "There's Your Trouble." Alan Jackson, Trisha Yearwood, Martina McBride and rocker Kenny Wayne Shepherd have also cut songs by Sillers. . . . Songwriter Jason Matthews has signed with Universal Music Publishing Group Nashville. His songs have been recorded by Trace Adkins, Travis Tritt and Julie Roberts. Matthews recently had a hit with Billy Currington's "Must Be Doin' Somethin' Right." —Phyllis Stark

>>> TINSLEY PENS TENNIS THEME

Dave Matthews Band's Boyd Tinsley has written the theme for ESPN2's 120 hours of Wimbledon coverage. It seems that Tinsley, a huge tennis fan, jumped at the opportunity after being approached by an ESPN producer. Coverage will begin airing June 25. —Melinda Newman

>>> POWTER TO TOUR STATES

Daniel Powter, whose single "Bad Day" topped The Billboard Hot 100 for five weeks and was used as the contestant farewell theme on Fox's "American Idol," will kick off the U.S. leg of his tour July 17 at Philadelphia's Theatre of the Living Arts. The trek ends Aug. 4-5 at the Roxy Theatre in Los Angeles. Powter's self-titled Warner Bros. debut bowed at No. 9 on The Billboard 200 and has sold 300,000 U.S. copies, according to Nielsen SoundScan. —Clover Hope

# Better The Devil You Know

Where's King Diamond when we need him?

The music industry, which many people have accused of being evil—if not downright "devilish," as Michael Jackson called former Sony head Tommy Mottola several years ago—has an unprecedented opportunity on June 6. It will be the first album release date in history that correlates numerically with the Mark of the Beast: 666.

Since it's good enough for the marketing campaign for the remake of "The Omen"—Los Angeles is blanketed with black billboards with the date "6/6/06" on them—we decided to take a very tongue-in-cheek look at ways the music community could commemorate the day. We imagine it as a global Halloween of sorts, only with better special effects and plenty of tricks but no treats, except for devil's-food cake.

- A potential parlor game: Come up with a list of artists and executives who may have sold their souls to the devil for their success. If legendary bluesman Robert Johnson does not top your list, immediately quit playing, study a little musical mythology and then hightail it to a record store, for God's sake. "American Idol" contestants are not eligible. For the bonus round, ask which guitar wiz was born on June 6, 1960. (The answer? Steve Vai.)

- All the Christian and gospel acts in the world should put out records June 6 to combat that day's evil forces. How about a Celebrity Death Match between the members of Mighty Clouds of Joy and Deicide? Among the few gospel albums coming out June 6 are "God's Going to Be With You Always" from the Rev. Melvin Buford, "The Struggle Is Over" from Youth for Christ, "Ultimate Praise" from Breath of God and an album that we would like to carry with us every day to shield us from garden-variety evil: "Gospel Legends Vol. 1: The Soul Stirrers." If that CD can't ward off all the 666 beasties, nothing can.

No mainstream superstars are releasing albums that day. The biggest names we could come up with were AFI, Zero 7, Joan Jett, Elvis Costello/Allen Toussaint, Yung Joc and Katie Melua.

Death metal band Cradle of Filth intended to put out its new Roadrunner record June 6, but, according to a label rep, "The production of the album came to a screeching halt because Dani

Filth had throat problems." Dani, maybe God is trying to tell you something. Don't make him send locusts to get your attention.

- It may be a sign of the apocalypse that "Karaoke to the Music of Johnny Cash: I Wanna Be Like Cash" is out June 6. Imagine thousands of drunks warbling "A Boy Named Sue" as they wobble in karaoke bars across the country at the same time. See what we mean?

- Radio Free Satan is, understandably, very excited about the day, which must be like Christmas, Easter, Thanksgiving and the Super Bowl all rolled into one for the Internet webcaster. RFS is throwing "Satan's Rockin' 666 Eve" June 5 in Los Angeles, a concert featuring Krell and Living Deadgirls of Headsick Pinups, among others. Attendees can win free T-shirts and porn. The next day, RFS will release its sixth-anniversary compilation album.

We wonder if Dick Clark knows that RFS' Web site features his likeness with devil's horns and 666 on his forehead?

- Radio stations should program blocks of songs with "devil" in the title. Here's a sample hour: INXS' "The Devil Inside," Mitch Ryder's "Devil in a Blue Dress," Charlie Daniels' "The Devil Went Down to Georgia," Cliff Richard's "Devil Woman," Beck's "Devil's Haircut," Elvis Presley's "You're the Devil in Disguise," Van Halen's "Runnin' With the Devil" and, of course, the Rolling Stones' "Sympathy for the Devil."

And as for King Diamond, the alleged Satan worshipper will be playing in Essen, Germany, June 6. We hear good seats are still available. ♦♦♦



KING DIAMOND



# Shanice Is First Project For Play:Tyme

Fledgling Label Leveraging Album To Attract Investors And Grow Roster, Staff

Before and after Sylvia Rhone's long-rumored chief executive post at Motown Universal was officially announced, tongues wagged over how soon Richard Nash would rejoin his former Elektra boss. But the ex-senior VP of urban promotion had something else in mind.

"I surprised a lot of people by not coming back into a major-label situation," Nash says. He logged nine years with Elektra before it merged with Atlantic two years ago. "But the time was right to do something for ourselves."

"Ourselves" refers to Nash and fellow Elektra promotion alumnus Mike Kelly. The "something" is the pair's self-funded, New York-based label Play:Tyme Entertainment.

The 14-month-old company released its first Alternative Distribution Alliance-distributed project in February, R&B

singer Shanice's "Every Woman Dreams." In the midst of negotiating with two more R&B acts, Nash and Kelly are molding Play:Tyme into a full-service label. The roster includes two rock acts—just-signed Vaeda (due this summer) and Kunek—plus pop/rock group Lil' Mojo. There are also plans to eventually segue into rap/hip-hop.

Right now, the plan is to build the label's base via the Shanice and Vaeda projects and thereby attract investors. The Play:Tyme principals are investigating several venture capital routes. "We have one solid option," CEO Nash says, declining to reveal more details. "But there are a couple of other options we're also trying to lock down."

Once more funding is raised, Nash and president Kelly plan another staff hire from the R&B A&R sector. Rounding

out the Play:Tyme team so far are CFO Annette Govan (an ex-Wall Street executive) and A&R chief Chris Howard (formerly with Interscope).

Some might question the strategy of leading with a veteran adult artist who has not released an album in five years. Shanice, whose Imajah Records operates as a joint venture with Play:Tyme, is best-known for her 1991 No. 1 R&B/No. 2 pop hit, "I Love Your Smile."

To date, Shanice's album has sold a modest 20,000 units, according to Nielsen SoundScan. Lead single "Every Woman Dreams" peaked at No. 62 on the Hot R&B/Hip-Hop Songs chart and No. 17 on the Adult R&B chart. Second single "Take Care of U" also hit No. 15 on the latter chart and is No. 83 on Hot R&B/Hip-Hop Songs. Both singles benefited from video support, an uncom-

mon scenario for many indie projects.

Acknowledging that competing against bigger label fish and netting radio airplay are ongoing challenges, Nash and Kelly remain jazzed by what has transpired so far.

"We still have a lot of work to do," Nash admits. "But we're not in panic mode to make quarterly numbers. We can take more time to make sure the artist is given a good shot."

Kelly, a former radio programmer, adds, "We still have the passion and drive for this business. Now, it's on our own terms."

In five years, Nash wants Play:Tyme to be on par with a Wind-up, Koch orTVT. No mean feat, considering the industry's tough environment.

"It's everyone for themselves," Nash declares. "As for us, we're dug into this foxhole, and we aren't getting out." ♦♦♦



R&B/HIP-HOP BY GAIL MITCHELL

# Rocky Mountain Hip-Hop High

The next hip-hop hot spot is percolating "in the middle of nowhere."

Or Colorado, as ProcuSSIONS member Mr. J Medeiros feels most people view it.

Given the state's conservative stance, rap would appear to be an unlikely byproduct. But the Colorado Springs-nurtured ProcuSSIONS—as well as other independent acts in the Denver/Boulder area—are determined to make the music industry aware of the brewing hip-hop scene on tap in Colorado. Even if—as ProcuSSIONS and Deux Process did—they have to leave the state to do so.

Other Denver-area rappers making noise include MC D.O., recently crowned the Best Voice of Denver's Underground by Boulder Weekly magazine. Two years ago, he and his former act, Ground Zero Movement, joined rock group the Fray as winners of Westword magazine's annual local music awards. The Fray has since signed with Epic.

Other area rappers plying their trade include Black Pegasus, Kingdom, Lost Gems, Don Blas and Deuce Mob—best-known for its Thump Records release, "Going Solo," in 1996. Now back in Denver after a stint in Los Angeles, Deuce Mob is readying a new album with Houston's Chingo Bling and other guests on its own Concrete Poetry label.

National record labels are taking notice. Rawkus Records marked its relaunch with the May 30 release of the ProcuSSIONS' album, "5 Sparrows for 2 Cents." Established in 1996, Rawkus built its reputation on a series of critically acclaimed rap albums by Talib Kweli, Mos Def and Hi-Tek, among others. The label, which temporarily closed in 2004 when Geffen/Universal did not renew its joint-venture agreement, is now distributed by Sony BMG's independent distribution arm, RED.

Deux Process, also from Colorado Springs, released its label debut, "In Deux Time," in January through Fontana-distributed Avatar Records.

"It's definitely a thriving mecca," Avatar A&R chief Don-

nie Bo Sibley says of the Denver-area hip-hop scene.

However, Deux Process and the ProcuSSIONS only got signed after they relocated to L.A. a few years ago. Having exhausted Colorado's less-extensive circuit of radio, open-mic and club gigs, both groups felt the only recourse was to move to a larger market—for their careers' sake as well as that of other area hip-hop acts.

"After four or five years, we had great local buzz," Medeiros says. "But no one from the music industry was trying to holler at us. We figured if they won't come to us, we'll come to them."

"We'd done everything there to solidify our careers," Deux Process member Vise Versa (aka Mike Landers) adds. "Everywhere we turned, doors were shut in our faces. We thought if we could bring the national scope on us outside the state, that would help the scene here."

Vise Versa and bandmates Chief Nek (born Alan Johnson) and DJ Shawn Dub are on the first leg of a promotional tour that swings through the Northwest and as far down as Jacksonville, Fla. The group will kick off a second national sweep in July.

ProcuSSIONS members Medeiros, Rex and Stro started the Storm Tour—featuring Aceyalone, Diverse and others—May 30. The tour runs through July 16.

While others have opted to leave Colorado, local radio is supporting some of the rappers. KQKS Denver spun Deux Process' "Take the Dance" in recent weeks. KMGG Denver has played "This Is the Way," the first single from Deuce Mob's new album, 65 times in the last several weeks, according to Nielsen BDS. The song has also received 15 spins on KDAY Los Angeles.

In fact, D.O. says he has stayed "because I want to help finish building the scene that's been started here. I'm proud the Fray is taking off, but it's frustrating. When do the powers that be here start nurturing the hip-hop artists as well? Denver is a pot ready to explode." ■■■



From left, PROCUSSIONS members REZ, STRO and MR. J MEDEIROS

## Denver-Area Rappers About To Peak

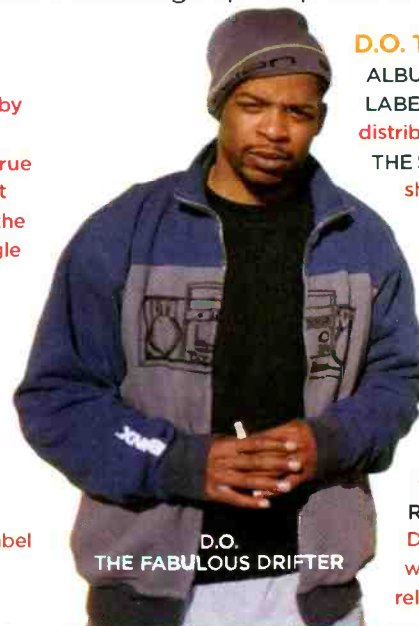
A Who's Who In Colorado's Brewing Hip-Hop Scene

### DEUX PROCESS

ALBUM: "In Deux Time"  
 LABEL: Avatar Records, distributed by Fontana/Universal  
 THE SOUND: Melodic, intelligent, true school rap à la A Tribe Called Quest  
 REASON TO BELIEVE: Conquering the national college charts with first single "Take the Dance"

### THE PROCUSSIONS

ALBUM: "5 Sparrows for 2 Cents"  
 LABEL: Rawkus, distributed through RED  
 THE SOUND: Socially conscious, percussion-driven rap with rock and soul influences  
 REASON TO BELIEVE: Pioneering label Rawkus (Talib Kweli, Mos Def) relaunches with this group



D.O.  
THE FABULOUS DRIFTER

### D.O. THE FABULOUS DRIFTER

ALBUM: "Industry Guys" (due July 4)  
 LABEL: 5 Points Plan Recordings (no national distribution)  
 THE SOUND: Rugged, street-conscious rap with sharp rhymes  
 REASON TO BELIEVE: Crowned Best Voice of Denver's Underground by Boulder Weekly magazine

### DEUCE MOB

ALBUM: Untitled (cue this summer)  
 LABEL: Concrete Poetry Records (no national distribution)  
 THE SOUND: Latino group known for its hardcore rap  
 REASON TO BELIEVE: One of the first Denver rap acts to secure a national deal when it signed with Thump Records and released "Going Solo" in 1996





## Latin Notas

LEILA COBO lcobo@billboard.com

# LATIN SHIPMENTS DOWN IN Q1

Radio Programming, Gas Prices And More Yield 18% Drop

**A**fter five years at Billboard, I have grown accustomed to the labels predicting doom and gloom. No matter how well the market is doing, someone always says, "It's tough out there."

Now, according to RIAA first-quarter Latin numbers obtained by Billboard (the RIAA does not make these public), these fears are being validated.

Shipments for first-quarter 2006 are down compared with the same period last year. This marks the first time in two years that Latin shipments—defined as music that is at least 51% in Spanish—declined, according to the RIAA.

What is alarming is not the drop itself, but its size: Shipments, after returns, numbered 12.9 million units from January to March 2006, down 18% from the 15.8 million units registered for the same time frame in 2005.

Many in the industry attrib-

ute the drop in shipments (and ergo, in sales) in part to rising gasoline prices and immigration crackdowns, which have made many Latin buyers fearful of going shopping.

This partly explains the smaller shipments. And it most certainly explains what many are predicting will be higher returns for the next quarter, fueled by low sales in April, the month of the immigration protests.

But several retailers point to the overwhelming number of reggaetón compilations from 2005 that are now being returned.

Reggaetón shipments were a disappointment. The subgenre falls under the RIAA's newly created "urban" Latin classification, formed, in part, in response to the increasing amount of reggaetón product. But net shipments of "urban" music, which also includes hip-hop and rap, were only 872,000 units for the first three months of 2006, after returns, which totaled a high 42%.

All told, Latin urban music—as tallied by the RIAA—accounted for only 6.7% of all shipments for the first three months of the year, falling behind even tropical music.

I politely beg to differ, however, from those who say that this is an indication of the imminent decline of reggaetón as a whole.

Commercially speaking, this is still a young genre that lacks deep catalog. The bulk of its sales comes from less than 10 acts; otherwise, it is compilations. And since those compilations recycle the same acts again and again, consumer interest finally dips.

This year will see the release of new studio albums by the biggest names in reggaetón, among them **Daddy Yankee**, **Tego Calderón**, **Hector El Father** and **Don Omar**, whose "King of Kings" debuts this issue at No. 1 on Top Latin Albums and No. 7 on The Billboard 200—something few Latin acts at all accomplish. This year, not last, will really test the staying power of

the genre.

Beyond reggaetón, however, blame on poor sales can at least partly be attributed—as usual—to radio, which is playing either oldies or only a limited number of new tracks and acts.

However, I see hope. Regional Mexican music, the perennial savior of this market (despite high returns this time around), is developing new acts in the música de la sierra subgenre; tropical music is having little hiccups of success with acts like **Andy Andy**, **Michael Stuart** and **Andy Montañez** (with a reggaetón/salsa album). And pop, more than any other genre, is really seeing a new wave of talent with full label backing (**Camila**, **Jeremias**, **Eduardo Cruz** and **Anais**, to name a few).

My prediction? Before year's end, Latin pop radio will finally have to capitulate to these new sounds, opening its airwaves to new acts as it did with reggaetón two years ago.

Then, sales may spike again. ♦♦♦



OMAR



## Nashville Scene

PHYLLIS STARK pstark@billboard.com

# Digging Into The Past For Future Hits

Lyric Street's Doug Howard Hears Hits In Songs That Have Been Around

**Doug Howard** believes in second chances. And with good reason.

During the last 15 months, Lyric Street Records, where Howard is senior VP of A&R,

has landed three No. 1 hits with songs that had previously been recorded by other artists. Such songs are usually shunned by A&R types, often on the belief that if they weren't good

enough to be singles the first time around, no second chance is warranted.

But Howard says there are plenty of reasons an older song may not have reached its full potential. The artist or producer, for instance, may not have really nailed the song in the recording. And even if the song was single-worthy, with tracks lasting as much as half a year at radio, labels rarely have time to get to all the potential hits on a CD.

Sometimes, he says, it's just a matter of timing, such as when the label decides the act needs to release an uptempo single in favor of the potential hit ballad or vice versa. And occasionally, an act is dropped by its label before all the potential singles can be gotten to.

For all these reasons, Howard is now actively soliciting the best of such songs for his acts. In a recent pitch sheet distributed

to Music Row publishers and writers, Howard, who is also senior VP/GM of Disney Music Publishing's Nashville office, asked to hear "one or two killer songs that have been cut, but never got released as a single." He stresses that he only wants songs "the publisher truly believes are overlooked hits."

As a publisher himself, Howard says, he and his writers have always found it "extremely frustrating when a great song would get recorded and then, for whatever reason, if it is not released as a single other artists are reluctant to take a shot with [it]."

His confidence in such material has been bolstered by three recent hits. **Rascal Flatts'** "Bless the Broken Road," which spent five weeks at No. 1, was previously cut by the **Nitty Gritty Dirt Band**, **Melodie Crittenden**, **Geoff Moore**, **Bob Carpenter** and by

its co-writer, **Marcus Hummon**.

**Rascal Flatts'** "What Hurts the Most," a four-week No. 1, was cut by **Mark Wills** and also tracked by **Faith Hill**, although it never made it onto one of her albums.

**Josh Gracin's** "Nothin' to Lose," a No. 1 last year, was previously recorded by former Mercury artist **Marcel**.

A non-Lyric Street example is "Change the World." First cut by **Wynonna** but not released as a single, it later became a Grammy Award-winning hit for **Eric Clapton**.

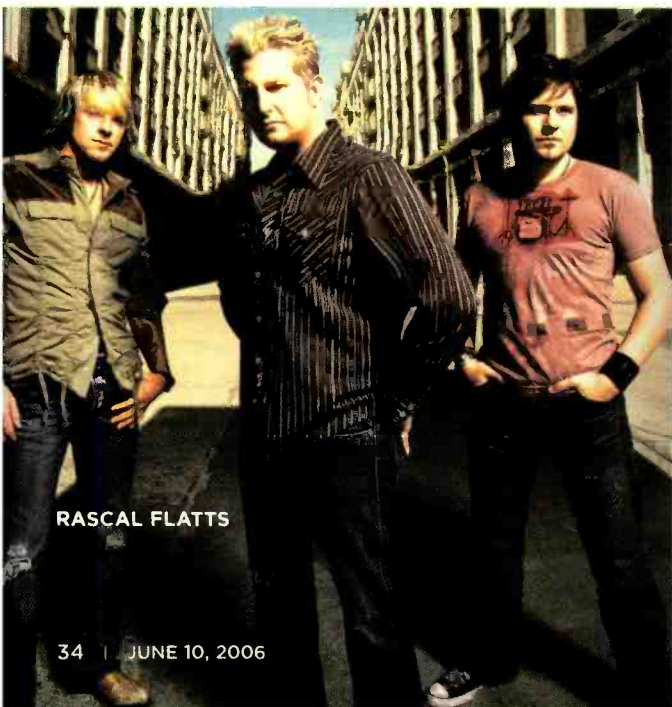
Those hits, Howard says, "serve to remind me of the treasure trove that exists."

"Most publishers are in a position, good or bad, of having to be current with what they're pitching," Howard says. "A lot of times [they] don't have the time to go through back catalogs. All I'm saying is just because a song wasn't picked as a single, some-

body at some point believed in this song enough to cut it." Thus, it may be worth another listen.

Right now, Howard has on his desk the entire back catalog of writer **Bob McDill**, which he's going through track by track looking for unmined gold. Among the dozens of songs that McDill is well-known for writing are "Gone Country," "Amanda," "Don't Close Your Eyes" and "She Don't Know She's Beautiful."

At the same time, Howard is trying to make albums so chock-full of A-sides that in the future other artists might scour those CDs for potential singles. As an example of a tune that was never released as a single simply due to timing, Howard cites "Where You Are" from **Rascal Flatts'** last album, "Feels Like Today." He predicts the tune "will end up as a big hit single if someone has the courage to take a shot with it." ♦♦♦



RASCAL FLATTS



## Higher Ground

DEBORAH EVANS PRICE [dprice@billboard.com](mailto:dprice@billboard.com)



**NOW HEAR THIS**  
YOUR GUIDE TO UNSIGNED BANDS

# Prodigal Son Returns

Kenny Bishop Records Southern Gospel Set

Kenny Bishop's two worlds collided May 17 at the governor's mansion in Kentucky, when politicians and music industry folk mingled at the launch party for his Daywind Records solo debut.

Bishop, who works with Kentucky Gov. Ernie Fletcher, returns to Southern gospel music with an impressive self-titled set. Produced by Woody Wright, the album is the definitive collection on grace, mercy and redemption. What makes it most powerful is that it's being delivered by one of Christian music's prodigal sons.

For nearly 20 years, Bishop performed with his father, Kenneth, and brother, Mark, in the award-winning trio the Bishops. They were at the peak of their career with such hits as "You Can't Ask Too Much of My God" when Bishop had an affair and went through a divorce. In the rock or hip-hop community such a misstep would be of little concern, but in Christian music it can end a career, which is what happened to Bishop. His father retired, and his brother continued as a solo artist.

Bishop had long been involved in Kentucky politics, so when then-congressman Fletcher began making a bid for the governor's office, he recruited Bishop for his campaign. For the past several years, Bishop has worked with Fletcher, and is currently executive director of the governor's mansion.

Though his days in gospel music appeared to be behind him, the governor and other friends encouraged him to resume singing. Bishop admits it was not an easy decision.

"There are some times when I lay down at the end of the day and say, 'Do I really want to do this?'" he admits. "When we first came off the road, I felt this real

sense of relief. I didn't have to live up to this standard that everybody expected me to live up to, and I'm not talking about having a license to go out and do things I shouldn't do. I'm just saying I didn't have to live up to the expectations of always being happy, always being successful, always having it all together, always having an answer, always being spiritual... I wasn't always the person people saw on the stage singing. I wasn't the exact opposite either, but I wasn't as consumed by my faith as it appeared."

Bishop says he went through a rebellious phase, but it ended in a Lexington,

record community, and Daywind Music Group VP Norman Holland signed him to a deal. Bishop also signed a deal with the Tana Lonon Agency and is doing concerts again on weekends. His first single, "The Prodigal's Dad," is gaining steam at Southern gospel radio.

Bishop says several things factored into his decision to return. "For all of those people who continued to write to me, call me, send me e-mails and say, 'I'm praying for you. I'm still lifting you up and still calling your name to God,' I wanted them to know that their prayers worked. There was also a sense of pride in me that



**'I feel like now that I am more capable of singing and sharing and ministering from my heart than I've ever been.'**

—KENNY BISHOP

Ky., bar when a man came up to him crying and told him he had become a Christian at a Bishops concert. He felt God had sent Bishop in that bar to save him.

"It was such a big huge thing for him that I had walked in there to rescue him, when in fact I was actually in there trying to live out my own rebellion," Bishop says.

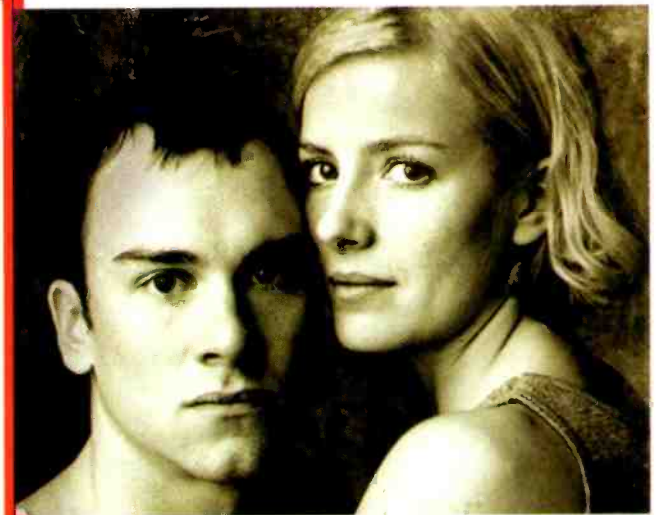
That was Bishop's prodigal moment. He realized he did not like how he was living, and things began to change. He began testing the waters in the gospel

said, 'I don't like that the last thing people remember about Kenny Bishop is that he failed and disappeared. I wanted them to know that I got it back together, that God came to the rescue. I feel like now that I am more capable of singing and sharing and ministering from my heart than I've ever been.'

Music is at its most powerful when the artist has really lived the words he sings, and Bishop has done just that. Passion and authority permeate his new project, especially on compelling songs like "Don't Let Who You Are Keep You Away," "More Than Amazing" and "Under the Influence of Mercy." On "Out of Mercy's Way," he sings, "There is a time for our opinions and our philosophies/A time to speak the things that we hold true/A place for us to stand our ground and never move an inch/Unshaken by the circumstance in view/But there will come a day when there is nothing we can say/We must step aside and get out of mercy's way."

Amen, brother Kenny. Welcome back! ...

**KENNY BISHOP** performed songs from his self-titled Daywind Records project during a reception at Kentucky Gov. **ERNIE FLETCHER'S** home. Pictured, from left, are Daywind Music Group president **ED LEONARD**, Fletcher, Bishop, Billboard's Christian music correspondent **DEBORAH EVANS PRICE**, Daywind VP **NORMAN HOLLAND** and the governor's wife **GLENNA FLETCHER**.



### >>>DUENOW

After self-releasing its first album, recording the next and preparing to embark on a national tour, Chicago duo Duenow was struck with lingering illnesses, personal demons and, ultimately, reality. "We wanted to be watched on TV and end up on the radio," guitarist/vocalist Zach Duenow says. "We wanted to be huge, and we nursed that dream—that hallucination—for a long time." Duenow is rock at its core, but the duo pours on a serious dose of rockabilly, country, pop and even hip-hop (see the twosome's honky-tonk cover of Eminem's "Without Me"). Last year, the pair released the full-length "If You Could Only See What They Are Doing to You" on small indie United for Opportunity. With a little more than a year left on the imprint's three-year deal, Duenow is hoping the exposure will eventually bring the act closer to its dream of a major national tour.

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—Katie Hasty



### >>>MADREPORE

California band Madrepore evokes extreme reactions in people, much to vocalist Kinski Gallo's delight. For every avid fan, Gallo says there are "people that just want to kill us." The band's genre-hopping music keeps the listener guessing. One moment, the foursome revs up heavy rock guitars for "Pictures," and in the next, it delves into the sunny, Violent Femmes-inflected pop of "The Part of Me You've Thrown Away." The band even goes bilingual on Spanish gem "Animie (The Blues Armada)." All can be found on "Overblown," which JVC/Imperial Records is distributing in Japan, and Universal will handle for Scandinavia and Iceland. The band released the album May 23, but it is still trying to hammer out a distribution deal for the United States. Madrepore will tour the United States and Scandinavia this summer.

Contact: Kelly MacGaunn, MAD Ink PR, 818-766-5612

—Christa Titus

EDITED BY TODD MARTENS [tmartens@billboard.com](mailto:tmartens@billboard.com)

MADREPORE: MARIA MADRIGAL







## Everything Rosy In Zero 7's Garden

Having started their musical careers in the 1990s as "gofers" at a London recording studio, **Henry Binns** and **Sam Hardaker** have long since blossomed into full-fledged artists as electronica act **Zero 7**.

Atlantic Records issued the duo's third album "The Garden" internationally May 22, with a U.S. release due June 6.

Zero 7 launched a U.K. tour booked by Primary Talent International May 25, featuring Swedish folk/pop artist **Jose Gonzalez** as guest vocalist. Nine European shows supporting **James Blunt** will follow in July ahead of an Aug. 27 headline set at the KCRW World Festival at Los Angeles' Hollywood Bowl.

Gonzalez is a featured vocalist on "The Garden." Although largely unknown at the time of recording, he is a hot property in Europe and his album "Veneer" (Peacefrog) is BPI-certified platinum (300,000 U.K. shipments).

London-based Atlantic U.K. VP of international **Torsten Luth** claims "The Garden" represents real growth for Zero 7. He admits Gonzalez' involvement "has definitely helped coverage in the U.K. and parts of Europe," but notes that "he's hardly known by the rest of the world—and the album stands on its own."

Zero 7 is signed to Universal Music Publishing.

—Steve Adams

**TANGO STEPS:** Paris-based French/Swiss/Argentine act **Gotan Project** is taking its tango/electronica fusion on the road.

The trio kicks off European theater and festival shows June 17 in Zagreb, Croatia, taking in 14 countries before ending Oct. 20 in Marseille, France. Booker is Paris-based **Alias**. Gotan Project will also play the KRCW World Festival alongside Zero 7.

Gotan Project issued its debut set "La Revancha del Tango" in 2001 on band member **Philippe Cohen-Solal's** own label **Ya Basta**. Label manager **Laurent Dubrulle** claims global shipments have passed 1 million copies.

Sophomore album "Lunático" (Ya Basta) was issued internationally April 11, licensed in France to **Barclay/Universal**. Dubrulle claims 60,000 domestic shipments, with U.S. and U.K. shipments through **XL/Beggars** at 25,000 and 15,000, respectively. "Lunático" peaked at No. 6 on **Billboard's** European Albums chart on April 26.

Dubrulle says the international campaign for "Lunático" will largely rely on word-of-mouth. "There will be very little marketing, except in France where Barclay has TV and poster ads," he notes.

Gotan Project's publishing is through **Ya Basta/Science & Mélodie**.

—Amyeric Pichevin

**AUSSIE DIVAS:** Four past "Australian Idol" contestants have teamed up as the **Young Divas** for a national tour **Down Under**: **Sony BMG**-signed **DeAraugo**, **Curuenavull** and **Williams** are managed by Sydney-based **David Caplice Management**. **Coulter** is signed to Melbourne-based label/management firm **Public Opinion**.

"We found it challenging to launch major concerts for them individually," **David Caplice** admits. "We felt that by putting them together, we'd create a 'supergroup' and maybe bring all their fans out for a significant tour across Australia."

The act's cover of **Donna Summer's** 1989 hit "This Time I Know It's for Real" (**Sony BMG**) entered the **Australian Recording Industry Assn.** chart at No. 7 on May 14. The Divas publicly insist the tour is a one-off, as **Curuenavull** and **DeAraugo** have solo releases out shortly. But **Caplice** says an album is possible if the 30,000-ticket tour sells out.

—Christie Eliezer

AINADAMAR: KEN HOWARD

Electronica act **ZERO 7** will be touring the United Kingdom, Europe and the States this summer.



## Classical Score

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## Golijov's Opera A Hit

At first blush, a new opera meditating on the life and death of Spanish poet/playwright **Federico Garcia Lorca** seems an unlikely choice to be a chart hit. However, **Oswaldo Golijov's** "Ainadamar" is precisely that.

Released last month by **Deutsche Grammophon**, the opera's world-premiere recording features soprano **Dawn Upshaw**, mezzo-soprano **Kelley O'Connor** and soprano **Jessica Rivera** alongside the **Atlanta Symphony Orchestra** and conductor **Robert Spano**, a longtime Golijov champion. Its sales success mirrors that of DG's first Golijov release last year of the song cycle "Ayre," which also put **Upshaw** front and center.

Amid his gorgeous lyrical lines and brilliantly colored

orchestration, Golijov embroiders the guitar and cante jondo ("deep song") idioms of traditional flamenco with lilting Afro-Cuban grooves and hypnotic field recordings made in Chiapas, Mexico.

Born in Argentina to an Eastern European Jewish family, the 45-year-old composer is intimately familiar with the notion of shifting identity, whether he is contemplating his own or other people's. "There are very few isolated places in the world today," Golijov observes. "So identity—whether cultural, religious or musical—is a very fluid concept."

He notes that his extraordinary palette of musical colors and idioms on which he draws is part of that fluidity. "When I use flamenco, for instance,"

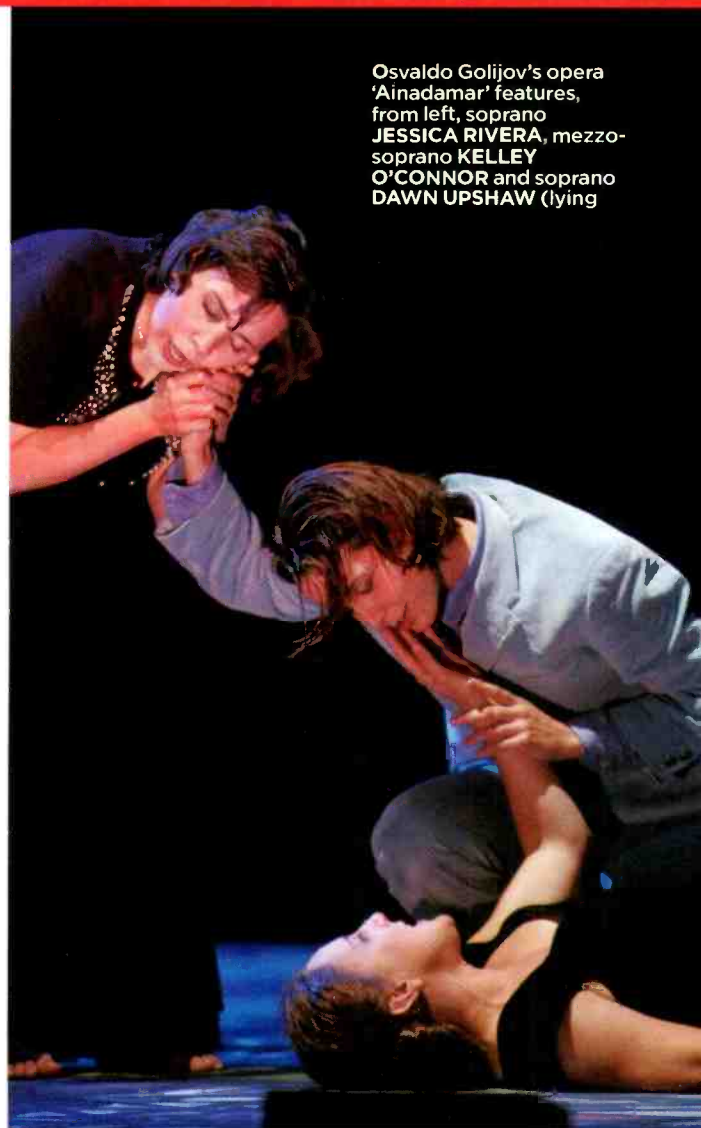
he explains, "it's because I need to evoke a certain emotion, not because the music is 'flamenco.' I modulate between cultures. I use them in the same way that other composers use tonal areas or modulate from key to key."

**Upshaw**, a frequent muse for Golijov, sings the role of **Margarita Xirgu** in "Ainadamar." She says that what he asks of her technically and emotionally has changed the way she approaches her own art.

"There's an honesty and a beauty in his music," **Upshaw** says thoughtfully. "Working with him has put me in a position where I am looking at my own life and my own music in a different way, and I am asking myself different questions, because I'm so moved by what he is doing."

**Upshaw's** enthusiasm seems to be shared by audiences, programmers and critics alike. This summer will see a broad sweep of Golijov performances. These include 1996's "Last Round" at the **Seattle Symphony** and at Germany's **Schleswig-Holstein Festival**, as well as 2002's "Three Songs for Soprano and Orchestra," featuring **Upshaw**, which the **Minnesota Orchestra** and conductor **Osmo Vanska** will perform at **Amsterdam's Concertgebouw** and the **London Proms**.

This August, **Yo-Yo Ma** will give the world premiere of Golijov's new work for cello and orchestra with the **Boston Symphony Orchestra** and conductor **Donald Runnicles** at **Tanglewood**.



**Oswaldo Golijov's** opera "Ainadamar" features, from left, soprano **JESSICA RIVERA**, mezzo-soprano **KELLEY O'CONNOR** and soprano **DAWN UPSHAW** (lying)



# 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



**ELVIS COSTELLO & ALLEN TOUSSAINT**  
**The River in Reverse**  
Producer: Joe Henry  
Verve Forecast  
Release Date: June 6

Though Costello's band the Imposters are the entirely capable rhythm section (and Steve Nieve the standout second keyboardist), the dominant sound on "The River in Reverse" is the familiar sophisticated strut of Toussaint's elegant piano fillips and filigrees. There are five new Costello/Toussaint compositions here, seven wonderful, mostly obscure Toussaint tunes and Costello's artful, aching title song. Toussaint, who was unfamiliar with Costello before their meeting, may have arched an eyebrow at cleverly enigmatic lyrics like those to "Six-Fingered Man" ("playing a seven-string guitar"). Among the co-writes, "Ascension Day" is a smart minor key update of Professor Longhair's "Tipitina," while "International Echo" is a jazzy variation on the classic "Sea Cruise" bounce. Costello's vocal range is challenged like never before, but his phrasing is always on the money, and Joe Henry's production makes it all sound so natural.—*WR*



**AFI**  
**December-underground**  
Producer: Jerry Finn  
Interscope  
Release Date: June 6

On "December-underground," AFI is just as comfortable flaunting minimalist hardcore attire ("Kill Caustic") or donning poppier modern threads ("Summer

Shudder"). The California quartet tightly knits genres together, keeping the sonic patterns from becoming too busy. "Miss Murder" meshes Green Day's "Minority" with the bouncing tempo of Stevie Wonder's "Higher Ground." "The Missing Frame" is the pièce de résistance: '80s new-wave synths and "oh, oh, oh" shoutouts that evoke U2 for a rousing anthem. Then there's "Prelude 12/21," whose music-box chime and thumping undertone make it an unsettling lullaby. There is plenty to love here, so don't be surprised when you find it has become the current soundtrack to your life.—*CLT*



**JULIETA VENEGAS**  
**Limón y Sal**  
Producers: Cachorro López, Coti Sorokin  
Sony BMG  
Release Date: June 6

An album of melodic songs that deal with love, lost love and simple happiness. The follow-up to Venegas' 2004 breakthrough, "Sí," it has its award-winning predecessor's line of almost innocent simplicity. Which is not to say that "Limón y Sal" is a simple album, but rather its clean, well-crafted melodies can stand on their own, aided by acoustic arrangements and the earnest, innocent quality of Venegas' vocals. Tracks like "Dulce Compañía" are sweetly beautiful, while "De Qué Me Sirve" can be best described as a pop tango with a dollop of attitude. Venegas is a clever songwriter who is too smart to wallow in angst or self-pity. Instead, she says things succinctly and effectively ("I don't love you anymore"), often punctuating with her soulful accordion.—*LC*

### POP

**CRACKER**  
**Greenland**

Producers: David Lowery, John Morand  
Cooking Vinyl  
Release Date: June 6

★ What's most surprising about the new Cracker album is how focused, tight and rocking the 14-song collection is given co-leader David Lowery's bleak overarching theme—a regrettable past mired in booze/dope/hangovers and marred by heartbreak. "Greenland" opens with its best song: the country-twanged "Something You Ain't Got," the sole, apropos cover penned by American Minor's Rob McCutcheon. The rest is easily Lowery's most personal conveyance. Recurring topics: relationship strike-outs, cops breaking up bashes, reflection (the gem "Night Falls" where misery "comes right out of my mouth like butterflies") and caffeinated hope (the reggae-inflected "Better Times Are Coming Our Way"). Lowery's humor also surfaces, as in his yam-filled car on "Everyone Gets One for Free." Fellow Cracker founder Johnny Hickman is featured on glinting guitar.—*DO*

### TOTO

**Falling in Between**  
Producer: Toto

Redeye/toto99.com  
Release Date: May 30

★ Anyone who knows Toto only for its cadre of pop hits in the '80s ("Rosanna," "Africa," et al.) simply knows little about this enduring dream team. "Falling in Between," its 18th disc over 30 years—and first in four years—unites members David Paich, Bobby Kimball, Steve Lukather, Mike Porcaro and Simon Phillips with first-time keyboardist Greg Phillinganes (Eric Clapton, Michael Jackson, Stevie Wonder). The band experiments with world beats, blowtorch rock and a generally more progressive imprint. Kimball supports the expert instrumentation with consummate lead vocals that flail with passion, while frequent free-wielding guitar solos from maestro Lukather never overshadow Toto's strongest suit: indelible

melodies. There is even a trio of ballads here as beautiful as anything that ever hit the singles chart. The lush "Dying on My Feet" shows that an act now free to experiment to its heart's desire is still as capable as ever of crafting the perfect pop song. This outfit has it all and delivers without fail.—*CT*

### BLUES

**JOE BONAMASSA**  
**Swampy Blues**

Producer: Kevin Shirley  
Premier Artists Services  
Release Date: June 6

▶ Joe Bonamassa's sixth disc, "Swampy Blues," continues the blues rocker's ascent into territory traditionally tread by men steeped in at least twice the years' experience of this 29-year-old. And yet, the singer/player from upstate New York, who started playing guitar at 4 and was opening for B.B. King at 12, sounds increasingly world-weary on vocals—perhaps as he further grows to embrace the sad voice of his familiar, plugged-in instrument. Highlights include the Ray Charles-inspired "Asking Around for You," all-too-literal New Orleans ode "High Water Everywhere" and covers Otis Rush's "So Many Roads" and "Tea for One," recrafted from its original take by Led Zeppelin. Bonamassa may have the blues at heart, but he rocks harder here and there (à la Jeff Beck) than

many of his obvious influences.—*CT*

### CHRISTIAN

**HYPER STATIC UNION**  
**Lifegiver**

Producers: Mac Powell, Mark Heimermann, Hyper Static Union  
RKT/Consuming Fire  
Release Date: May 9

★ This talented foursome is the flagship act for RKT, Rocketown Records' new rock imprint. Discovered by Third Day's Mac Powell (who co-produced this disc), there's been a lot of industry buzz around this band, and it more than lives up to expectations. Musically inventive and lyrically potent, Hyper Static Union boasts an ear-catching, fresh sound. At the center is frontman Shawn Lewis' expressive vocals. Like a beacon, he shines bright and strong on every cut, particularly on "Praying for Sunny Days," "Now That It's Over," "Overhead" and the title track. In a sea of new Christian acts, look for Hyper Static Union to distance themselves from the pack.—*DEP*

### GOSPEL

**TYE TRIBBETT & G.A.**  
**Victory Live**

Producers: Tye & Thaddaeus Tribbett, Dana Sorey  
Columbia/Sony Urban  
Release Date: May 23

▶ On their second time out, Tribbett and the 18-voice ensemble

continued on >>p38

### SINGLES



**TAYLOR HICKS** **Do I Make You Proud**  
(4:12)  
Producers: Absolute, Dave Way  
Writers: P. Wilson, A. Watkins, T. Ackerman  
Publisher: not listed  
Arista Records

Taylor Hicks' victory in the fifth season of "American Idol" presents a mighty challenge for label J: How do you take a charismatic physical presence that wowed voters and convert his unexceptional vocal talents into mass-appeal hitmaking? Hicks' long-term prospects seem preposterously slim (29? Purple velvet?) and first single "Do I Make You Proud" is an insipid bid for acceptance beyond the pageant's borders. The *Billboard* Hot 100 has traditionally propelled "A.I." winners to No. 1, thanks to robust post-finale sales, and Hicks will likely triumph. But in terms of seeing his name on the single charts a year from now, our bets side closer to the Ruben Studdard column than to Kelly Clarkson's.—*CT*



**PHARRELL**  
**FEATURING KANYE WEST** **Number 1**  
(3:58)  
Producer: Pharrell  
Writers: P. Williams, K. West  
Publishers: various  
Interscope

Pharrell and Kanye West's first musical alliance is as unexpected as one would anticipate from the rapper/producer innovators. This midtempo groove is the fourth single that may be on Pharrell's extensively delayed solo debut "In My Mind." Here, the Neptunes' more recognizable half inscribes his signature off-key falsetto over otherworldly keys and bells, though his simplistic rhymes are mediocre at best. Despite excessive ad-libbing, West showcases his knack for mixing unusual pop-culture references with artfully absurd phrases ("I resurrected my gold Jesus of Nazareth/Now we fresh as a prince while they Jazzy Jeff"). It may take a few listens, but should catch on with each radio spin.—*CH*

### ROCK

**LOURDS**

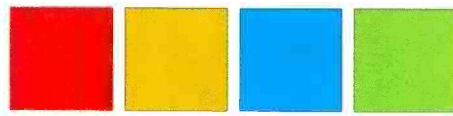
**Lourds**  
Producer: Ed Stasium  
Breaking Records  
Release date: May 30

★ *Billboard* Underground headliner Lourds is all fire and brimstone in a live setting, and the act's 12-track self-titled CD, the debut project for New York-based Breaking Records, is an emphatic companion to the red-hot vim that lead singer Lourds pitches and provokes. The band's namesake howls, growls and teases, but she is actually a musical prodigy who played violin at Carnegie Hall when she was 6. Now how often does a fervent rock chick plug into an amped fiddle and mandolin? Truly incomparable. The set was helmed by Grammy Award winner Ed Stasium, who has produced for the likes of the Ramones, Smithereens and Living Colour. Highlights abound, including obvious launch single "Astropop," as well as anger anthem "Erased" and fun, fervor-charged "You Suck the Life Out of Me." Innovative and yet accessible, Lourds breaks the rules, while poised to break into the big time. Contact breakingrecordsmusic.com.—*CT*





# REVIEWS



## SINGLES

from >>p37

Greater Anointing deliver one of this year's most adventuresome albums. With formidable command of gospel, R&B, jazz, pop and rock, Tribbett & G.A. forge a spine-tingling musical mix that is staggeringly original and exciting. "I Want It All Back" puts hard-edged rock guitars over a pumping bottom end, and "Bless the Lord" sports a jazzy, retro-funk groove. "Everything Will Be Alright" begins as easy, catchy pop and evolves into a soaring gospel/R&B anthem. Sparse electric guitar and percussion back gentle vocals that build to a majestic, bombastic peak on "Everything" before dropping to a soft, reverential coda on "Bow Before the King." Exciting stuff.—GE

### ANDRAÉ CROUCH Mighty Wind

**Producers:** Andraé Crouch, Luther "Mano" Haynes  
**Slave/Verity/Zomba Gospel**  
**Release Date:** May 23

After a seven-year hiatus, Crouch returns with the album of a lifetime that has long ago taken on legendary proportions. Though totally "contemporary" in production, on both striking new material (the driving, R&B of the irresistible "O Give Thanks") and stunning reinventions of classics ("Softly and Tenderly"), Crouch draws far less from musical trends than his own seemingly bottomless well of creativity. Guest appearances by Fred Hammond, Marvin Winans and Karen Clark-Sheard, among others, and strong choral accompaniment of the San Diego Mass Choir and the New Christ Memorial Church of God in Christ Choir, all serve to

turn the thermostat up even higher. With clearly no need—nor the first thought—of validating his pre-eminence on the vanguard of modern gospel, Crouch boldly and brilliantly confirms he is the vanguard of modern gospel.—GE

### JAZZ

#### IGNACIO BERROA

##### Codes

**Producers:** Gonzalo Rubalcaba, Ricardo Martinez, Ignacio Berroa  
**Blue Note**  
**Release Date:** May 16

Drummer Ignacio Berroa has played with almost everyone under the sun, from Dizzy Gillespie and Tito Puente to Chico Buarque, yet "Codes" is Berroa's first album as leader. Well, better late than never, especially when the outcome of his debut as leader is this compelling. Berroa mustered an impressive group, including Gonzalo Rubalcaba, David Sanchez, Ed Simon and John Patitucci. They cover an intriguing range of material, including Chick Corea's "Matrix," Gillespie's "Woody 'N' You" and Wayne Shorter's "Pinocchio." A Berroa original, "Joao Su Merced," is also featured. The free-form performances are nourished by Berroa's innate feel for Afro-Cuban jazz and quickened by the world-class chops of everyone who made this scene. "Codes" possesses a keen edge, and is an awesome debut for Berroa in the role of boss.—PVV

#### BOBBY PREVITE The Coalition of the Willing

**Producers:** Bobby Previte, Jamie Saft  
**Ropeadope**  
**Release Date:** May 23

Created from drummer Bobby Previte and

guitarist Charlie Hunter's Groundtruther project, this highly charged set reveals a radically different facet of their collaboration. Instead of full-blown improvisations, here Previte, as leader, supplies tunes to spotlight Hunter's Telecaster prowess. Although renowned for his eight-string mastery playing bass and lead simultaneously, this is Hunter's first full-recording with a six-string. He cranks up the volume and negotiates the misplaced rhythms of Previte's tunes with rock-romp brilliance. Sex Mob slide trumpeter Steven Bernstein supplies the horn arrangements with Skerik on saxes. Galactica's Stanton Moore doubles the drum charge, and co-producer Jamie Saft commands the keyboards. An exhilarating spin cycle in which jazz, rock, blues and funk tumble.—DO

#### DIEGO URCOLA Viva

**Producer:** Ermano Basso  
**Sunnyside**

**Release Date:** May 23

Trumpeter Urcola, who has worked with Paquito D'Rivera, assays 10 tunes here, including four originals. Highlights: Guillermo Klein's "El Camino," a downtempo piece with incisive solos by Avishai Cohen (bass) and Edward Simon (piano). "40/40" features an invigorating mood swing, opening with a gentle passage, then taking flight with D'Rivera sitting in on clarinet. The title track features Urcola on flugelhorn.—PVV

### POP

#### MADONNA Get Together (5:15)

**Producers:** Madonna, Stuart Price  
**Writers:** Madonna, A. Bagge, P. Astrom, S. Price  
**Publishers:** various  
**Warner Bros.**

Color us surprised. We assumed the third single from Madonna's No. 1 album, "Confessions on a Dance Floor," would be the highly catchy pop number "Jump." Instead, we've been served the hypnotic space-age thumper "Get Together" as the follow-up to "Sorry." The latter track was woefully ignored at U.S. radio (though it was a smash outside the States) so it will be an uphill climb for "Get Together" on the airwaves. On the bright side, the new release is an obvious fit for dance radio stations and clubs. As usual, the track has been remixed for dancefloors by a gaggle of producers. We're particularly fond of the Danny Howells & Dick Trevor KinkyFunk remix, which makes over the tune as a snappy, strutting, disco-funk number.—KC

### COUNTRY

#### CON HUNLEY That Old Clock (3:04)

**Producers:** Norro Wilson, Con Hunley  
**Writers:** C. Hunley, L. Shell, K. Williams  
**Publishers:** Conjure/Magic Mustang, BMI; Clinch Mountain, SESAC  
**IMMI**

Con Hunley's smooth, soulful voice was a staple on country radio in the 1980s. Last year, following a lengthy, self-imposed hiatus, he made a welcome return to recording. This frisky uptempo number, culled from his recent "Shoot From the Heart" album, is all about setting priorities and enjoying life while that old clock ticks. There's some tasty lead guitar work, and Hunley's performance is spirited and teeming with energy. It's hard for veterans to get airplay these days, but this is one artist deserving of a new day in the sun.—DEP

### ROCK

#### FOO FIGHTERS Miracle (3:30)

**Producers:** Nick Raskulinecz, Foo Fighters  
**Writers:** Foo Fighters  
**Publishers:** M.J.-Twelve/ Love the Punk Rock  
**RCA**  
After charting with three rock-outs from double-disc "In Your Honor"—and as single "No Way Back" is still doing decent business at modern rock—the Foo's deliver "Miracle," the first single from the full-length set's acoustic side. And the guys unplug with grace. No earth-shattering prose, just straight-shooting sentiment, as lead Dave Grohl's low-key, hope-filled vocal rolls along with the well-paced melody. Instruments take the back seat here—a steady wave of acoustic guitar strums with Led Zeppelin's John Paul Jones' soft piano strolling behind. One subtle-but-sweet kick is Bar/None Records artist Petra Haden's violin, which adds warmth, romancing it up a notch. There could be a bit more variation thrown in all-around to turn this into a real heart-tugger, but for most folk—and hardcore rock boys—it could actually drag a tear out. Grohl is good for the soul like that.—MB

#### LOSTPROPHETS Rooftops (A Liberation Broadcast) 4:11

**Producer:** Bob Rock  
**Writers:** Lostprophets  
**Publisher:** EMI April, ASCAP  
**Columbia**

Here's one more insta-soaring, hard-rock anthem delivered with emo urgency. A ballad at heart—and leadoff to upcoming "Liberation Broadcast"—"Rooftops" opens with atmospheric guitars and mellow-dramatic vocals. The big bang comes when the midtempo track crescendos into a cathartic high-rise chorus, which loads a powerful image: "Standing on the rooftops/Everybody scream your heart out." Veteran producer Bob Rock (Metallica, Mötley Crüe) injects so much sonic power into this fairly standard nü-metal tune that suspected similarities to Papa Roach's hit "Scars" evaporate. "Rooftops" has

already raised the roof at modern and active rock radio, ensuring that these Welsh prophets will not get lost.—SP

#### DEF LEPPARD Rock On (2:52)

**Producers:** Def Leppard, Ronan McHugh  
**Writer:** D. Essex  
**Publisher:** not listed  
**Bludgeon Riffola/Island/ UME**

Talk about peculiar. We know Def Leppard's upcoming album of cover tunes, "Yeah!", is a tribute to the band's musical heroes, so its tracks were dictated by the heart instead of an A&R man. Still, it's odd to hear one of Britain's greatest metal bands perform a sparse, atmospheric ditty like "Rock On"—a cover of David Essex's 1974 hit, repopularized by Michael Damian in 1989—with gurgling bass and random guitar wails that fade in and out. The quintet's axe-men Vivian Campbell and Phil Collen don't get to rock out until the song is almost over, and with a blink-whooops-you-missed-it running time, that moment shoots right past. The interpretation is solid, but you wouldn't know you were listening to the band 'til the guitars kick in.—CLT

### TRIPLE-A

#### GRANT-LEE PHILLIPS Love My Way (4:01)

**Producer:** Grant-Lee Phillips  
**Writers:** J. Ashton, R. Butler, T. Butler, V. Ely  
**Publisher:** EMI Blackwood, BMI

Zoe Records  
Former Grant Lee Buffalo frontman Grant-Lee Phillips applies country and roots flourishes and soul to the new wave candor of the Psychedelic Furs' 1983 classic "Love My Way." With the arrangement slowed to half time, his sad howl and quiet vocal harmonies splay over strings and upright bass, turning the former dance track into a lullaby. The song's sleepy nature may not lend itself to radio, but devotees are sure to flip over its tender treatment. The song is a sweet tease into his upcoming full-length "Nineteeneighties."—KH

## LEGEND & CREDITS

EDITED BY JONATHAN COHEN (ALBUMS) AND CHUCK TAYLOR (SINGLES)

CONTRIBUTORS: Molly Brown, Keith Caulfield, Leila Cobo, Clover Hope, Katie Hasty, Dan Ouellette, Michael Paoletta, Sven Philipp, Deborah Evans Price, Wayne Robins, Chuck Taylor, Christa L. Titus, Philip Van Vleck, Jeff Vrabel

PICK ►: A new release predicted to hit the top half of the chart in the corresponding format.

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

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

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THIS WEEK ON .COM

#### ADDITIONAL REVIEWS:

- Mason Jennings, "Boneclouds" (Glacial Pace/Epic)
- Love Is All, "Nine Times That Same Song" (What's Your Rupture?)
- Jamie Lidell, "Multiply Additions" (Warp)



# THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS

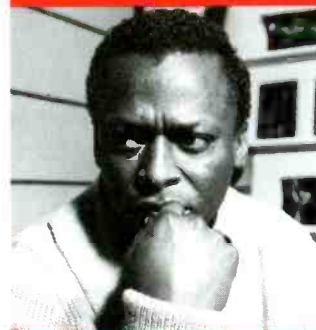


## FIRST TIME FOR ALL

>> On Hot Club Dance Play, producer/DJ Paul Oakenfold and actress Brittany Murphy, above, team for a No. 1 single, a first for each. Rhonda Vincent lands her first Billboard No. 1 on Top Bluegrass Albums, while Tye Tribbett gets his first on Top Gospel Albums.

## OMAR'S CROWN

>> Don Omar notches his best Nielsen SoundScan week, as 68,000 copies place him at No. 7 on The Billboard 200, the highest rank on that chart to date by any reggaeton artist. After street-date leaks cause an early bow, "King of Kings" dashes 12-1 on Top Latin Albums.



## MILES BEYOND

>> Miles Davis would have turned 80 on May 26, an event honored by NPR's "Day to Day." Boxed set "The Legendary Prestige Quintet Sessions" enters Top Jazz Albums at No. 15, his 32nd charting title since his death in 1991.

Billboard

# CHARTS

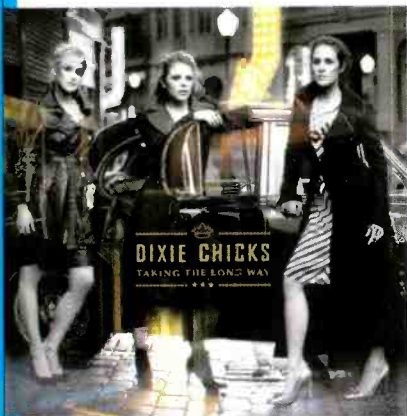


## Over the Counter

GEOFF MAYFIELD gmayfield@billboard.com

## Dixie Chicks Start Large, But For How 'Long'?

When an act's forthcoming release draws attention from "60 Minutes" and the cover of Time, you know you have more than an everyday album on your hands. Indeed, Dixie Chicks' "Taking the Long Way" is a big deal, selling 526,000 copies in its first week.



Sure, that's less than the 780,000-unit start that the trio's last studio album, "Home," had in 2002, yet it still stands as the third-largest sales week of 2006.

But if you think the ongoing reaction to Natalie Maines' 2003 criticism of President George W. Bush's Iraq strategy has become quite the hubbub, you are probably too young to remember how the Beatles' career unfolded. As

spirited as this debate has been, Maines vs. Bush supporters pales next to the firestorm that erupted in 1966 when it was reported that John Lennon said, "We're more popular than Jesus now."

The flag-waving and finger-pointing that Dixie Chicks engendered from country radio stations and their fans seems small change compared with the backlash Lennon's comment unleashed. Those were simpler times, not yet heated by the Vietnam War protests that would come to a boiling point at the 1968 Democratic Party Convention, so difference of opinion was not digested as easily as it might have been if Lennon had made the same remark a few years later.

Some church leaders lambasted the band. Beatles albums were burned at public rallies.

Lennon soon clarified his remarks with an apology that was hardly contrite, but not combative. It's possible some outraged fans never forgave the Fab Four, but they seemed to recover just fine. The band, which already had seven chart-topping albums under its belt, scored two more No. 1 sets during the year of that public relations nightmare, with 10 more to follow, including the 2000 compilation "1." It remains the

best-selling act in the United States, according to the RIAA's certification data.

Putting passions for politics, religion and war aside, a big difference between the aftermath of Lennon's comment and that which followed Maines' anti-Bush remark was that the Beatles got through their fracas without alienating most of the stations that played their music. Country radio may have started the fire by reacting with boycotts, but Dixie Chicks threw gas on those flames more than once (Billboard, May 27).

So, as we size up the 33% gap between where this album starts and the bigger launch that "Home" raised in 2002, how much of that decline can be attributed to conservative Republicans abandoning the trio? And, how much of that difference comes down to the fact that "Home" had already launched two country radio hits by the time it reached stores, while the first two songs from "Long Way" had a tepid reception from the format that has given the Chicks the most exposure?

Conversely, you wonder that among those half-million-plus purchases of "Long Way," how many were gestures of support from people who bought a country album for the first time, because they agree with the Chicks' politics and sympathize with the act after

the backlash it experienced.

The question was never whether Dixie Chicks would mount a strong opening week, given the wide press coverage of this album's arrival and their very considerable fan base. They have sold 24 million albums since 1998, when the "Wide Open Spaces" set moved them from the independent sector to Sony Nashville.

That places them 31st in accumulated album sales compared with all acts tracked since Nielsen SoundScan opened its doors in 1991, more than country acts like Brooks & Dunn, Faith Hill or Kenny Chesney have sold during longer career spans. Of the 30 acts that stand ahead of them, only Eminem (32 million), Britney Spears (28 million) and Creed (25 million) had debut albums that arrived later than 1998.

The bigger question is how long this album's legs will be, especially if country radio keeps sitting this one out. "Home" scored the biggest sales week of the Chicks' career, but its sales, 5.8 million, lag behind the SoundScan sums for earlier albums "Spaces" (8.4 million) and 1999's "Fly" (8.2 million).

When did sales for "Home" cool? In March 2003, about as soon as Maines' quip hit the fan.

# CHART BEAT

READ FRED BRONSON EVERY WEEK AT [BILLBOARD.COM/FRED](http://BILLBOARD.COM/FRED)

>>The total number of "American Idol" contestants who have charted in Billboard jumps to 20, with two finalists making debuts this week. Chris Daughtry and Taylor Hicks make their first appearances on The Billboard Hot 100, and Hicks debuts on the AC chart with his first single.

>>Fred Bronson also reports on the other Taylor who has a new single on the AC chart—Livingston Taylor, who returns to this survey after an absence of just over 17 years. He enters at No. 39 with "Best of Friends," a duet with former sister-in-law Carly Simon.

>>Plus: They're still "Crazy" for Gnarls Barkley in the United Kingdom, and Nelly Furtado has the biggest hit of her career.

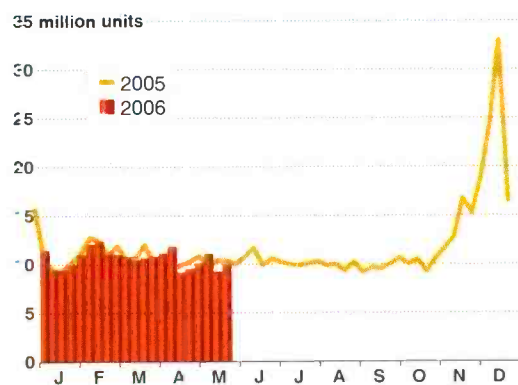
## Market Watch

A Weekly National Music Sales Report

### WEEKLY UNIT SALES

	ALBUMS	STORE SINGLES	DIGITAL TRACKS
This Week	9,981,300	56,000	10,645,000
Last Week	9,245,300	60,000	10,891,000
Change	8.0%	-6.7%	-2.3%
This Week Last Year	10,703,000	89,000	6,590,000
Change	-6.7%	-37.1%	61.5%

### WEEKLY ALBUM SALES



### YEAR-TO-DATE

	2005	2006	CHANGE
OVERALL UNIT SALES			
Albums	228,230,000	222,385,000	-2.6%
Digital Tracks	127,627,000	226,186,000	77.2%
Store Singles	1,829,000	1,350,000	-26.2%
Total	357,686,000	449,921,000	25.8%
Albums w/TEA*	240,992,700	245,003,600	1.7%

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

### Digital Tracks Sales

'05	127.6 million
'06	226.2 million

### SALES BY ALBUM FORMAT

CD	221,384,000	209,547,000	-5.3%
Digital	5,056,000	11,872,000	134.8%
Cassette	1,291,000	583,000	-54.8%
Other	499,000	383,000	-23.2%

For week ending May 28, 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	140,629,000	136,841,000	-2.7%
Catalog	87,601,000	85,672,000	-2.2%
Deep Catalog	59,556,000	59,603,000	0.1%

### Current Album Sales

'05	140.6 million
'06	136.8 million

### Catalog Album Sales

'05	87.6 million
'06	85.7 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.



# JUN 10 2006 THE Billboard 200

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	1	<b>#1</b> DIXIE CHICKS COLUMBIA 80739/SONY MUSIC (18.98)	Taking The Long Way	1	1
2	4	20	<b>GREATEST GAINER</b> SOUNDTRACK WALT DISNEY 861426 (12.98)	High School Musical	2	1
3	NEW	1	SOUNDTRACK RCA/S 85757/RMG (18.98)	American Idol Season 5: Encores	3	1
4	NEW	1	ANGELS AND AIRWAVES SURETONE/GEFFEN 006759/INTERSCOPE (13.98)	We Don't Need To Whisper	4	1
5	1	3	RED HOT CHILI PEPPERS WARNER BROS. 49996 (22.98) ⊕	Stadium Arcadium	5	1
6	6	8	RASCAL FLATTS LYRIC STREET 165058/HOLLYWOOD (18.98)	Me And My Gang	6	1
7	NEW	1	DON OMAR VI 006662/MACHETE (15.98)	King Of Kings	7	1
8	NEW	1	SOUNDTRACK WWE/COLUMBIA 82559/SONY MUSIC (18.98)	WWE: Wreckless Intent	8	1
9	3	4	TOOL TOOL DISSECTIONAL/VOLCANO 31991/ZOMBA (18.98)	10,000 Days	9	1
10	22	28	CARRIE UNDERWOOD ARISTA ARISTA NASHVILLE 71197/RMG (18.98)	Some Hearts	10	1
11	8	9	VARIOUS ARTISTS UNIVERSAL EM/SONY BMG MUSIC/ZOMBA 006201/UME (18.98)	NOW 21	11	1
12	14	22	RIHANNA SRP/DEF JAM 006165*/DJMG (13.98)	A Girl Like Me	12	1
13	13	26	SHAKIRA EPIC 81585/SONY MUSIC (18.98)	Oral Fixation Vol. 2	13	1
14	NEW	1	THE WRECKERS MAVERICK/WARNER BROS. (NASHVILLE) 48980/WRN. (18.98) ⊕	Stand Still, Look Pretty	14	1
15	9	2	NICK LACHEY JIVE 83257/ZOMBA (18.98)	What's Left Of Me	15	1
16	NEW	1	DEF LEPPARD BLUDGEON RIFOLA ISLAND 005340/UME (13.98)	Yeah!	16	1
17	10	8	PEARL JAM J 71467/RMG (18.98)	Pearl Jam	17	1
18	2	2	CAM'RON DIPLOMATIC MAN 68589/ASYLUM (18.98)	Killa Season	18	1
19	16	23	T.I. GRAND HUSTLE ATLANTIC 83800*/AG (18.98) ⊕	King	19	1
20	20	34	NICKELBACK ROADRUNNER 618300/DJMG (18.98)	All The Right Reasons	20	1
21	15	20	GNARLS BARKLEY DOWNTOWN 70003* ATLANTIC (13.98)	St. Elsewhere	21	1
22	26	18	TOBY KEITH SHOW DOG NASHVILLE 006270 (18.98)	White Trash With Money	22	1
23	21	13	TIM MCGRAW CURB 78891 (18.98)	Greatest Hits Vol 2: Reflected	23	1
24	27	31	CHAMILLIONAIRE UNIVERSAL MOTOWN 005123*/UMRG (13.98)	The Sound Of Revenge	24	1
25	18	10	JAMES BLUNT CUSTARD/ATLANTIC 97250*/AG (18.98)	Back To Bedlam	25	1
26	34	32	DANIEL POWTER WARNER BROS. 49332 (18.98)	Daniel Powter	26	1
27	19	11	BRUCE SPRINGSTEEN COLUMBIA 82867* SONY MUSIC (19.98 DD) ⊕	We Shall Overcome: The Seeger Sessions	27	1
28	7	2	THE RACONTEURS THIRD MAN 27306* V2 (16.98)	Broken Boy Soldiers	28	1
29	30	42	PANIC! AT THE DISCO DECAYDANCE 077 FUELED BY RAMEN (13.98)	A Fever You Can't Sweat Out	29	1
30	32	37	THE PUSSYCAT DOLLS A&M 005374/INTERSCOPE (13.98)	PCD	30	1
31	47	41	KEITH URBAN CAPITOL (NASHVILLE) 77489 (18.98)	Be Here	31	1
32	17	5	THE ISLEY BROTHERS FEATURING RONALD ISLEY DEF SOUL CLASSICS/DEF JAM 004812*/DJMG (13.98)	Baby Makin' Music	32	1
33	28	17	ALAN JACKSON ACR/ARISTA NASHVILLE 80281/SBN (18.98)	Precious Memories	33	1
34	33	47	THE FRAY EPIC 93931/SONY MUSIC (11.98)	How To Save A Life	34	1
35	29	19	GODSMACK UNIVERSAL REPUBLIC 006548/UMRG (13.98)	IV	35	1
36	36	39	KELLY CLARKSON RCA 64491/RMG (18.98)	Breakaway	36	1
37	5	2	ASHLEY PARKER ANGEL BLACKGROUND UNIVERSAL MOTOWN 006740/UMRG (13.98)	Soundtrack To Your Life	37	1
38	41	29	MARY J. BLIGE MTRIARCH/GEFFEN 005722*/INTERSCOPE (13.98/8.98)	The Breakthrough	38	1
39	94	77	<b>PACE SETTER</b> BROOKS & DUNN ARISTA NASHVILLE 89946/SBN (18.98)	Hillbilly Deluxe	39	1
40	25	15	NEIL YOUNG REPRISE 44335/WARNER BROS. (18.98)	Living With War	40	1
41	40	16	KT TUNSTALL RELENTLESS 50729/VIRGIN (12.98)	Eye To The Telescope	41	1
42	39	46	NE-YO DEF JAM 004934*/DJMG (13.98)	In My Own Words	42	1
43	24	14	PAUL SIMON WARNER BROS. 49982 (18.98)	Surprise	43	1
44	12	2	HOOBASTANK SLAND 006162/DJMG (13.98)	Every Man For Himself	44	1
45	45	31	JOHNNY CASH LEGACY COLUMBIA (NASHVILLE)/AMERICAN/ISLAND 005288/UME (13.98)	The Legend Of Johnny Cash	45	1
46	58	52	RASCAL FLATTS LYRIC STREET 165049/HOLLYWOOD (18.98)	Feels Like Today	46	1
47	38	35	TAKING BACK SUNDAY WARNER BROS. 49424 (18.98)	Louder Now	47	1
48	73	71	BRAD PAISLEY ARISTA NASHVILLE 69642/SBN (18.98)	Time Well Wasted	48	1
49	31	12	ANDREA BOCELLI SUGAR/DECCA 006069/UNIVERSAL CLASSICS GROUP (13.98)	Amore	49	1
50	43	33	MARK KNOPFLER AND EMMYLOU HARRIS MONESUCH 44154/WARNER BROS. (18.98)	All The Roadrunning	50	1

Biggest sales week (154,000) for TV show's spinoff album series.

Covers album is the band's 10th straight top 20 album, dating back to 1983's "Pyromania."

At No. 4, new project from 3link-182's Tom DeLonge enters with 127,000. Also hits No. 1 on Top Rock Albums.

Following his two-song performance on the "American Idol" finale (May 24) the album jumps 72%.

At No. 2, the "High School Musical" album (4-2) benefits from a special edition and the DVD bow of the film. It's up 113%.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
51	NEW	1	MICHAEL BOLTON PMG 30038/COLUMBIA (18.98)	Bolton Swings Sinatra: The Second Time Around	51	1
52	90	96	LITTLE BIG TOWN EQUITY 3010 (13.98)	The Road To Here	52	1
53	35	25	JEWEL ATLANTIC 83799/AG (18.98)	Goodbye Alice In Wonderland	53	1
54	11	2	CHRISTINA MILIAN ISLAND 006481*/DJMG (13.98)	So Amazin'	54	1
55	76	74	KENNY CHESNEY BNA 72960/SBN (18.98)	The Road And The Radio	55	1
56	37	36	AVANT MAGIC JOHNSON/GEFFEN 005875*/INTERSCOPE (13.98)	Director	56	1
57	42	30	MICHAEL BUBLE 143/REPRISE 48946/WARNER BROS. (18.98) ⊕	It's Time	57	1
58	48	46	SEAN PAUL VP/ATLANTIC 83788*/AG (18.98)	The Trinity	58	1
59	23	4	JAGGED EDGE COLUMBIA 93616/SONY MUSIC (18.98)	Jagged Edge	59	1
60	49	60	BLUE OCTOBER UNIVERSAL MOTOWN 006262/UMRG (9.98)	Foiled	60	1
61	54	56	THE ALL-AMERICAN REJECTS DOGHOUSE 004791/INTERSCOPE (13.98)	Move Along	61	1
62	57	73	BUCKCHERRY ELEVEN SEVEN 001 (13.98)	15	62	1
63	53	49	JACK JOHNSON BRUSHFIRE/UNIVERSAL REPUBLIC 006116/UMRG (13.98)	Curious George (Soundtrack)	63	1
64	NEW	1	TYE TRIBBETT & G.A. COLUMBIA 77526/SONY MUSIC (11.98)	Victory Live!	64	1
65	50	38	PHIL VASSAR ARISTA NASHVILLE 78729/SBN (18.98)	Greatest Hits Volume 1	65	1
66	56	66	FORT MINOR MACHINE SHOP 49388/WARNER BROS. (18.98) ⊕	The Rising Tied	66	1
67	89	94	SUGARLAND MERCURY 002172/UMGN (13.98)	Twice The Speed Of Life	67	1
68	67	67	DIERKS BENTLEY CAPITOL (NASHVILLE) 66475 (18.98) ⊕	Modern Day Drifter	68	1
69	52	53	VARIOUS ARTISTS WALT DISNEY 861453 (18.98)	Disneymania 4: Music Stars Sing Disney ... Their Way!	69	1
70	NEW	1	HUEY LEWIS & THE NEWS CAPITOL 62996 (18.98) ⊕	Greatest Hits	70	1
71	51	44	GOO GOO DOLLS WARNER BROS. 49748 (18.98)	Let Love In	71	1
72	45	34	SNOW PATROL POLYDOR/A&M 006675/INTERSCOPE (13.98) ⊕	Eyes Open	72	1
73	81	69	TRACE ADKINS CAPITOL (NASHVILLE) 64512 (18.98)	Songs About Me	73	1
74	44	28	MOBB DEEP G-UNIT 006376*/INTERSCOPE (13.98)	Blood Money	74	1
75	68	78	GUNS N' ROSES GEFFEN 001714/INTERSCOPE (16.98)	Greatest Hits	75	1
76	62	64	THE BLACK EYED PEAS A&M 004341*/INTERSCOPE (13.98/8.98)	Monkey Business	76	1
77	65	50	JOSH TURNER MCA NASHVILLE 004744/UMGN (13.98)	Your Man	77	1
78	NEW	1	LESS THAN JAKE SIRE 49984/WARNER BROS. (13.98) ⊕	In With The Out Crowd	78	1
79	114	93	PRINCE UNIVERSAL REPUBLIC 006296/UMRG (13.98)	3121	79	1
80	77	89	DEM FRANCHIZE BOYZ SO SO DEF 53423*/VIRGIN (18.98) ⊕	On Top Of Our Game	80	1
81	60	65	EMINEM SHADY/AFTERMATH 005881*/INTERSCOPE (13.98/8.98)	Curtain Call: The Hits	81	1
82	63	75	CHRIS BROWN JIVE 82876/ZOMBA (18.98) ⊕	Chris Brown	82	1
83	74	76	FALL OUT BOY FUELED BY RAMEN/ISLAND 004140*/DJMG (13.98)	From Under The Cork Tree	83	1
84	NEW	1	YO GOTTI MOUTH OF THE SOUTH/INEVITABLE 2680*/TVT (17.98)	Back 2 Da Basics	84	1
85	61	55	WOLFMOOTHER MODULAR 041/INTERSCOPE (11.98)	Wolfmother	85	1
86	64	61	JACK JOHNSON JACK JOHNSON/BRUSHFIRE/UNIVERSAL REPUBLIC 004149*/UMRG (13.98)	In Between Dreams	86	1
87	66	79	KORN VIRGIN 45889 (18.98)	See You On The Other Side	87	1
88	88	98	FLYLEAF OCTONE 50005 (9.98)	Flyleaf	88	1
89	72	58	PINK LAFACE 80320/ZOMBA (18.98) ⊕	I'm Not Dead	89	1
90	69	90	MATISYAHU ORVEPIC 97695*/SONY MUSIC (18.98)	Youth	90	1
91	87	82	POISON CAPITOL 49510 (18.98) ⊕	The Best Of Poison: 20 Years Of Rock	91	1
92	71	57	NATASHA BEDINGFIELD EPIC 77515/SONY MUSIC (11.98) ⊕	Unwritten	92	1
93	70	45	MERCYME IND/COLUMBIA 80646/SONY MUSIC (18.98)	Coming Up To Breathe	93	1
94	75	59	SOUNDTRACK FOX 13109/WIND-UP (18.98)	Walk The Line	94	1
95	83	70	BON JOVI ISLAND 005371/DJMG (18.98) ⊕	Have A Nice Day	95	1
96	84	88	BUBBA SPARXXX NEW SOUTH/PURPLE RIBBON 47163*/VIRGIN (18.98)	The Charm	96	1
97	80	21	WISIN & YANDEL MACHETE 561402 (15.98) ⊕	Pa'l Mundo	97	1
98	86	72	KEYSHIA COLE A&M 003554*/INTERSCOPE (13.98)	The Way It Is	98	1
99	101	121	HINDER UNIVERSAL REPUBLIC 005390/UMRG (9.98)	Extreme Behavior	99	1
100	85	63	LL COOL J DEF JAM 006158*/DJMG (13.98)	Todd Smith	100	1

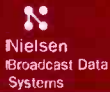
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LEGEND FOR HOT 100 AIRPLAY LOCATED BELOW CHART. HOT DIGITAL SONGS: Top selling paid download songs compiled from Internet sales reports collected and provided by Nielsen SoundScan. This data is used to compile both The Billboard Hot 100 and Pop 100. ADULT TOP 40/ADULT CONTEMPORARY/MODERN ROCK: 76 adult top 40 stations, 82 adult contemporary stations and 75 modern rock stations are electronically monitored 24 hours a day, 7 days a week. See Chart Legend for additional rules and explanations. © 2006, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

AIRPLAY MONITORED BY SALES DATA COMPILED BY



# Billboard HOT 100 JUN 10 2006

HOT 100 AIRPLAY™			
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	12	<b>#1</b> HIPS DON'T LIE SHAKIRA FEAT. WYCLEF JEAN (EPIC)
2	2	13	RIDIN' CHAMILLIONAIRE (UNIVERSAL MOTOWN)
3	3	20	TEMPERATURE SEAN PAUL (VP/ATLANTIC)
4	6	10	IT'S GOIN' DOWN YUNG JOC (BLOCK/BAD BOY SOUTH/ATLANTIC)
5	7	9	SO WHAT FIELD MOB FEAT. CIARA (DTP/GEFFEN)
6	4	15	WHAT YOU KNOW T.I. (GRAND HUSTLE/ATLANTIC)
7	5	14	BAD DAY DANIEL POWTER (WARNER BROS.)
8	9	11	SNAP YO FINGERS LIL JON (BME/TVT)
9	14	7	ME & U CASSIE (NEXT SELECTION/BAD BOY/ATLANTIC)
10	12	8	GIMME THAT CHRIS BROWN FEAT. LIL WAYNE (JIVE/ZOMBA)
11	15	7	WHERE'D YOU GO FORT MINOR FEAT. HOLLY BROOK (MACHINE SHOP/WARNER BROS.)
12	13	23	UNWRITTEN NATASHA BEDINGFIELD (EPIC)
13	8	29	BE WITHOUT YOU MARY J. BLIGE (GEFFEN)
14	17	9	ENOUGH CRYIN' MARY J. BLIGE FEAT. BROOK-LYN (MTRIA/ARCH/GEFFEN)
15	11	17	SOS RIHANNA (SRP/DEF JAM/DJMG)
16	10	12	WHEN YOU'RE MAD NE-YO (DEF JAM/DJMG)
17	16	19	MS. NEW BOOTY BUBBA SPARXXX (NEW SOUTH/PURPLE RIBBON/VIRGIN)
18	32	3	PROMISCUOUS NELLY FURTADO FEAT. TIMBALAND (MOSLEY/GEFFEN)
19	26	6	WHAT'S LEFT OF ME NICK LACHEY (JIVE/ZOMBA)
20	19	21	LEAN WIT IT, ROCK WIT IT DEM FRANCHIZE BOYZ (SO SO DEF/VIRGIN)
21	21	12	SAVIN' ME NICKELBACK (ROADRUNNER/DJMG)
22	25	7	TORN LETOYA (CAPITOL)
23	23	20	WALK AWAY KELLY CLARKSON (RCA/RMG)
24	29	7	WHY YOU WANNA T.I. (GRAND HUSTLE/ATLANTIC)
25	27	6	DJ PLAY A LOVE SONG JAMIE FOXX FEAT. TWISTA (J/RMG)

10-4 stations, comprised of top 40, adult contemporary, R&B/hip-hop, country, rock, gospel, Latin, and Christian formats, are electronically monitored 24 hours a day, 7 days a week. This data is used to compile The Billboard Hot 100.

ADULT TOP 40™			
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	36	<b>#1</b> BAD DAY DANIEL POWTER (WARNER BROS.)
2	2	25	UNWRITTEN NATASHA BEDINGFIELD (EPIC)
3	3	16	SAVIN' ME NICKELBACK (ROADRUNNER/DJMG)
4	5	18	BLACK HORSE & THE CHERRY TREE KT TUNSTALL (RELENTLESS/VIRGIN)
5	4	21	WALK AWAY KELLY CLARKSON (RCA/RMG)
6	6	30	OVER MY HEAD (CABLE CAR) THE FRAY (EPIC)
7	7	29	EVER THE SAME ROB THOMAS (MELISMA/ATLANTIC)
8	8	20	WHO SAYS YOU CAN'T GO HOME BON JOVI (ISLAND/DJMG)
9	10	8	STAY WITH YOU GOD GOOD DOLLS (WARNER BROS.)
10	9	38	YOU'RE BEAUTIFUL JAMES BLUNT (CUSTARD/ATLANTIC)
11	11	18	UPSIDE DOWN JACK JOHNSON (BRUSHFIRE/UNIVERSAL REPUBLIC)
12	12	16	FOR YOU I WILL (CONFIDENCE) TEDDY GEIGER (CRED/COLUMBIA)
13	13	41	RIGHT HERE STAINED (FLIP/ATLANTIC)
14	15	10	THE REAL THING BO BICE (RCA/RMG)
15	18	7	HIGH JAMES BLUNT (CUSTARD/ATLANTIC)
16	19	6	DANI CALIFORNIA RED HOT CHILI PEPPERS (WARNER BROS.)
17	21	10	SOS RIHANNA (SRP/DEF JAM/DJMG)
18	23	7	WHAT'S LEFT OF ME NICK LACHEY (JIVE/ZOMBA)
19	20	13	JUICY BETTER THAN EZRA (ARTEMIS/V2)
20	17	14	AGAIN AND AGAIN JEWEL (ATLANTIC)
21	22	12	AFTERGLOW INXS (BURNEIT/EPIC)
22	26	5	HIPS DON'T LIE SHAKIRA FEAT. WYCLEF JEAN (EPIC)
23	31	3	THE RIDDLE FIVE FOR FIGHTING (AWARE/COLUMBIA)
24	25	20	GIRL NEXT DOOR SAVING JANE (TOUCAN COVE/UNIVERSAL REPUBLIC)
25	28	5	HATE ME BLUE OCTOBER (UNIVERSAL MOTOWN)

ADULT CONTEMPORARY™			
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	22	<b>#1</b> BAD DAY DANIEL POWTER (WARNER BROS.)
2	2	42	YOU'RE BEAUTIFUL JAMES BLUNT (CUSTARD/ATLANTIC)
3	4	49	YOU AND ME LIFEHOUSE (GEFFEN)
4	3	33	BECAUSE OF YOU KELLY CLARKSON (RCA/RMG)
5	6	20	SAVE THE LAST DANCE FOR ME MICHAEL BUBLE (143 REPRISE)
6	5	13	UNWRITTEN NATASHA BEDINGFIELD (EPIC)
7	7	22	MAKING MEMORIES OF US KEITH URBAN (CAPITOL/NASHVILLE/EMC)
8	9	24	EVER THE SAME ROB THOMAS (MELISMA/ATLANTIC)
9	10	35	LIKE WE NEVER LOVED AT ALL FAITH HILL (WARNER-CURB/WARNER BROS.)
10	8	68	LONELY NO MORE ROB THOMAS (MELISMA/ATLANTIC)
11	11	20	PROBABLY WOULDN'T BE THIS WAY LEANN RIMES (CURB)
12	12	15	ALWAYS ON YOUR SIDE SHERYL CROW & STING (A&M/INTERSCOPE)
13	13	16	WHEN DID YOU FALL (IN LOVE WITH ME) CHRIS RICE (IND/COLUMBIA)
14	14	16	SOME HEARTS CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE/RMG)
15	16	10	WHAT'S LEFT OF ME NICK LACHEY (JIVE/ZOMBA)
16	17	16	WHO SAYS YOU CAN'T GO HOME BON JOVI (ISLAND/DJMG)
17	21	8	CRAZY IN LOVE NICKELBACK (RCA/RMG)
18	19	6	SO LONG SELF MERCYME (IND/COLUMBIA)
19	20	7	THE REAL THING BO BICE (RCA/RMG)
20	18	12	GET OUT OF MY MIND HOOTIE & THE BLOWFISH (SNEAKY LONG/VANGUARD)
21	-	1	DO I MAKE YOU PROUD TAYLOR HICKS (ARISTA/RMG)
22	22	10	WALK AWAY KELLY CLARKSON (RCA/RMG)
23	26	2	THE RIDDLE FIVE FOR FIGHTING (AWARE/COLUMBIA)
24	24	5	LOVE WILL COME BACK CHICAGO (RHINO)
25	25	12	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)
1	7	4	<b>#1</b> PROMISCUOUS NELLY FURTADO FEAT. TIMBALAND (MOSLEY/GEFFEN)
2	1	16	BAD DAY DANIEL POWTER (WARNER BROS.)
3	3	13	RIDIN' CHAMILLIONAIRE FEAT. KRAYZIE BONE (UNIVERSAL MOTOWN)
4	2	5	SOS RIHANNA (SRP/DEF JAM/DJMG)
5	5	7	WHERE'D YOU GO FORT MINOR FEAT. HOLLY BROOK (MACHINE SHOP/WARNER BROS.)
6	4	8	DANI CALIFORNIA RED HOT CHILI PEPPERS (WARNER BROS.)
7	6	13	OVER MY HEAD (CABLE CAR) THE FRAY (EPIC)
8	12	2	ME & U CASSIE (NEXT SELECTION/BAD BOY/ATLANTIC)
9	11	5	UNFAITHFUL RIHANNA (SRP/DEF JAM/DJMG)
10	10	4	SNAP YO FINGERS LIL JON (BME/TVT)
11	12	15	MS. NEW BOOTY BUBBA SPARXXX (NEW SOUTH/PURPLE RIBBON/VIRGIN)
12	15	4	BLACK HORSE & THE CHERRY TREE KT TUNSTALL (RELENTLESS/VIRGIN)
13	9	20	TEMPERATURE SEAN PAUL (VP/ATLANTIC)
14	8	14	WHAT'S LEFT OF ME NICK LACHEY (JIVE/ZOMBA)
15	45	5	NOT READY TO MAKE NICE DIXIE CHICKS (COLUMBIA)
16	19	18	MOVE ALONG THE ALL-AMERICAN REJECTS (DOGHOUSE/INTERSCOPE)
17	-	1	WANTED DEAD OR ALIVE CHRIS DAUGHTRY (RCA/RMG)
18	18	11	SAVIN' ME NICKELBACK (ROADRUNNER/DJMG)
19	22	13	I WRITE SINS NOT TRAGEDIES PANIC! AT THE DISCO (DECA/DANCE/FUELED BY RAMEN/LAVA)
20	17	27	UNWRITTEN NATASHA BEDINGFIELD (EPIC)
21	16	31	YOU'RE BEAUTIFUL JAMES BLUNT (CUSTARD/ATLANTIC)
22	27	3	CRAZY GNARLS BARKLEY (DOWNTOWN/LAVA)
23	20	9	WHAT YOU KNOW T.I. (GRAND HUSTLE/ATLANTIC)
24	35	3	BUTTONS THE PUSSYCAT DOLLS FEAT. SNOOP DOGG (A&M/INTERSCOPE)
25	21	4	SHAKE YING YANG TWINS FEAT. PITBULL (COLLIPARK/TVT)

MODERN ROCK™			
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	8	<b>#1</b> DANI CALIFORNIA RED HOT CHILI PEPPERS (WARNER BROS.)
2	3	6	VICARIOUS TOOL (TOOL DISSECTIONAL/VOLCANO/ZOMBA)
3	2	18	HATE ME BLUE OCTOBER (UNIVERSAL MOTOWN)
4	4	10	STEADY, AS SHE GOES THE RAconteurs (THIRD MAN/V2)
5	5	10	THE ADVENTURE ANGELS AND AIRWAVES (SURETONE/GEFFEN)
6	6	6	MISS MURDER AFI (TINY EVIL/INTERSCOPE)
7	7	13	I BET YOU LOOK GOOD ON THE DANCEFLOOR ARCTIC MONKEYS (DOMINO)
8	8	15	I DARE YOU SHINEDOWN (ATLANTIC)
9	10	8	ANIMAL I HAVE BECOME THREE DAYS GRACE (JIVE/ZOMBA)
10	11	10	WOMAN WOLFMEAT (MODULAR/INTERSCOPE)
11	15	5	CRAZY GNARLS BARKLEY (DOWNTOWN/LAVA)
12	14	10	PARALYZED ROCK KILLS KID (REPRISE)
13	9	12	WORLD WIDE SUICIDE PEARL JAM (J/RMG)
14	16	9	MAKEDAMNSURE TAKING BACK SUNDAY (WARNER BROS.)
15	12	15	LONELY DAY SYSTEM OF A DOWN (AMERICAN/COLUMBIA)
16	13	17	THE ONLY DIFFERENCE BETWEEN MARTYRDOM AND SUICIDE IS... PANIC! AT THE DISCO (DECA/DANCE/FUELED BY RAMEN/LAVA)
17	19	15	THE KILL (BURY ME) 30 SECONDS TO MARS (IMMORTAL/VIRGIN)
18	17	16	SPEAK GODSMACK (UNIVERSAL REPUBLIC)
19	20	12	COMING UNDONE KORN (VIRGIN)
20	18	42	WASTELAND 10 YEARS (UNIVERSAL REPUBLIC)
21	21	7	CRAZY BITCH BUCKCHERRY (ELEVEN SEVEN/LAVA)
22	22	18	NO WAY BACK FOO FIGHTERS (ROSWELL/RCA/RMG)
23	27	7	HANDS OPEN SNOW PATROL (POLYDOR/A&M/INTERSCOPE)
24	36	2	ROOFTOPS LOSTPROPHETS (COLUMBIA)
25	-	1	LIFE WASTED PEARL JAM (J/RMG)



**POP 100**

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	2	6	<b>#1</b> BAD DAY	DANIEL POWTER (WARNER BROS.)
2	9	5	PROMISCUOUS	NELLY FURTADO FEAT. TIMBALAND (MOSLEY/GEFFEN)
3	3	3	WHERE'D YOU GO	FORT MINOR (MACHINE SHOP/WARNER BROS.)
4	4	34	RIDIN'	CHAMILLIONAIRE FEAT. KRZYZIE BONE (UNIVERSAL MOTOWN)
5	1	13	SOS	RIHANNA (SRP/DEF JAM/IDJMG)
6	7	14	HIPS DON'T LIE	SHAKIRA FEAT. WYCLEF JEAN (EPIC)
7	1	21	TEMPERATURE	SEAN PAUL (VP/ATLANTIC)
8	11	4	UNFAITHFUL	RIHANNA (SRP/DEF JAM/IDJMG)
9	17	1	ME & U	CASSIE (NEXT SELECTION/BAD BOY/ATLANTIC)
10	8	17	OVER MY HEAD (CABLE CAR)	THE FRAY (EPIC)
11	6	14	WHAT'S LEFT OF ME	NICK LACHEY (JIVE/ZOMBA)
12	10	15	MS. NEW BOOTY	BUBBA SPARXXX (NEW SOUTH/PURPLE RIBBON/VIRGIN)
13	12	34	UNWRITTEN	NATASHA BEDINGFIELD (EPIC)
14	14	13	MOVE ALONG	THE ALL-AMERICAN REJECTS (DOGHOUSE/INTERSCOPE)
15	13	8	DANI CALIFORNIA	RED HOT CHILI PEPPERS (WARNER BROS.)
16	15	11	SAVIN' ME	NICKELBACK (ROADRUNNER/IDJMG)
17	16	21	WALK AWAY	KELLY CLARKSON (RCA/RMG)
18	16	2	EVERYTIME WE TOUCH	CASCADA (ROBBINS)
19	56	5	SO WHAT	FIELD MOB FEAT. CIARA (DTP/GEFFEN)
20	20	4	SNAP YO FINGERS	LIL JON FEAT. E-40 & SEAN PAUL OF THE YOUNGBLOODZ (BME/TVT)
21	19	3	YOU'RE BEAUTIFUL	JAMES BLUNT (CUSTARD/ATLANTIC)
22	30	1	BLACK HORSE & THE CHERRY TREE	KT TUNSTALL (RELENTLESS/VIRGIN)
23	28	1	I WRITE SINS NOT TRAGEDIES	PANIC! AT THE DISCO (DECAYDANCE/FUELED BY RAMEN/LAVA)
24	42	7	BUTTONS	THE PUSSYCAT DOLLS FEAT. SNOOP DOGG (A&M/INTERSCOPE)
25	22	21	BE WITHOUT YOU	MARY J. BLIGE (GEFFEN)
26	23	15	FOR YOU I WILL (CONFIDENCE)	TEDDY GIGER (CRED/COLUMBIA)
27	35	8	GIMME THAT	CHRIS BROWN FEAT. LIL' WAYNE (JIVE/ZOMBA)
28	21	9	LET U GO	ASHLEY PARKER ANGEL (BLACKGROUND/UNIVERSAL MOTOWN)
29	25	5	SAY I	CHRISTINA MILIAN FEAT. YOUNG JEEZY (ISLAND/IDJMG)
30	29	9	WHAT YOU KNOW	T.I. (GRAND HUSTLE/ATLANTIC)
31	31	2E	SHAKE	YING YANG TWINS FEAT. PITBULL (COLLIPARK/TVT)
32	57	5	NOT READY TO MAKE NICE	DIXIE CHICKS (COLUMBIA)
33	37	32	BREATHE (2 AM)	ANNA NALICK (COLUMBIA)
34	36	1C	GIRL	PAUL WALL (SWISHHOUSE/ASYLUM/ATLANTIC)
35	41	4	CRAZY	GNARLS BARKLEY (DOWNTOWN/LAVA)
36	24	21	ROMPE	DADDY YANKEE (EL CARTEL/INTERSCOPE)
37	1	1	WANTED DEAD OR ALIVE	CHRIS DAUGHTRY (RCA/S/RMG)
38	32	20	LEAN WIT IT, ROCK WIT IT	DEM FRANCHIZE BOYZ (SO SO DEF/VIRGIN)
39	33	26	GIRL NEXT DOOR	SAVING JANE (TOUCAN COVE/UNIVERSAL REPUBLIC)
40	40	25	SHAKE THAT	EMINEM FEAT. NATE DOGG (SHADY/AFTERMATH/INTERSCOPE)
41	45	8	WHAT HURTS THE MOST	RASCAL FLATTS (LYRIC STREET)
42	34	13	WHEN YOU'RE MAD	NE-YO (DEF JAM/IDJMG)
43	4	24	BEEP	THE PUSSYCAT DOLLS FEAT. WILL I AM (A&M/INTERSCOPE)
44	64	4	BOSSY	KELIS FEAT. TOD SHORT (LAFACE/ZOMBA)
45	53	1	SOUNDTRACK TO YOUR LIFE	ASHLEY PARKER ANGEL (BLACKGROUND/UNIVERSAL MOTOWN)
46	52	4	DOING TOO MUCH	PAULA DEANDA FEAT. BABY BASH (ARISTA/RMG)
47	47	4	WHO SAYS YOU CAN'T GO HOME	BON JOVI (ISLAND/IDJMG)
48	56	30	JESUS, TAKE THE WHEEL	CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE)
49	43	6	THE REAL THING	BO BICE (RCA/RMG)
50	49	0	A LITTLE LESS SIXTEEN CANDLES, A LITTLE MORE TOUCH ME	FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
51	60	7	THE ADVENTURE	ANGELS AND AIRWAVES (SURETONE/GEFFEN)
52	48	25	SO SICK	NE-YO (DEF JAM/IDJMG)
53	1	1	TAKIN' IT TO THE STREETS	TAYLOR HICKS (RCA/S/RMG)
54	46	2	CHASING CARS	SNOW PATROL (POLYDOR/A&M/INTERSCOPE)
55	44	22	I'M N LUV (WIT A STRIPPER)	T-PAIN FEAT. MIKE JONES (KONVICT MUZIK/JIVE/ZOMBA)
56	72	3	MISS MURDER	AFI (TINY EVIL/INTERSCOPE)
57	59	1	HATE ME	BLUE OCTOBER (UNIVERSAL MOTOWN)
58	50	27	GRILLZ	NELLY FEAT. PAUL WALL, ALI & GIPP (DERBY/DTP/REEL/UNIVERSAL MOTOWN)
59	82	3	SUMMERTIME	KENNY CHESNEY (BNA)
60	81	2	WHY YOU WANNA	T.I. (GRAND HUSTLE/ATLANTIC)
61	63	9	WHEN THE STARS GO BLUE	TIM MCGRAW (CUBB)
62	51	17	STUPID GIRLS	PINK (LAFACE/ZOMBA)
63	65	6	CROWDED	JEANNIE ORTEGA FEAT. PAPDOSE (HOLLYWOOD)
64	54	7	CONTROL MYSELF	LL COOL J FEAT. JENNIFER LOPEZ (DEF JAM/IDJMG)
65	1	1	DON'T WAIT	DASHBOARD CONFENSIONAL (VAGRANT/INTERSCOPE)
66	61	1	MAKEDAMNSURE	TAKING BACK SUNDAY (WARNER BROS.)
67	62	20	UPSIDE DOWN	JACK JOHNSON (BRUSHFIRE/UNIVERSAL REPUBLIC)
68	68	10	HOW TO SAVE A LIFE	THE FRAY (EPIC)
69	55	19	HOME	MICHAEL BUBLE (143/REPRISE)
70	1	1	LEAVE THE PIECES	THE WRECKERS (MAVERICK/WARNER BROS. (NASHVILLE)/WRN)
71	66	7	STAY WITH YOU	GOO GOO DOLLS (WARNER BROS.)
72	84	3	SINGLE	NATASHA BEDINGFIELD (EPIC)
73	1	1	MOODY'S MOOD FOR LOVE	ELLIOTT YAMIN (RCA/S/RMG)
74	69	13	POPPIN' MY COLLAR	THREE 6 MAFIA (HYFNOUTIZE MINDS/COLUMBIA)
75	88	6	GETTIN' SOME	SHAWNNA (DTP/DEF JAM/IDJMG)
76	1	1	LULLABY	DIXIE CHICKS (COLUMBIA/SBN)
77	70	23	EVER THE SAME	ROB THOMAS (MELISMA/ATLANTIC)
78	87	7	SETTLE FOR A SLOWDOWN	DIERS BENTLEY (CAPITOL (NASHVILLE))
79	1	1	TOUCH IT	BUSTA RHYMES (AFTERMATH/INTERSCOPE)
80	1	1	ONE	MARY J. BLIGE AND UZ (MATRIARCH/GEFFEN)
81	1	1	GIVE IT UP TO ME	SEAN PAUL (VP/ATLANTIC)
82	71	5	REMEMBER THE NAME	FORT MINOR (MACHINE SHOP/WARNER BROS.)
83	1	1	ME AND MY GANG	RASCAL FLATTS (LYRIC STREET)
84	1	1	DON'T FORGET TO REMEMBER ME	CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE)
85	92	16	TONIGHT I WANNA CRY	KEITH URBAN (CAPITOL (NASHVILLE))
86	97	2	SPEEDING CARS	IMOGEN HEAP (RCA VICTOR)
87	1	1	DO IT TO IT	CHERRIS FEAT. SEAN PAUL OF THE YOUNGBLOODZ (SHOWOFF/CAPITOL)
88	73	23	FRESH AZIMIZ	BOW WOW FEAT. J-KWON & JERMAINE DUPRI (COLUMBIA)
89	78	4	STEADY, AS SHE GOES	THE RACONTEURS (THIRD MAN/V2)
90	1	1	THINK	KATHARINE MCPHEE (RCA/S/RMG)
91	67	6	WE RUN THIS	MISSY ELLIOTT (THE GOLD MIND/ATLANTIC)
92	81	2	I AM NOT MY HAIR	INDIA ARIE (UNIVERSAL MOTOWN)
93	71	3	SNOW (HEY OH)	RED HOT CHILI PEPPERS (WARNER BROS.)
94	45	4	LAST DAY OF MY LIFE	PHIL VASSAR (ARISTA NASHVILLE)
95	1	1	BELIEVE	BROOKS & DUNN (ARISTA NASHVILLE)
96	1	1	RIDIN' RIMS	DEM FRANCHIZE BOYZ (SO SO DEF/VIRGIN)
97	31	1	CRAZY BITCH	BUCKCHERRY (ELEVEN SEVEN/LAVA)
98	79	14	BEST FRIEND	50 CENT & OLIVIA (G-UNIT/INTERSCOPE)
99	75	23	YO (EXCUSE ME MISS)	CHRIS BROWN (JIVE/ZOMBA)
100	34	6	WHY	JASON ALDEAN (BROKEN BOW)

**POP 100 AIRPLAY**

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICTOR
1	1	15	<b>#1</b> HIPS DON'T LIE	SHAKIRA FEAT. WYCLEF JEAN (EPIC)	★
2	4	5	WHERE'D YOU GO	FORT MINOR (MACHINE SHOP/WARNER BROS.)	
3	3	3	TEMPERATURE	SEAN PAUL (VP/ATLANTIC)	
4	2	13	SOS	RIHANNA (SRP/DEF JAM/IDJMG)	
5	1	1	BAD DAY	DANIEL POWTER (WARNER BROS.)	★
6	6	5	RIDIN'	CHAMILLIONAIRE (UNIVERSAL MOTOWN)	
7	8	15	WHAT'S LEFT OF ME	NICK LACHEY (JIVE/ZOMBA)	★
8	29	1	UNWRITTEN	NATASHA BEDINGFIELD (EPIC)	★
9	12	1	UNFAITHFUL	RIHANNA (SRP/DEF JAM/IDJMG)	★
10	11	1	MOVE ALONG	THE ALL-AMERICAN REJECTS (DOGHOUSE/INTERSCOPE)	★
11	15	5	PROMISCUOUS	NELLY FURTADO FEAT. TIMBALAND (MOSLEY/GEFFEN)	
12	10	2	WALK AWAY	KELLY CLARKSON (RCA/RMG)	★
13	9	1	MS. NEW BOOTY	BUBBA SPARXXX (NEW SOUTH/PURPLE RIBBON/VIRGIN)	
14	14	1	SAVIN' ME	NICKELBACK (ROADRUNNER/IDJMG)	★
15	13	8	ME & U	CASSIE (NEXT SELECTION/BAD BOY/ATLANTIC)	
16	13	10	OVER MY HEAD (CABLE CAR)	THE FRAY (EPIC)	★
17	14	15	BE WITHOUT YOU	MARY J. BLIGE (GEFFEN)	
18	17	2E	EVERYTIME WE TOUCH	CASCADA (ROBBINS)	★
19	27	7	SO WHAT	FIELD MOB FEAT. CIARA (DTP/GEFFEN)	
20	21	8	GIRL	PAUL WALL (SWISHHOUSE/ASYLUM/ATLANTIC)	
21	22	20	YOU'RE BEAUTIFUL	JAMES BLUNT (CUSTARD/ATLANTIC)	★
22	24	18	FOR YOU I WILL (CONFIDENCE)	TEDDY GIGER (CRED/COLUMBIA)	
23	34	4	DOING TOO MUCH	PAULA DEANDA FEAT. BABY BASH (ARISTA/RMG)	
24	28	2	BREATHE (2 AM)	ANNA NALICK (COLUMBIA)	★
25	38	3	I WRITE SINS NOT TRAGEDIES	PANIC! AT THE DISCO (DECAYDANCE/FUELED BY RAMEN/LAVA)	★

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

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICTOR
26	23	12	ROMPE	DADDY YANKEE (EL CARTEL/INTERSCOPE)	
27	30	10	LET U GO	ASHLEY PARKER ANGEL (BLACKGROUND/UNIVERSAL MOTOWN)	
28	40	2	BUTTONS	THE PUSSYCAT DOLLS (A&M/INTERSCOPE)	
29	33	5	SAY I	CHRISTINA MILIAN FEAT. YOUNG JEEZY (ISLAND/IDJMG)	
30	31	24	SHAKE THAT	EMINEM FEAT. NATE DOGG (SHADY/AFTERMATH/INTERSCOPE)	
31	37	6	CROWDED	JEANNIE ORTEGA FEAT. PAPDOSE (HOLLYWOOD)	
32	39	5	GIMME THAT	CHRIS BROWN FEAT. LIL' WAYNE (JIVE/ZOMBA)	
33	26	12	WHEN YOU'RE MAD	NE-YO (DEF JAM/IDJMG)	
34	35	25	SO SICK	NE-YO (DEF JAM/IDJMG)	★
35	29	16	THE REAL THING	BO BICE (RCA/RMG)	
36	32	23	BEEP	THE PUSSYCAT DOLLS FEAT. WILL I AM (A&M/INTERSCOPE)	
37	30	11	LEAN WIT IT, ROCK WIT IT	DEM FRANCHIZE BOYZ (SO SO DEF/VIRGIN)	
38	44	1	SINGLE	NATASHA BEDINGFIELD (EPIC)	
39	41	23	GIRL NEXT DOOR	SAVING JANE (TOUCAN COVE/UNIVERSAL REPUBLIC)	★
40	45	33	SHAKE	YING YANG TWINS FEAT. PITBULL (COLLIPARK/TVT)	
41	47	7	A LITTLE LESS SIXTEEN CANDLES, A LITTLE MORE TOUCH ME	FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)	★
42	1	1	GIVE IT UP TO ME	SEAN PAUL (VP/ATLANTIC)	
43	43	5	WHO SAYS YOU CAN'T GO HOME	BON JOVI (ISLAND/IDJMG)	
44	42	5	WHAT YOU KNOW	T.I. (GRAND HUSTLE/ATLANTIC)	
45	46	25	GRILLZ	NELLY (DERBY/DTP/REEL/UNIVERSAL MOTOWN)	
46	1	1	BLACK HORSE & THE CHERRY TREE	KT TUNSTALL (RELENTLESS/VIRGIN)	
47	1	1	SNAP YO FINGERS	LIL JON (BME/TVT)	
48	12	12	EVER THE SAME	ROB THOMAS (MELISMA/ATLANTIC)	
49	49	19	I'M N LUV (WIT A STRIPPER)	T-PAIN FEAT. MIKE JONES (KONVICT MUZIK/JIVE/ZOMBA)	
50	1	1	DO I MAKE YOU PROUD	TAYLOR HICKS (ARISTA/RMG)	

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.

**HOT SINGLES SALES**

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	3	<b>#1</b> PROMISCUOUS	NELLY FURTADO FEAT. TIMBALAND (MOSLEY/GEFFEN)
2	2	15	SISTER	SCOUNDREL SQUAD FEAT. BUN-B (INVISIBLE)
3	3	8	EVERY DAY IS EXACTLY THE SAME	NINE INCH NAILS (NOTHING/INTERSCOPE)
4	4	40	WHEN YOU TELL ME THAT YOU LOVE ME	AMERICAN IDOL FINALISTS SEASON 4 (RCA/RMG)
5	5	50	INSIDE YOUR HEAVEN/VEHICLE	BO BICE (RCA/RMG)
6	12	12	SWEAT	JES (CELESTIAL ARTS PUBLISHING)
7	10	3	ME & U	CASSIE (NEXT SELECTION/BAD BOY/ATLANTIC)
8	9	14	SORRY	MADONNA (WARNER BROS.)
9	14	20	TOUCH IT	BUSTA RHYMES (AFTERMATH/INTERSCOPE)
10	13	47	INSIDE YOUR HEAVEN/INDEPENDENCE DAY	CARRIE UNDERWOOD (ARISTA/RMG)
11	8	4	COUNTRY'S WHAT I CHOOSE	LEN SNOW (CHELSEA/PLATINUM PLUS)
12	30	2	DO IT WITH NO HANDS	SUGA SUGA (N ZONE)
13	12	5	SAY I	CHRISTINA MILIAN FEAT. YOUNG JEEZY (ISLAND/IDJMG)
14	19	4	LOSE EVERYTHING	COGNAC (GOOD GUYS)
15	10	2	DO IT TO IT	CHERRIS FEAT. SEAN PAUL OF THE YOUNGBLOODZ (SHOWOFF/CAPITOL)
16	1	25	I AM NOT MY HAIR	INDIA ARIE (UNIVERSAL MOTOWN)
17	6	48	DON'T CHA	THE PUSSYCAT DOLLS FEAT. BUSTA RHYMES (A&M/INTERSCOPE)
18	15	14	GOLD LION	YEAH YEAH YEARS (DRESS UP/INTERSCOPE)
19	29	17	HEAD LIKE A HOLE	NINE INCH NAILS (RYKODISC)
20	33	6	REMEMBER	RENA SCOTT (AMOR/K.E.S.)
21	16	6	PICK IT UP	K'PRIS (OPHIR)
22	23	23	CHECK ON IT	BEYONCE FEAT. SLIM THUG (COLUMBIA)
23	37	28	HUNG UP	MADONNA (WARNER BROS.)
24	17	12	STRAIGHT TO VIDEO	MINDLESS SELF INDLIGENCE (METROPOLIS)
25	20	6	WHAT THE LICK RED?	TRIPLE J (BIG SCALE)

**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
<b>POP 100 AIRPLAY</b>	
SHAKIRA FEAT. WYCLEF JEAN Hips Don't Lie EPIC (67.0)	1
NICK LACHEY What's Left Of Me ZOMBA (68.3)	2
RIHANNA Unfaithful IDJMG (65.1)	3
THE ALL-AMERICAN REJECTS Move Along INTERSCOPE (66.9)	1E
ANNA NALICK Breathe (2 AM) COLUMBIA (69.6)	2E
PANIC! AT THE DISCO I Write Sins Not Tragedies FUELED BY RAMEN (79.1)	2E
FALL OUT BOY A Little Less Sixteen Candles, A Little More Touch Me IDJMG (77.0)	4E
PINK Who Knew ZOMBA (70.3)	5
<b>ADULT TOP 40</b>	
NATASHA BEDINGFIELD Unwritten EPIC (65.9)	2
GOO GOO DOLLS Stay With You WARNER BROS. (79.4)	3
BO BICE The Real Thing RMG (75.7)	14
INXS Afterglow EPIC (66.2)	21
<b>ADULT CONTEMPORARY</b>	
NATASHA BEDINGFIELD Unwritten EPIC (72.3)	8
FAITH HILL Like We Never Loved At All WARNER BROS. (82.3)	9
CHRIS RICE When Did You Fall In Love With Me COLUMBIA (75.2)	13
BON JOVI Who Says You Can't Go Home IDJMG (75.7)	16
MERCYME So Long Self COLUMBIA (69.5)	18
BO BICE The Real Thing RMG (75.8)	19
<b>MODERN ROCK</b>	
RED HOT CHILI PEPPERS Dani California WARNER BROS. (60.5)	1
★ LOSTPROPHETS Rooftops COLUMBIA (55.5)	24
PEARL JAM Life Wasted RMG (58.0)	25
SHE WANTS REVENGE These Things GEFFEN (57.2)	26
YELLOWCARD Rough Landing, Holy CAPITOL (58.5)	27
PANIC! AT THE DISCO I Write Sins Not Tragedies FUELED BY RAMEN (58.2)	35
HOOBASTANK Inside Of You IDJMG (58.0)	36
GORILLAZ El Manana VIRGIN (63.1)	37



SALES DATA COMPILED BY



# Billboard R&B/HIP-HOP

JUN 10 2006

## TOP R&B/HIP-HOP ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	55	<b>#1</b> CAM'RON DIPLOMATIC MAN 68589/ASYLUM (18.98)	Killa Season	1	1
2	2	1	THE ISLEY BROTHERS FEATURING RONALD ISLEY DEF SOUL CLASSICS/DEF JAM 004812*/DJMG (13.98)	Baby Makin' Music	1	1
3	5	5	T.I. GRAND HUSTLE/ATLANTIC 83800*/AG (18.98) ⊕	King	1	1
4	8	8	<b>GREATEST GAINER</b> RIHANNA SRP/DEF JAM 006165*/DJMG (13.98)	A Girl Like Me	2	2
5	6	6	AVANT MAGIC JOHNSON/GEFFEN 005875*/INTERSCOPE (13.98)	Director	1	1
6	4	2	JAGGED EDGE COLUMBIA 93616/SONY MUSIC (18.98)	Jagged Edge	1	1
7	NEW	1	<b>HOT SHOT DEBUT</b> YO GOTTI MOUTH OF THE SOUTH/INEVITABLE 2680*/TVT (17.98)	Back 2 Da Basics	7	7
8	12	10	NE-YO DEF JAM 004934*/DJMG (13.98)	In My Own Words	1	1
9	10	9	CHAMILLIONAIRE UNIVERSAL M/UMG 005423*/UMRG (13.98)	The Sound Of Revenge	2	2
10	11	7	MARY J. BLIGE MTRIAARCH/GEFFEN 005722*/INTERSCOPE (13.98/8.98)	The Breakthrough	2	1
11	3	2	CHRISTINA MILIAN ISLAND 006481*/DJMG (13.98)	So Amazin'	3	3
12	13	11	GNARLS BARKLEY DOWNTOWN 70003*/ATLANTIC (13.98)	St. Elsewhere	11	11
13	7	3	TEENA MARIE CASH MONEY CLASSICS/UNIVERSAL MOTOWN 006468/UMRG (13.98)	Sapphire	3	3
14	9	4	MOBB DEEP G-UNIT 006376*/INTERSCOPE (13.98)	Blood Money	1	1
15	15	14	HEATHER HEADLEY RCA 64492/RMG (18.98) ⊕	In My Mind	1	1
16	14	13	VARIOUS ARTISTS UNIVERSAL EMI/SONY BMG MUSIC/ZOMBA 006201/UME (18.98)	NOW 21	2	2
17	18	20	DEM FRANCHIZE BOYZ SO SO DEF 53423*/VIRGIN (18.98) ⊕	On Top Of Our Game	1	1
18	29	24	<b>PAGE SETTER</b> PRINCE UNIVERSAL REPUBLIC 006296/UMRG (13.98)	3121	1	1
19	19	12	LL COOL J DEF JAM 006158*/DJMG (13.98)	Todd Smith	2	2
20	NEW	1	DA MUZICIANZ COLLIPARK 2800*/TVT (17.98)	Da Muzicianz	20	20
21	20	19	BUBBA SPARXXX NEW SOUTH/PURPLE RIBBON 47163*/VIRGIN (18.98)	The Charm	3	3
22	17	15	JAMIE FOXX J 71779*/RMG (18.98) ⊕	Unpredictable	2	1
23	16	18	CHRIS BROWN JIVE 82876/ZOMBA (18.98) ⊕	Chris Brown	1	1
24	22	17	SEAN PAUL VP/ATLANTIC 83788*/AG (18.98)	The Trinity	4	4
25	21	16	KEYSHIA COLE A&M 003554*/INTERSCOPE (13.98)	The Way It Is	2	2
26	24	21	LIL WAYNE CASH MONEY/UNIVERSAL MOTOWN 005124*/UMRG (13.98)	Tha Carter II	1	1
27	25	11	E-40 SICK WID IT/BME 49963/WARNER BROS. (18.98)	My Ghetto Report Card	1	1
28	26	23	ANTHONY HAMILTON SO SO DEF 74278/ZOMBA (18.98)	Ain't Nobody Worryin'	4	4
29	23	22	GHOSTFACE KILLAH DEF JAM 006155*/DJMG (11.98)	FishScale	2	2
30	28	29	FORT MINOR MACHINE SHOP 49388/WARNER BROS. (18.98) ⊕	The Rising Tied	28	28
31	32	28	MARIAH CAREY ISLAND 005784*/DJMG (13.98) ⊕	The Emancipation Of Mimi	1	1
32	27	32	JUVENILE UTP/ATLANTIC 83790*/AG (18.98)	Reality Check	1	1
33	31	34	THREE 6 MAFIA HYPNOTIZE MINDS/COLUMBIA 94724/SONY MUSIC (18.98) ⊕	Most Known Unknown	1	1
34	30	26	JAHEIM DIVINE MILL 48802/WARNER BROS. (18.98)	Ghetto Classics	1	1
35	40	2	UNCLE LUKE LUKE 11120/URBAN BOX OFFICE (11.98)	My Life & Freaky Times	35	35
36	31	27	KIRK FRANKLIN FO YO SOUL/GOSPO CENTRIC 71019/ZOMBA (18.98)	Hero	4	4
37	33	37	YOUNG JEEZY CORPORATE THUGZ/DEF JAM 004421*/DJMG (13.98)	Let's Get It: Thug Motivation 101	1	1
38	41	41	PAUL WALL SWISHAHOUSE ATLANTIC 83808/ASYLUM (18.98)	The Peoples Champ	1	1
39	42	39	THE BLACK EYED PEAS A&M 004341*/INTERSCOPE (13.98/8.98)	Monkey Business	3	1
40	39	38	URBAN MYSTIC SDBE 49998/WARNER BROS. (13.98)	Ghetto Revelations: II	28	28
41	36	36	EMINEM SHADY/AFTERMATH 005881*/INTERSCOPE (13.98/8.98)	Curtain Call: The Hits	2	2
42	37	33	SOUNDTRACK UNIVERSAL MOTOWN 006212/UMRG (13.98)	Tyler Perry's Madea's Family Reunion	4	4
43	35	30	B.G. CHOPPA CITY 5849/KDCH (17.98)	The Heart Of Tha Streetz, Vol. 2 (I Am What I Am)	2	2
44	38	31	MARY MARY MY BLDCK/COLUMBIA 77733/SONY MUSIC (18.98)	Mary Mary	4	4
45	44	68	JOHN LEGEND G O D O .COLUMBIA 92776*/SONY MUSIC (18.98) ⊕ ⊕	Get Lifted	1	1
46	49	56	RAHEEM DEVAUGHN JIVE 53723/ZOMBA (11.98)	The Love Experience	9	9
47	47	45	T-PAIN KONVICT MUZIK/JIVE 73200/ZOMBA (18.98)	Rappa Ternt Sanga	1	1
48	51	52	SOUNDTRACK G-UNIT 005605*/INTERSCOPE (13.98/8.98)	Get Rich Or Die Tryin'	1	1
49	56	51	CHARLIE WILSON JIVE 69429/ZOMBA (18.98)	Charlie, Last Name Wilson	3	3
50	60	54	KEM UNIVERSAL MOTOWN 004232/UMRG (13.98) ⊕	Album II	1	1
51	48	46	BONE THUGS-N-HARMONY RUTHLESS 25423 (18.98)	Greatest Hits	30	30
52	NEW	1	PURPLE CITY BABYGRANDE 211 (17.98)	The Purple Album	52	52
53	NEW	1	GLADYS KNIGHT & THE PIPS HIP-O MDTOWN/GEFFEN/LEGACY/COLUMBIA/BUDDAH 006781/UME (19.98)	Gold	53	53
54	45	40	PASTOR TROY 845 118/SMC (15.98)	Stay Tru	21	21
55	50	49	THE NOTORIOUS B.I.G. BAD BOY 83885*/AG (19.98)	Duets: The Final Chapter	3	3

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
56	52	50	SCARFACE J PRINCE 68516/RAP-A-LOT 4 LIFE (18.98)	My Homies Part 2	3	3
57	53	48	LUDACRIS AND DTP DTP DEF JAM 005786*/DJMG (13.98) ⊕	Ludacris Presents...Disturbing Tha Peace	1	1
58	46	43	AMEL LARRIEUX BLISSLIFE 00002 (18.98)	Morning	8	8
59	54	44	DA BACKWUZZ MAJOR WAY/ROWDY 006364*/UMRG (9.98)	Wood Work	23	23
60	68	61	LYFE JENNINGS CDLUMBIA 90946/SONY MUSIC (12.98) ⊕ ⊕	Lyfe 268-192	7	7
61	71	72	SOUNDS OF BLACKNESS SLR 54693/LIGHTYEAR (17.98)	Unity	47	47
62	43	35	CAM'RON PRESENTS DUKEDAGOD DIPLOMATIC MAN 68754/ASYLUM (18.98)	Dipset: The Movement Moves On	5	5
63	75	-	TONY TERRY STUDIO 25 JEG 5912/KOCH (17.98)	Changed!	63	63
64	63	67	SHOW N' TELL CUT THROAT ENTERTAINMENT 77/OMNI (15.98)	Blood, Sweat & Tears	52	52
65	55	62	BUN-B RAP-A-LDT 4 LIFE 68539/ASYLUM (18.98)	Trill	1	1
66	65	64	DAMIAN "JR. GONG" MARLEY GHETTO YOUTHS/TUFF GONG/UNIVERSAL REPUBLIC 005416*/UMRG (13.98)	Welcome To Jamrock	4	4
67	59	53	DESTINY'S CHILD COLUMBIA 97765/SONY MUSIC (18.98) ⊕	#1's	1	1
68	58	57	REMY MA SRC/UNIVERSAL MOTOWN 005122*/UMRG (13.98)	There's Something About Remy: Based On A True Story	7	7
69	57	63	JUELZ SANTANA DIPLOMATS/DEF JAM 005426*/DJMG (13.98/8.98) ⊕	What The Game's Been Missing!	1	1
70	67	70	FLOETRY ERVINGWONDER/GEFFEN 005609/INTERSCOPE (13.98)	Flo' Ology	2	2
71	61	65	KANYE WEST ROC-A-FELLA/DEF JAM 004813*/DJMG (13.98)	Late Registration	3	1
72	64	47	YOLANDA ADAMS ELEKTRA/ATLANTIC 83789/AG (18.98)	Day By Day	4	4
73	72	59	VAN HUNT CAPITOL 74851 (18.98)	On The Jungle Floor	22	22
74	69	73	RAY J KNOCKOUT 87521/SANCTUARY (18.98)	Raydiation	13	13
75	74	69	YING YANG TWINS COLLIPARK 2790/TVT (11.98 CD/DVD) ⊕	U.S.A. Still United	16	16

▶ 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	Title	CERT.
1	1	35	<b>#1</b> SEAN PAUL VP/ATLANTIC 83788*/AG	The Trinity	1
2	2	13	MATISYAHU OR/EPIC 97695*/SONY MUSIC	Youth	1
3	3	38	DAMIAN "JR. GONG" MARLEY GHETTO YOUTHS/TUFF GONG/UNIVERSAL REPUBLIC 005416*/UMRG	Welcome To Jamrock	1
4	4	58	MATISYAHU OR/EPIC 96664/SONY MUSIC	Live At Stubb's	1
5	5	72	BOB MARLEY AND THE WAILERS TUFF GONG/ISLAND/CHRONICLES 004008/UME	Gold	1
6	6	29	BOB MARLEY AND THE WAILERS ISLAND TUFF GONG 005723/UME/DJMG	Africa Unite: The Singles Collection	1
7	NEW	1	VARIOUS ARTISTS RHINO SPECIAL PRODUCTS 21089/TIME LIFE	Irie Reggae Hits: Best of Dancehall	1
8	9	8	VARIOUS ARTISTS SEQUENCE 8035	Dancehall Nice Again 2006	1
9	12	4	BEDOUIIN SOUNDCLASH SIDEONE/DUMMY 71267	Sounding A Mosaic	1
10	13	13	BOB MARLEY MADACY SPECIAL PRODUCTS 51850/MADACY	Golden Legends: Bob Marley	1
11	NEW	1	JEHRO SUPERFRUIT 14/RECALL	Jehro	1
12	10	5	BUJU BANTON BIG CAT 3030	Toppa Di Top & Dirty Rhythms	1
13	11	47	BOB MARLEY MADACY SPECIAL PRODUCTS 50541/MADACY	20 Best Of Bob Marley	1
14	RE-ENTRY	1	WILLIE NELSON LOST HIGHWAY 004706*/UMGN	Countryman	1
15	RE-ENTRY	1	PAPA SAN GOSPO CENTRIC 71280/ZOMBA	Real & Personal	1

BETWEEN THE BULLETS rgeorge@billboard.com

### TAKE TWO: TVT CHARTS PAIR

TVT Records scores a double-debut week on Top R&B/Hip-Hop Albums as Yo Gotti and Da Muzicianz each land titles in the top 20.

With virtually no airplay, Gotti's "Back 2 Da Basics" earns the week's Hot Shot Debut at No. 7, the rapper's first top 10 on this list. Lead single "Gangsta Party" managed to reach only No. 80 in 10 weeks on Hot R&B/Hip-Hop Songs.

Da Muzicianz, which consist of

Ying Yang Twins' D-Roc and his brothers Birthday Boy and Mr. Ball, roll in at No. 20 with their self-titled release.

Like Yo Gotti, Da Muzicianz disappeared from the R&B/Hip-Hop Songs chart; its "Camera Phone" spent one week at No. 95.

This is not the first time independent TVT bows more than one album in a single week, having done so 15 times on this chart since 2001.

—Raphael George





# JUN 10 2006 R&B/HIP-HOP Billboard



THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	2	17	<b>#1 IT'S GOIN' DOWN</b>	YUNG JOC (BLOCK/BAD BOY SOUTH/ATLANTIC)	☆
2	3	11	ENOUGH CRYIN	MARY J. BLIGE FEAT. BROOK-LYN (MATRIARCH/GEFFEN/INTERSCOPE)	☆
3	1	1	WHAT YOU KNOW	T.I. (GRAND HUSTLE/ATLANTIC)	☆
4	13	1	TORN	LETOYA (CAPITOL)	☆
5	6	22	SNAP YO FINGERS	LIL JON (BME/TVT)	☆
6	8	11	DJ PLAY A LOVE SONG	JAMIE FOXX FEAT. TWISTA (J/RMG)	☆
7	4	14	WHEN YOU'RE MAD	NE-YO (DEF JAM/DJMG)	☆
8	9	3	GIMME THAT	CHRIS BROWN FEAT. LIL WAYNE (JIVE/ZOMBA)	☆
9	11	15	RIDIN'	CHAMILLIONAIRE (UNIVERSAL MOTOWN)	☆
10	14	10	SO WHAT	FIELD MOB FEAT. CIARA (DTP/GEFFEN/INTERSCOPE)	☆
11	15	10	WHY YOU WANNA	T.I. (GRAND HUSTLE/ATLANTIC)	☆
12	2	21	BE WITHOUT YOU	MARY J. BLIGE (GEFFEN/INTERSCOPE)	☆
13	6	16	HUSTLIN'	RICK ROSS (SLIP-N-SLIDE/DEF JAM/DJMG)	☆
14	5	23	GETTIN' SOME	SHAWNNA (DTP/DEF JAM/DJMG)	☆
15	3	37	LOOKING FOR YOU	KIRK FRANKLIN (FO YO SOUL/GOSPO CENTRIC/ZOMBA)	☆
16	10	18	4 MINUTES	AVANT (MAGIC JOHNSON/GEFFEN/INTERSCOPE)	☆
17	20	14	SAY I	CHRISTINA MILIAN FEAT. YOUNG JEEZY (ISLAND/DJMG)	☆
18	19	18	GOOD LUCK CHARM	JAGGED EDGE (COLUMBIA/SUM)	☆
19	21	9	DO IT TO IT	CHERISH (SHO'NUFF/CAPITOL)	☆
20	16	31	CAN'T LET GO	ANTHONY HAMILTON (SO SO DEF/ZOMBA)	☆
21	17	17	BACK LIKE THAT	GHOSTFACE KILLAH FEAT. NE-YO (DEF JAM/DJMG)	☆
22	28	9	SHOULDER LEAN	YOUNG DRO FEATURING T.I. (GRAND HUSTLE/ATLANTIC)	☆
23	23	27	LEAN WIT IT, ROCK WIT IT	DEM FRANCHIZE BOYZ (SO SO DEF/VIRGIN)	☆
24	24	13	JUST CAME HERE TO CHILL	THE ISLEY BROTHERS (DEF SOUL CLASSICS/DEF JAM/DJMG)	☆
25	35	5	BOSSY	KELIS FEAT. TOO SHORT (LAFACE/ZOMBA)	☆

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
26	25	31	IN MY MIND	HEATHER HEADLEY (RCA/RMG)	☆
27	22	14	FLY LIKE A BIRD	MARIAH CAREY (ISLAND/DJMG)	☆
28	26	34	UNPREDICTABLE	JAMIE FOXX FEAT. LUDACRIS (J/RMG)	☆
29	37	7	I LOVE MY B****	BUSTA RHYMES FEAT. KELIS & WILL.I.AM (AFTERMATH/INTERSCOPE)	☆
30	27	13	HUSTLER MUSIK	LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN)	☆
31	49	15	HOLLA AT ME	DJ KHALED (TERROR SQUAD/KOCH)	☆
32	29	18	FIND MYSELF IN YOU	BRIAN MCKNIGHT (UNIVERSAL MOTOWN)	☆
33	43	4	ME & U	CASSIE (NEXT SELECTION/BAD BOY/ATLANTIC)	☆
34	38	13	OOH WEE	TEENA MARIE (CASH MONEY CLASSICS/UNIVERSAL MOTOWN)	☆
35	32	24	LOVE	KEYSHIA COLE (A&M/INTERSCOPE)	☆
36	46	10	I REFUSE	URBAN MYSTIC (SOBE/WARNER BROS.)	☆
37	34	30	SO SICK	NE-YO (DEF JAM/DJMG)	☆
38	53	17	I LOVE YOU	CHERI DENNIS (BAD BOY/ATLANTIC)	☆
39	4	9	GHETTO STORY	CHAM (MADHOUSE/ATLANTIC)	☆
40	36	23	MS. NEW BOOTY	BUBBA SPARXXX (NEW SOUTH/PURPLE RIBBON/VIRGIN)	☆
41	39	26	YO (EXCUSE ME MISS)	CHRIS BROWN (JIVE/ZOMBA)	☆
42	42	1	FEELS SO GOOD	REMY MA FEAT. NE-YO (SRC/UNIVERSAL MOTOWN)	☆
43	44	7	HMM HMM	BEENIE MAN (SHOCKING VIBES/VIRGIN)	☆
44	30	33	TOUCH IT	BUSTA RHYMES (AFTERMATH/INTERSCOPE)	☆
45	33	23	TEMPERATURE	SEAN PAUL (VP/ATLANTIC)	☆
46	47	7	THE ONE YOU NEED	MEGAN ROACHEL FEAT. FABLOUS (DEF JAM/DJMG)	☆
47	51	7	RIDIN' RIMS	DEM FRANCHIZE BOYZ (SO SO DEF/VIRGIN)	☆
48	54	10	PRETTY BABY	ERIC BENET (FRIDAY/REPRISE/WARNER BROS.)	☆
49	41	19	POPPIN' MY COLLAR	THREE 6 MAFIA (HYPNOTIZE MINDS/COLUMBIA/SUM)	☆
50	55	9	I'M GONNA BE	DONNELL JONES (LAFACE/ZOMBA)	☆

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	26	<b>#1 CAN'T LET GO</b>	ANTHONY HAMILTON (SO SO DEF/ZOMBA)	☆
2	3	20	FIND MYSELF IN YOU	BRIAN MCKNIGHT (UNIVERSAL MOTOWN)	☆
3	2	28	BE WITHOUT YOU	MARY J. BLIGE (GEFFEN/INTERSCOPE)	☆
4	4	20	JUST CAME HERE TO CHILL	THE ISLEY BROTHERS (DEF SOUL CLASSICS/DEF JAM/DJMG)	☆
5	5	12	FLY LIKE A BIRD	MARIAH CAREY (ISLAND/DJMG)	☆
6	8	14	OOH WEE	TEENA MARIE (CASH MONEY CLASSICS/UNIVERSAL MOTOWN)	☆
7	6	35	IN MY MIND	HEATHER HEADLEY (RCA/RMG)	☆
8	7	37	LOOKING FOR YOU	KIRK FRANKLIN (FO YO SOUL/GOSPO CENTRIC/ZOMBA)	☆
9	9	1	I REFUSE	URBAN MYSTIC (SOBE/WARNER BROS.)	☆
10	10	16	PRETTY BABY	ERIC BENET (FRIDAY/REPRISE/WARNER BROS.)	☆
11	11	17	GOD'S GIFT	JEFF MAJORS FEAT. KELLY PRICE (MUSIC ONE/EPIC/SUM)	☆
12	12	23	UNPREDICTABLE	JAMIE FOXX FEAT. LUDACRIS (J/RMG)	☆
13	14	14	I'M GONNA BE	DONNELL JONES (LAFACE/ZOMBA)	☆
14	13	31	MAGIC	CHARLIE WILSON (JIVE/ZOMBA)	☆
15	17	9	TAKE CARE OF U	SHARICE (IMAJAH/PLAYTIME)	☆
16	18	6	NO WORDS	CHARLIE WILSON (JIVE/ZOMBA)	☆
17	15	19	SO SICK	NE-YO (DEF JAM/DJMG)	☆
18	18	1	LOVE	KEYSHIA COLE (A&M/INTERSCOPE)	☆
19	9	9	YESTERDAY	MARY MARY (MY BLOCK/COLUMBIA/SUM)	☆
20	19	12	YOU	RAHEEM DEVAUGHY (JIVE/ZOMBA)	☆
21	14	1	4 MINUTES	AVANT (MAGIC JOHNSON/GEFFEN/INTERSCOPE)	☆
22	26	8	ENOUGH CRYIN	MARY J. BLIGE FEAT. BROOK-LYN (MATRIARCH/GEFFEN/INTERSCOPE)	☆
23	20	13	THE CHOSEN ONE	JAHEIM (DIVINE MILL/WARNER BROS.)	☆
24	27	1	ME TIME	HEATHER HEADLEY (RCA/RMG)	☆
25	23	18	INTO YOU	KEM (UNIVERSAL MOTOWN)	☆

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	11	<b>#1 SISTER</b>	SCOUNDREL SQUAD FEAT. BUN-B (INVISIBLE)	☆
2	20	11	SWEAT	JES (CELESTIAL ARTS PUBLISHING)	☆
3	8	3	DO IT WITH NO HANDS	SUGA SUGA (N ZONE)	☆
4	5	6	PICK IT UP	K'PRIS (OPHIR)	☆
5	6	10	WELCOME TO MY PARTY	AHMIR (AHMIR)	☆
6	4	10	IT'S WHATEVER	FREDDY P FEAT. RAYZOR & PRESSURE (MOMAX/PMG)	☆
7	3	6	WHAT THE LICK READ?	TRIPLE J (BIG SCALE)	☆
8	10	11	THINKIN' BOUTCHOO	GARY ESCOE (TCB/ESCOTICA PRODUCTIONS)	☆
9	13	14	OOOH...	ALYZE ELYSE FEAT. CELINSKI (SOUL CITY/TRUMP)	☆
10	11	7	REMEMBER	RENA SCOTT (AMOR/K.E.S.)	☆
11	7	10	ONLY LIVE ONCE	TIMBUK II (RAW NAKED)	☆
12	32	9	THE NEXT ONE (GITIT2GETHA)	JOSEPHINE SINCERE (KIXX)	☆
13	14	25	I AM NOT MY HAIR	INDIA ARIE (UNIVERSAL MOTOWN)	☆
14	15	10	I REMEMBER...	MELISSA MORGAN (LU ANN/ORPHEUS)	☆
15	9	12	I TRADE IT ALL	ORLANDO BROWN (UP ONE ENTERTAINMENT)	☆
16	24	16	BOOM DRAH	Y.G.O. (NEGRIL WEST/ORPHEUS)	☆
17	27	13	I REFUSE	URBAN MYSTIC (SOBE/WARNER BRDS.)	☆
18	1	1	REGRETS	HEAVEN DAVIS (WILD CHLO DAVIS)	☆
19	1	26	BABY GIRL	THE (SEL/SUM)	☆
20	18	3	ME & U	CASSIE (NEXT SELECTION/BAD BOY/ATLANTIC)	☆
21	15	10	MY EVERYTHING	IL (IMPERIAL)	☆
22	5	5	UPGRADE	CITY BOI (HYPE CITY)	☆
23	40	1	RUN IT!	CHRIS BROWN (JIVE/ZOMBA)	☆
24	49	13	GRIND WINTERS OUT	MIKE WATTS FEAT. JIZ NICKLEZ & PAUL WALL (WATTS)	☆
25	43	1	TOUCH IT	BUSTA RHYMES (AFTERMATH/INTERSCOPE)	☆

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	2	12	<b>#1 SO WHAT</b>	FIELD MOB FEAT. CIARA (DTP/GEFFEN/INTERSCOPE)	☆
2	4	12	SNAP YO FINGERS	LIL JON (BME/TVT)	☆
3	1	19	RIDIN'	CHAMILLIONAIRE (UNIVERSAL MOTOWN)	☆
4	1	1	ME & U	CASSIE (NEXT SELECTION/BAD BOY/ATLANTIC)	☆
5	7	8	IT'S GOIN' DOWN	YUNG JOC (BLOCK/BAD BOY SOUTH/ATLANTIC)	☆
6	3	13	WHAT YOU KNOW	T.I. (GRAND HUSTLE/ATLANTIC)	☆
7	5	11	HIPS DON'T LIE	SHAKIRA FEAT. WYCLEF JEAN (EPIC/SUM)	☆
8	11	7	GIMME THAT	CHRIS BROWN FEAT. LIL WAYNE (JIVE/ZOMBA)	☆
9	8	24	TEMPERATURE	SEAN PAUL (VP/ATLANTIC)	☆
10	10	13	DOING TOO MUCH	PAULA DEANDA FEAT. BABY BASH (ARISTA/RMG)	☆
11	12	18	LEAN WIT IT, ROCK WIT IT	DEM FRANCHIZE BOYZ (SO SO DEF/VIRGIN)	☆
12	16	1	DO IT TO IT	CHERISH (SHO'NUFF/CAPITOL)	☆
13	9	15	GIRL	PAUL WALL (SWISHHOUSE/ASYLUM/ATLANTIC)	☆
14	17	9	U AND DAT	E-40 FEAT. T-PAIN & KANDI GIRL (SICK WID IT/BME/WARNER BROS.)	☆
15	14	24	MS. NEW BOOTY	BUBBA SPARXXX (NEW SOUTH/PURPLE RIBBON/VIRGIN)	☆
16	7	7	GETTIN' SOME	SHAWNNA (DTP/DEF JAM/DJMG)	☆
17	22	3	PROMISCUOUS	NELLY FURTADO FEAT. TIMBALAND (MOSLEY/GEFFEN/INTERSCOPE)	☆
18	1	1	WHY YOU WANNA	T.I. (GRAND HUSTLE/ATLANTIC)	☆
19	5	13	WHEN YOU'RE MAD	NE-YO (DEF JAM/DJMG)	☆
20	13	16	BEST FRIEND	50 CENT & OLIVIA (G-UNIT/INTERSCOPE)	☆
21	24	7	BOSSY	KELIS FEAT. TOO SHORT (LAFACE/ZOMBA)	☆
22	25	3	UNFAITHFUL	RIHANNA (SRP/DEF JAM/DJMG)	☆
23	5	5	HEAT IT UP	BUBBA SPARXXX (NEW SOUTH/PURPLE RIBBON/VIRGIN)	☆
24	26	7	TELL ME WHEN TO GO	E-40 FEAT. KEAK DA SNEAK (SICK WID IT/BME/WARNER BROS.)	☆
25	20	17	SOS	RIHANNA (SRP/DEF JAM/DJMG)	☆

## 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
<b>R&amp;B/HIP-HOP AIRPLAY</b>	
LETOYA Torn CAPITOL (73.8)	6
MARY J. BLIGE FEAT. BROOK-LYN Enough Cryin INTERSCOPE (93.0)	7
T.I. Why You Wanna ATLANTIC (77.9)	11
CHRIS BROWN FEAT. LIL WAYNE Gimme That ZOMBA (86.3)	13
JAGGED EDGE Good Luck Charm sum (85.4)	16
KELIS FEAT. TOO SHORT Bossy ZOMBA (70.7)	20
DEM FRANCHIZE BOYZ Ridin' Rims VIRGIN (66.8)	26
CASS-E Me & You ATLANTIC (86.2)	30
CHER DENNIS I Love You ATLANTIC (84.4)	31
MISSEZ FEAT. PIMP C Love Song INTERSCOPE (82.9)	33
OUTKAST Mighty "D" ZOMBA (71.6)	39
LUPE FIASCO Kick Push ATLANTIC (72.4)	-
KANYE WEST Impossible IDJMG (81.3)	-
SAMMIE You Should Be My Girl MOTOWN UNIVERSAL (73.7)	-
DONNELL JONES I'm Gonna Be ZOMBA (68.9)	-
JUELZ SANTANA Clockwork IDJMG (78.4)	-
<b>RHYTHMIC AIRPLAY</b>	
FIELD MOB FEAT. CIARA So What INTERSCOPE (71.3)	1
SHAKIRA FEAT. WYCLEF JEAN Hips Don't Lie (SUM) (72.0)	7
CHRIS BROWN FEAT. LIL WAYNE Gimme That ZOMBA (83.9)	8
PAULA DEANDA FEAT. BABY BASH Doing Too Much EMIWENT (69.3)	10
CHERISH Do It To It CAPITOL (66.9)	12
NELLY FURTADO FEAT. TIMBALAND Promiscuous INTERSCOPE (68.1)	17
T.I. Why You Wanna ATLANTIC (69.8)	18
KELIS FEAT. TOO SHORT Bossy ZOMBA (66.4)	21
SHAWNNA Unfaithful IDJMG (66.2)	22
MARY J. BLIGE FEAT. BROOK-LYN Enough Cryin INTERSCOPE (93.9)	26
FORT MINOR FEAT. HOLLY BROOK Where'd You Go WARNER BROS. (73.3)	31
NATALIE FEAT. BUN-B What You Gonna Do UNIVERSAL MOTOWN (65.7)	36
LETOYA Torn CAPITOL (72.8)	39
POTZEE Dat Girl ATLANTIC (67.7)	40
SEAN PAUL Give It Up To Me ATLANTIC (75.8)	-
THE PUSSYCAT DOLLS FEAT. SNOOP DOGG Buttons INTERSCOPE (70.0)	-
☆ ALI & GIPP Go' Head UNIVERSAL MOTOWN (69.6)	-
☆ OUTKAST Mighty "D" ZOMBA (70.5)	-

ADULT R&B AND RHYTHMIC AIRPLAY: 65 adult R&B stations and 64 rhythmic stations are electronically monitored by Nielsen Broadcast Data Systems, 24 hours a day, 7 days a week. © 2006 VNU Business Media, Inc. and Nielsen SoundScan, Inc. HOT R&B/HIP-HOP SINGLES SALES: this data is used to compile Hot R&B/Hip-Hop Singles & Tracks. © 2006 VNU Business Media, Inc. and Nielsen SoundScan, Inc. HITPREDICTOR: © 2006, Promosquad and HitPredictor are trademarks of Think Fast LLC.



## HOT COUNTRY SONGS

THIS WEEK	LAST WEEK	WEEKS AGO	WEEKS ON CHART	TITLE	Artist	IMPRINT & NUMBER / PROMOTION LABEL	CERT.	PEAK POSITION	THIS WEEK	LAST WEEK	WEEKS AGO	WEEKS ON CHART	TITLE	Artist	IMPRINT & NUMBER / PROMOTION LABEL	CERT.	PEAK POSITION
1	1	20	20	<b>#1 SETTLE FOR A SLOWDOWN</b> B. BEAVERS (T. MARTIN, B. BEAVERS, O. BENTLEY)	Dierks Bentley	CAPITOL		1	31	33	13	31	<b>FINDIN' A GOOD MAN</b> J. STOVER (J. STOVER, B. O. MAHER, C. KOESEL)	Danielle Peck	BIG MACHINE		31
2	4	8	13	<b>SUMMERTIME</b> B. CANNON, K. CHESNEY (S. MCEWAN, C. WISEMAN)	Kenny Chesney	BNA		2	32	38	5	32	<b>SWING</b> F. ROGERS (C. STAPLETON, F. ROGERS)	Trace Adkins	CAPITOL		32
3	3	3	25	<b>SOMETHING'S GOTTA GIVE</b> O. HUFF (C. WISEMAN, T. MULLINS)	LeAnn Rimes	ASYLUM-CURB		3	33	39	8	33	<b>NEW STRINGS</b> F. LIODELL, M. WRUCKE (M. LAMBERT)	Miranda Lambert	EPIC/COLUMBIA		33
4	5	7	19	<b>LAST DAY OF MY LIFE</b> F. ROGERS (P. VASSAR, T. RYAN)	Phil Vassar	ARISTA NASHVILLE		4	34	35	9	34	<b>THAT GIRL IS A COWBOY</b> A. REYNOLDS (G. BROOKS, J. L. NIEMAN, R. BROWN)	Garth Brooks	PEARL/LYRIC STREET		34
5	2	1	28	<b>WHY</b> M. KNOX (J. RICH, V. MCGEHE, R. CLAWSON)	Jason Aldean	BROKEN BOW		1	35	36	13	35	<b>AIN'T WHAT IT USED TO BE</b> M. BRIGHT (T. MARTIN, M. NESLER)	Megan Mullins	BROKEN BOW		35
6	6	5	13	<b>WHEN THE STARS GO BLUE</b> B. GALLIMORE, T. MCGRAW, O. SMITH (R. ADAMS)	Tim McGraw	CURB		5	35	RE-ENTRY	2	35	<b>GREATEST 8TH OF NOVEMBER</b> B. KENNY, J. RICH, P. WORLEY (B. KENNY, J. RICH)	Big & Rich	WARNER BROS./WRN		36
7	8	12	11	<b>THE WORLD</b> F. ROGERS (B. PAISLEY, K. LOVELACE, L. T. MILLER)	Brad Paisley	ARISTA NASHVILLE		7	37	37	15	37	<b>I DON'T KNOW WHAT SHE SAID</b> T. JOHNSON, R. L. FEEK (C. BATTEN, K. BLAZYL, TURNER)	Blaine Larsen	GIANTS/LAYER/BNA		35
8	12	15	18	<b>DON'T FORGET TO REMEMBER ME</b> M. BRIGHT (M. HAYES, K. LOVELACE, A. GORLEY)	Carrie Underwood	ARISTA/ARISTA NASHVILLE		8	33	40	16	33	<b>THAT'S HOW THEY DO IT IN DIXIE</b> Hank Williams Jr. With Gretchen Wilson, Big & Rich & Van Zant	Hank Williams Jr.	ARISTA-CURB		38
9	9	11	20	<b>SIZE MATTERS (SOMEDAY)</b> B. CANNON (B. HILL, M. DEKLE)	Joe Nichols	UNIVERSAL SOUTH		9	39	41	10	39	<b>GOD ONLY CRIES</b> M. D. CLUTE, DIAMOND RIO (T. JOHNSON)	Diamond Rio	ARISTA NASHVILLE		39
10	13	13	22	<b>EVERY TIME I HEAR YOUR NAME</b> J. STEELE (K. ANDERSON, T. HAMBURG, J. STEELE)	Keith Anderson	ARISTA NASHVILLE		10	40	39	43	40	<b>COALMINE</b> S. EVANS, M. BRIGHT (R. DEAN, R. HARBIN, R. MCDONALD)	Sara Evans	RCA		39
11	14	14	17	<b>THE SEASHORES OF OLD MEXICO</b> T. BROWN, G. STRAIT (M. HAGGARD)	George Strait	MCA NASHVILLE		11	41	59	2	41	<b>BUILDING BRIDGES</b> Brooks & Dunn With Sheryl Crow & Vince Gill	Brooks & Dunn	ARISTA NASHVILLE		41
12	16	17	17	<b>A LITTLE TOO LATE</b> T. KEITH, L. WHITE (T. KEITH, S. EMERICK, D. DILLON)	Toby Keith	SHOW DOG NASHVILLE		12	42	44	10	42	<b>A GOOD MAN</b> B. ALLEN, K. FOLLESE (K. FOLLESE, A. FOLLESE, V. SHAW)	Emerson Drive	MIDAS		42
13	7	4	35	<b>WHEREVER YOU ARE</b> J. STOVER (J. STOVER, S. BOGARD)	Jack Ingram	BIG MACHINE		13	37	26	18	43	<b>POLITICALLY INCORRECT</b> G. WILSON, J. RICH, M. WRIGHT (L. SATCHER, O. STEAGALL, B. HENDERSON)	Gretchen Wilson	EPIC/COLUMBIA		23
14	15	16	27	<b>I GOT YOU</b> C. MORGAN, P. O'DONNELL (C. MORGAN, P. O'DONNELL, T. OWENS)	Craig Morgan	BROKEN BOW		14	43	44	10	43	<b>THIS TIME AROUND</b> M. M. CLURE, CROSS CANADIAN RAGWEED (C. CANADA, R. ROGERS)	Cross Canadian Ragweed	UNIVERSAL SOUTH		43
15	18	20	21	<b>IF YOU'RE GOING THROUGH HELL (BEFORE THE DEVIL EVEN KNOWS)</b> T. HEWITT (S. TATE, A. TATE, D. BERG)	Rodney Atkins	CURB		15	46	48	4	46	<b>CALL ME CRAZY</b> B. CHANCEY (S. NIELSON)	The Lost Trailers	BNA		45
16	17	18	19	<b>ME AND MY FIAT</b> O. HUFF, RASCAL FLATTS (J. STEELE, T. MULLINS, J. STONE)	Rascal Flatts	LYRIC STREET		16	47	47	2	47	<b>IN TERMS OF LOVE</b> J. SHANKS (K. OSBORN, D. SCHLITZ)	SheDaisy	LYRIC STREET		46
17	19	19	21	<b>LIFE AIN'T ALWAYS BEAUTIFUL</b> M. WRIGHT, G. ALLAN (C. GOODMAN, T. L. JAMES)	Gary Allan	MCA NASHVILLE		17	45	49	5	47	<b>KILL ME NOW</b> A. SMITH, H. GRAHAM (J. RICH, A. L. SMITH, V. MCGEHE)	Rio Grand	ASYLUM-CURB		45
18	11	6	19	<b>THE LUCKY ONE</b> B. GALLIMORE, F. HILL (B. WARREN, B. WARREN, J. JOYCE)	Faith Hill	WARNER BROS./WRN		5	48	55	1	48	<b>GET OUTTA MY WAY</b> C. BLACK, CAROLINA RAIN (R. E. ORRALL, C. WRIGHT)	Carolina Rain	EQUITY		48
19	20	21	18	<b>BRING IT ON HOME</b> W. KIRKPATRICK, LITTLE BIG TOWN (W. KIRKPATRICK, G. BIECK, T. H. BIECK)	Little Big Town	EQUITY		19	54	50	6	49	<b>EVERYBODY KNOWS</b> R. RUBIN (E. ROBINSON, M. MAGUIRE, M. MAINES, G. LOURIS)	Dixie Chicks	COLUMBIA		48
20	21	22	27	<b>AIR POWER I CAN'T UNLOVE YOU</b> O. HUFF (W. KIRBY, W. ROBINSON)	Kenny Rogers	CAPITOL		20	51	59	3	50	<b>NOTHIN' BUT A LOVE THANG</b> F. ROGERS (C. STAPLETON, S. LESLIE, D. WORLEY)	Darryl Worley	903 MUSIC		50
21	22	23	17	<b>HOW 'BOUT YOU</b> J. JOYCE (E. CHURCH, E. CHURCH, B. BEAVERS)	Eric Church	CAPITOL		21	49	46	6	51	<b>HANK</b> B. JAMES (B. JAMES, B. LUTHER)	Mark Willis	EQUITY		46
22	23	24	12	<b>DOWN IN MISSISSIPPI (UP TO NO GOOD)</b> G. FUNDIS (K. BUSH, K. HALL, J. NETTLES)	Sugarland	MERCURY		22	52	56	1	52	<b>LOVE YOU</b> J. STOVER (J. KNOWLES, T. SUMMAR)	Jack Ingram	BIG MACHINE		52
23	24	25	14	<b>WHY, WHY, WHY</b> C. CHAMBERLAIN (B. CURRINGTON, T. MARTIN, M. NESLER)	Billy Currington	MERCURY		23	55	56	1	53	<b>UNBROKEN GROUND</b> S. HENDRICKS, J. STROUD (J. P. WHITE, J. LEBLANC, K. BERGNS, G. NICHOLS)	Gary Nichols	MERCURY		53
24	25	28	14	<b>YEE HAW</b> J. RITCHEY (J. OWEN, C. BEATHARD, K. MARVELL)	Jake Owen	RCA		24	58	60	4	54	<b>DO WE STILL</b> B. CHANCEY, T. BROWN, K. LAW (R. LYNNE, R. CROSBY, W. RAMBEAUX)	Rockie Lynne	UNIVERSAL SOUTH		54
25	26	29	9	<b>LEAVE THE PIECES</b> J. SHANKS, M. BRANCH (J. HANSON, B. AUSTIN)	The Wreckers	WARNER BROS./WRN		25	50	53	4	55	<b>LIVE TO LOVE ANOTHER DAY</b> D. HUFF, K. URBAN (D. BROWN, K. URBAN)	Keith Urban	CAPITOL		50
26	27	27	14	<b>FAVORITE STATE OF MIND</b> M. WILLIAMS (M. CHAGNON, B. DALY)	Josh Gracin	LYRIC STREET		26	52	57	5	56	<b>TENNESSEE GIRL</b> B. CANNON (B. DIPIERO, C. WISEMAN)	Sammy Kershaw	CATEGORY 5		51
27	29	31	21	<b>BRAND NEW GIRLFRIEND</b> L. MILLER (S. MINOR, B. ALLMANN, J. STEELE)	Steve Holy	CURB		27	42	41	16	57	<b>THE LAST OF A DYING BREED</b> E. SILVER (T. CONNERS, D. ROLLINS, D. WILLIAMS)	Neal McCoy	903 MUSIC		35
28	28	30	10	<b>ON AGAIN TONIGHT</b> F. ROGERS (M. GREEN, J. MELTON, P. B. WHITE)	Trent Willmon	COLUMBIA		28	56	52	14	58	<b>BEFORE HE CHEATS</b> M. BRIGHT (C. TOMPKINS, J. KEAR)	Carrie Underwood	ARISTA/ARISTA NASHVILLE		52
29	30	34	6	<b>WOULD YOU GO WITH ME</b> F. ROGERS (S. CAMP, J. S. SHERRILL)	Josh Turner	MCA NASHVILLE		29	57	57	3	59	<b>ANYWHERE BUT HERE</b> R. WRIGHT, C. CAGLE (W. MOBLEY, D. V. WILLIAMS)	Chris Cagle	CAPITOL		57
30	32	32	3	<b>FEELS JUST LIKE IT SHOULD</b> D. GEHMAN (P. GREEN, B. JAMES, J. A. POLLARD)	Pat Green	BNA		30	53	58	7	60	<b>GONE EITHER WAY</b> P. MOORE, B. CANNON (R. SCOTT, P. MOORE, J. BOHLINGER)	Ray Scott	WARNER BROS./WRN		53

gets his second top 10. "Pickin' Wildflowers" peaked at No. 8 last July.

Now in song's 27th chart week, Rogers sees the longest trek to No. 20 since Jeff Bates' "Long, Slow Kisses" needed 31 weeks in April 2005.

Ingram's new single posts a career-high debut; his former No. 1 remains in the top 20 (No. 13).

## HITPREDICTOR

DATA PROVIDED BY promosquad

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

ARTIST/Title/LABEL/(Score)	Chart Rank	ARTIST/Title/LABEL/(Score)	Chart Rank	ARTIST/Title/LABEL/(Score)	Chart Rank
<b>COUNTRY</b>		<b>GEORGE STRAIT</b> The Seashores Of Old Mexico MCA NASHVILLE (85.0)	11	<b>MIRANDA LAMBERT</b> New Strings EPIC (89.1)	33
<b>DIERKS BENTLEY</b> Settle For A Slowdown CAPITOL (87.8)	1	<b>TOBY KEITH</b> A Little Too Late SHOW DOG (87.0)	12	<b>GARTH BROOKS</b> That Girl Is A Cowboy LYRIC STREET (89.8)	34
<b>KENNY CHESNEY</b> Summertime BNA (86.9)	2	<b>CRAIG MORGAN</b> I Got You BROKEN BOW (83.3)	14	<b>BLAINE LARSEN</b> I Don't Know What She Said BNA (75.1)	37
<b>LEANN RIMES</b> Something's Gotta Give ASYLUM-CURB (75.0)	3	<b>RODNEY ATKINS</b> If You're Going Through Hell CURB (75.1)	15	<b>DIAMOND RIO</b> God Only Cries, ARISTA NASHVILLE (94.7)	39
<b>PHIL VASSAR</b> Last Day Of My Life ARISTA NASHVILLE (96.4)	4	<b>GARY ALLAN</b> Life Ain't Always Beautiful MCA NASHVILLE (87.6)	17	<b>BROOKS &amp; DUNN</b> Building Bridges ARISTA NASHVILLE (85.9)	41
<b>TIM MCGRAW</b> When The Stars Go Blue CURB (78.5)	6	<b>KENNY ROGERS</b> I Can't Unlove You CAPITOL (90.3)	20	<b>MARK WILLIS</b> Hank EQUITY (76.1)	51
<b>BRAD PAISLEY</b> The World ARISTA NASHVILLE (87.5)	7	<b>THE WRECKERS</b> Leave The Pieces WARNER BROS. (79.1)	25	<b>CHRIS CAGLE</b> Anywhere But Here CAPITOL (86.0)	59
<b>CARRIE UNDERWOOD</b> Don't Forget To Remember Me ARISTA NASHVILLE (93.7)	8	<b>JOSH TURNER</b> Would You Go With Me MCA NASHVILLE (80.5)	29		
<b>JOE NICHOLS</b> Size Matters (Someday) UNIVERSAL SOUTH (92.2)	9	☆ <b>PAT GREEN</b> Feels Just Like It Should BNA (78.5)	30		

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## COUNTRY MUSIC UPDATE

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BETWEEN THE BULLETS [wjessen@billboard.com](mailto:wjessen@billboard.com)

## TELECAST HELPS FRESH START FOR BIG &amp; RICH

Following a moving military display during their performance of the song on the May 23 Academy of Country Music Awards, Big & Rich's "8th of November" re-enters Hot Country Songs with 4.3 million audience impressions at No. 36.

The Vietnam War-era tribute is detected at 77 monitored stations, and spent one week on the chart when the duo's "Comin' to Your City" album hit programmers' desks last fall (Billboard, Nov. 26, 2005). Now that it's an official single,

perhaps the vigorous start will help push the song into the upper reaches of the chart.

Although well-received at retail and in live performances, the duo has yet to crack the radio chart's top 10. The pair has risen as high as No. 11, when "Save a Horse (Ride a Cowboy)" peaked in the Aug. 7, 2004, issue.

Big & Rich's "Comin' to Your City" is one of several albums to get a lift from the ACM Awards (see Between the Bullets, page 48).  
—Wade Jessen





# JUN 10 2006 **LATIN Billboard**

## HOT LATIN SONGS™

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE	Artist	PEAK POSITION
1	1	1	10	<b>#1</b> HIPS DON'T LIE	Shakira Featuring Wyclef Jean	1
2	3	2		CAILE	Tito El Bambino	2
3	4	6	6	<b>GREATEST GAINER</b> ANGELITO	Don Omar	3
4	2	3		DOWN	Rakim & Ken-Y	2
5	6	7		MACHUCANDO	Daddy Yankee	2
6	5	4		LO QUE SON LAS COSAS	Anais	1
7	10	10		ALIADO DEL TIEMPO	Mariano Barba	7
8	8	8		UN BESO	Aventura	6
9	9	14		VOLVERTE A AMAR	Alejandra Guzman	9
10	7	5		NOCHE DE SEXO	Wisn & Yandel Featuring Aventura	4
11	15	11		LLAME PA' VERTE	Wisn & Yandel	1
12	11	12		TEMPERATURE	Sean Paul	10
13	16	18		MUNECA DE TRAPO	La Oreja De Van Gogh	13
14	13	13		LO QUE ME GUSTA A MI	Juanes	2
15	19	20		ATREVETE TE, TE!	Calle 13	15
16	14	15		DE CONTRABANDO	Jenni Rivera	14
17	27	25		NUESTRO AMOR SE HA VUELTO AYER	Victor Manuelle Featuring Yuridia	17
18	18	24		HERE WE GO YO	Hector "El Father" Featuring El Presidente	18
19	22	23		ADIOS A MI AMANTE	Grupo Montez De Durango	19
20	25	21		QUE LASTIMA	Alfredo Ramirez Corral	20
21	20	19		TE ECHO DE MENOS	Chayanne	15
22	26	22		QUE ME ALCANCE LA VIDA	Sin Bandera	19
23	32	50		UNA CANCION QUE TE ENAMORE	Servando Y Florentino	23
24	12	16		UNO Y UNO ES IGUAL A TRES	Jeremias	12
25	35	42		NO ES BRUJERIA	Ana Barbara	25

Omar scores his second No. 1 on Latin Rhythm Airplay. His first was as a featured artist on the Aventura song "Ella Y Yo."



Leadoff track from Calderon's new Atlantic album rallies his best debut on this chart. Song moves 27-14 on Latin Rhythm Airplay.



Chayanne is up for five Premios Juventud Awards, including best pop artist. The show will air July 13 on Univision.

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE	Artist	PEAK POSITION
26	21	17		ALGO DE MI	Conjunto Primavera	7
27	24	26		COMO DUELE (BARRERA DE AMOR)	Noelia	24
28	28	29		ALGUIEN TE VA A HACER LLORAR	Intocable	28
29	37	31		PARA QUE REGRESES	El Chapo De Sinaloa	23
30	23	27		INSENSIBLE A TI (ME PONE A MIL)	Alicia Villarreal	23
31	34	-		TE EXTRANO	Xtreme	31
32	31	28		DEJATE LLEVAR	Ricky Martin	21
33	<b>HOT SHOT DEBUT</b>	1		CUANDO BAILA REGGAETON	Tego Calderon Featuring Yandel	33
34	36	36		POR UNA MUJER	Luis Fonsi	16
35	47	-		CUANTO TENGO QUE ESPERAR	Zion & Lennox	35
36	42	40		ABRAZAME	Camila	32
37	<b>NEW</b>	-		TU NOMBRE EN MAYUSCULAS	Laura Pausini	37
38	<b>NEW</b>	-		DIGANLE	Conjunto Primavera	38
39	<b>NEW</b>	-		NO ES UNA NOVELA	Monchy & Alexandra	39
40	39	44		HAY DE MI	Noriega Featuring Baby Rasta	39
41	38	48		VOY A LLORAR POR TI	Los Rieleros Del Norte	38
42	29	35		PAYASO LOCO	Patrulla 81	29
43	30	34		SIN TU AMOR	Ana Gabriel	30
44	45	39		SI YO FUERA TU AMOR	Alacranes Musical	14
45	<b>RE-ENTRY</b>	-		NO TE APARTES DE MI	Yahir	28
46	40	49		LIBERTAD	Ivy Queen	13
47	41	41		TU AMOR ME HACE BIEN	Marc Anthony	41
48	44	30		COMO ME DUELE	Valentin Elizalde	30
49	43	46		VIVA EL AMOR	Control	31
50	<b>NEW</b>	-		ME VOY	Julieta Venegas	50

## TOP LATIN ALBUMS™

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	12	-	1	<b>#1 GREATEST GAINER</b> DON OMAR	King Of Kings		1
2	2	11		WISN & YANDEL	Pa'l Mundo		1
3	3	1		VARIOUS ARTISTS	NOW Latino		1
4	1	2		GRUPO MONTEZ DE DURANGO	Borrón Y Cuenta Nueva		1
5	4	6		DADDY YANKEE	Barrio Fino: En Directo		1
6	5	4		JUAN GABRIEL	La Historia Del Divo		4
7	6	7		VICTOR MANUELLE	Decision Unanime		6
8	7	5		ROCIO DURCAL	Amor Eterno		2
9	11	10		RBD	RBD: Live In Hollywood		6
10	13	14		RBD	Nuestro Amor		1
11	9	13		DON OMAR	Da Hitman Presents Reggaeton Latino		1
12	8	8		LA OREJA DE VAN GOGH	Guapa		5
13	10	3		ANDREA BOCELLI	Amor		2
14	14	21		RAKIM & KEN-Y	Masterpiece: Nuestra Obra Maestra		2
15	16	16		TITO EL BAMBINO	Top Of The Line		3
16	15	9		MONCHY & ALEXANDRA	Exitos Y Mas		9
17	17	15		LOS TIGRES DEL NORTE	Historias Que Contar		2
18	30	35		A.B. QUINTANILLA III PRESENTS KUMBIA KINGS	Kumbia Kings Live		18
19	21	23		RAMON AYALA Y SUS BRAVOS DEL NORTE	Antologia De Un Rey Vol. 2		15
20	24	19		VARIOUS ARTISTS	Unidos		11
21	22	20		SHAKIRA	Fijacion Oral Vol. 1		1
22	19	2		ALICIA VILLARREAL	Orgullo De Mujer		8
23	18	7		BRONCO. EL GIGANTE DE AMERICA	30 Historias De Un Gigante		17
24	23	8		ANA GABRIEL	Historia De Una Reina		5
25	25	27		RBD	Rebelde		2

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
26	27	37		LOS TUCANES DE TIJUANA	En Vivo - Siempre Contigo		26
27	50	42	8	<b>PACE SETTER</b> GRUPO BRYNDIS	Recordandote		8
28	26	-		K-PAZ DE LA SIERRA	Los Super Exitos		26
29	28	22		EL CHAPO DE SINALOA	La Noche Perfecta		22
30	37	33		RICARDO ARJONA	Adentro		3
31	20	29		GUARDIANES DEL AMOR	Corazon Romantico: Los Exitos		20
32	36	34		RAMON AYALA Y SUS BRAVOS DEL NORTE	Antologia De Un Rey		11
33	41	44		CALLE 13	Calle 13		6
34	32	32		REGGAETON NINOS	Reggaeton Ninos Vol. 1		5
35	34	25		JUANES	Mi Sangre		1
36	35	43		LOS RIELEROS DEL NORTE	Siempre Imitado, Jamas Igualado		20
37	29	28		VARIOUS ARTISTS	Sangre Nueva		12
38	38	50		AVENTURA	God's Project		5
39	33	24		LOS TEMERARIOS	Los Super Exitos Con Mariachi		16
40	31	26		ANAIS	Asi Soy Yo		11
41	49	46		JENNI RIVERA	En Vivo Desde Hollywood		41
42	44	30		ALEJANDRA GUZMAN	Indeleble		22
43	47	49		LOS CAMINANTES	Tesoros De Coleccion: Lo Romantico De Los Caminantes		22
44	39	40		YURIDIA	La Voz De Un Angel		16
45	53	66		LOS TIGRES DEL NORTE	20 Nortenas Famosas		4
46	45	47		DADDY YANKEE	Barrio Fino		1
47	43	-		PATRULLA 81	Lo Mejor De La Mejor... Coleccion		43
48	42	41		LOS RAZOS	La Historia De Los Razos... Los Exitos		41
49	46	48		BANDA EL RECODO DE CRUZ LIZARRAGA	A Las Mujeres Que Ame		40
50	65	58		ANDY ANDY	Ironia		4

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
51	56	56		VOZ A VOZ	En Presencia Del Futuro		21
52	40	39		JEREMIAS	Ese Que Va Por Ahi		39
53	48	31		CONJUNTO PRIMAVERA	Algo De Mi		2
54	62	61		VICENTE FERNANDEZ	Tesoros De Coleccion		8
55	57	59		A.B. QUINTANILLA III PRESENTS KUMBIA KINGS	Fuego		2
56	52	60		MONCHY & ALEXANDRA	Hasta El Fin		7
57	<b>HOT SHOT DEBUT</b>	1		JESSIE MORALES: EL ORIGINAL DE LA SIERRA	Sigo En La Jugada		57
58	54	45		JOSE JOSE	La Historia Del Principe		12
59	51	-		DIANA REYES	La Reina Del Pasito Duranguense		24
60	55	51		VALENTIN ELIZALDE	Vencedor		26
61	59	52		LAURA PAUSINI	Escucha Atento		20
62	64	57		MARCO ANTONIO SOLIS	La Historia Continua... Parte II		2
63	60	63		MARIANO BARBA	Aliado Del Tiempo		38
64	72	-		INTOCABLE	X		2
65	66	53		ANA GABRIEL	Dos Amores Un Amante		22
66	70	62		LUNY TUNES	Reggaeton Hits		15
67	67	74		GRUPO MONTEZ DE DURANGO	Y Sigue La Mata Dando		1
68	58	-		CARDENALES DE NUEVO LEON	Como Te Llamas Paloma		58
69	63	64		VARIOUS ARTISTS	Top Latino		24
70	71	70		JENNI RIVERA	Parrandera, Rebelde Y Atrevida		0
71	<b>NEW</b>	-		GRUPO MONTEZ DE DURANGO	Los Laureles		71
72	74	69		JAVIER SOLIS	Tesoros De Coleccion		21
73	<b>RE-ENTRY</b>	-		GRUPO BRYNDIS	La Mejor... Coleccion		7
74	<b>RE-ENTRY</b>	-		GRUPO MONTEZ DE DURANGO	Los Super Exitos: Lagrimillas Tontas		3
75	73	75		LUNY TUNES & BABY RANKS	Mas Flow 2		2





# LATIN

# Billboard DANCE

JUN 10 2006

## LATIN AIRPLAY

POP			
THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	<b>VOLVERTE A AMAR</b>	ALEJANDRA GUZMAN (SONY BMG NORTE)
2	2	<b>HIPS DON'T LIE</b>	SHAKIRA FEATURING WYCLEF JEAN (EPIC/SONY BMG NORTE)
3	4	<b>MUNECA DE TRAPO</b>	LA DREJA DE VAN GOGH (SONY BMG NORTE)
4	3	<b>LO QUE SON LAS COSAS</b>	ANAIS (UNIVISION)
5	5	<b>TE ECHO DE MENOS</b>	CHAYANNE (SONY BMG NORTE)
6	8	<b>QUE ME ALCANCE LA VIDA</b>	SIN BANDERA (SONY BMG NORTE)
7	6	<b>LO QUE ME GUSTA A MI</b>	JUANES (SURCO/UNIVERSAL LATINO)
8	12	<b>UNA CANCION QUE TE ENAMORE</b>	SERVANDO Y FLORENTINO (VEREMUSIC)
9	9	<b>COMO DUELE (BARRERA DE AMOR)</b>	NOELIA (EMI LATIN)
10	11	<b>DEJATE LLEVAR</b>	RICKY MARTIN (COLUMBIA/SONY BMG NORTE)
11	7	<b>UNO Y UNO ES IGUAL A TRES</b>	JEREMIAS (UNIVERSAL LATINO)
12	10	<b>POR UNA MUJER</b>	LUIS FONSI (UNIVERSAL LATINO)
13	15	<b>ABRAZAME</b>	CAMILA (SONY BMG NORTE)
14	20	<b>TU NOMBRE EN MAYUSCULAS</b>	LAURA PAUSINI (WARNER LATINA)
15	10	<b>SIN TU AMOR</b>	ANA GABRIEL (EMI LATIN)

## LATIN ALBUMS

POP			
THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / DISTRIBUTING LABEL)
1	1	<b>VARIOUS ARTISTS</b>	NON UTRO (THE DJ GROUP) UNIVISION/SONY BMG NORTE/SONY BMG STRATEGIC MARKETING GROUP
2	2	<b>JUAN GABRIEL</b>	LA HISTORIA DEL DIVO (SONY BMG NORTE)
3	3	<b>ROCIO DURCAL</b>	AMOR ETERNO (SONY BMG NORTE)
4	6	<b>RBD</b>	RBD: LIVE IN HOLLYWOOD (EMI LATIN)
5	7	<b>RBD</b>	NUESTRO AMOR (EMI LATIN)
6	4	<b>LA OREJA DE VAN GOGH</b>	GUAPA (SONY BMG NORTE)
7	5	<b>ANDREA BOCELLI</b>	AMOR (SUGAR/VEREMUSIC/UNIVERSAL LATINO)
8	11	<b>A.B. QUINTANILLA III PRESENTS KUMBIA KINGS</b>	KUMBIA KINGS LIVE (EMI LATIN)
9	8	<b>SHAKIRA</b>	FIJACION ORAL VOL. 1 (EPIC/SONY MUSIC)
10	9	<b>ANA GABRIEL</b>	HISTORIA DE UNA REINA (SONY BMG NORTE)
11	10	<b>RBD</b>	REBELDE (EMI LATIN)
12	14	<b>RICARDO ARJONA</b>	A DENTRO (SONY BMG NORTE)
13	13	<b>JUANES</b>	MI SANGRE (SURCO/UNIVERSAL LATINO)
14	12	<b>ANAIS</b>	ASI SOY YO (UNIVISION/UG)
15	17	<b>ALEJANDRA GUZMAN</b>	INDELEBLE (SONY BMG NORTE)

## HOT DANCE CLUB PLAY

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT & NUMBER / PROMOTION LABEL)
1	2	7	<b>FASTER KILL PUSSYCAT</b>	DAKENFELD FEAT. BRITANY MURPHY MAVERICK/REPRISE
2	4	8	<b>THE ONE THAT GOT AWAY (WAMDU/VALENTIN MIXES)</b>	NATASHA BEDINGFIELD EPIC PROMO
3	7	6	<b>TRACKING TREASURE DOWN</b>	GABRIEL & DRESDEN ORGANIZED NATURE 005
4	1	9	<b>SUFFER WELL</b>	DEPECHE MODE SIRE MUTE PROMO/REPRISE
5	15	4	<b>GET TOGETHER</b>	MADONNA WARNER BROS. 42935
6	8	9	<b>HANDS UP TO HEAVEN</b>	HEAVEN 17 NINTH WAVE 10040
7	3	9	<b>SAY SOMETHIN' (D. MORALES MIXES)</b>	MARIAH CAREY FEAT. SNOOP DOGG ISLAND PROMO/DJMG
8	14	8	<b>SAY I</b>	CHRISTINA MILIAN FEAT. YOUNG JEEZY ISLAND PROMO/DJMG
9	17	5	<b>MAKE A MOVE ON ME</b>	JOEY NEGRO SILVER LABEL 2503/TOMMY BOY
10	18	5	<b>IT'S OVER</b>	DJ MIKE CRUZ PRESENTS JOI CARROLL & GEORGIE PORRIS LIVE @10/MUSIC PLANT
11	16	8	<b>FALLING APART</b>	THE LOVEMAKERS CHERRYTREE PROMO/INTERSCOPE
12	13	13	<b>I WANT MORE (CLING ON TO ME)</b>	AMUKA KULT 174
13	5	14	<b>KISS THE SKY</b>	DANIELLE BOLLINGER ESNTION SILVER PROMO/ESNTION
14	11	11	<b>KISS YOU</b>	IIO MADE 5684
15	6	12	<b>SOS (J. NEVINS/CHRIS COX MIXES)</b>	RIHANNA SRP/DEF JAM PROMO/DJMG
16	10	12	<b>SO SPECIAL (STROBE/EUPHORIA/MW PROJECT MIXES)</b>	JUDGE JULES KOCH PROMO
17	11	11	<b>WALK AWAY (R. ROSARIO/CHRIS COX-CRAIG J MIXES)</b>	KELLY CLARKSON RCA PROMO/RMG
18	21	7	<b>INSTIGATOR</b>	KACI BROWN THE OAS LABEL 006916/INTERSCOPE
19	27	4	<b>WORLD, HOLD ON (CHILDREN OF THE SKY)</b>	BOB SINCLAR YELLOW/SILVER LABEL PROMO/TOMMY BOY
20	13	12	<b>THE WINGS (THEME FROM BROKEBACK MOUNTAIN)</b>	GUSTAVO SANTAOLALLA FOCUS/VERVE FORECAST 006615/VERVE
21	23	6	<b>FADE AWAY</b>	SARAH ATERETH BEGUILLE PROMO/LIGHTYEAR
22	19	8	<b>STUPID GIRLS</b>	PINK LAFACE PROMO/ZOMBA
23	25	6	<b>FASHIONISTA</b>	JIMMY JAMES MADE 9884
24	32	3	<b>LOOK ON THE FLOOR (HYPNOTIC TANGO)</b>	BANANARAMA THE LAB IMPORT/FUEL 2000
25	20	11	<b>CONTROL MYSELF (J. NEVINS/J. BERMUDEZ MIXES)</b>	LL COOL J. FEAT. JENNIFER LOPEZ DEF JAM PROMO/DJMG

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT & NUMBER / PROMOTION LABEL)
26	28	1	<b>I AM NOT MY HAIR</b>	INDIARIE UNIVERSAL MOTOWN PROMO
27	33	4	<b>I WILL STAND</b>	CLAUDIA BARRY DONNAJEAN PROMO
28	26	7	<b>DIBIZA (BRING THE DRUMS BACK)</b>	DANNY TENAGLIA STEREO IMPORT
29	36	5	<b>I'M LISTENING</b>	MADISON PARK BASICLUX 9207
30	43	2	<b>POWER PICK NOW THAT WE'VE FOUND LOVE</b>	BUNNY RUGS GLOBAL PROMO
31	29	10	<b>YOU KNOW HOW TO LOVE ME</b>	LORI DENAIRE DAUMAN PROMO
32	34	5	<b>DANCE IN MY BLOOD</b>	MEN, WOMEN & CHILDREN FEPRISE PROMO
33	37	4	<b>WHEN YOU WALK AWAY</b>	HENRI DAUMAN PROMO
34	44	2	<b>I WILL</b>	DOLCE PURCHASE PROMO
35	24	13	<b>RAPTURE RIDERS</b>	BLONDIE VS. THE DOORS CAPILOL PROMO
36	38	4	<b>COMING UNDONE</b>	KORN VIRGIN PROMO
37	22	14	<b>IT MAKES A DIFFERENCE</b>	KIM ENGLISH NERVOUS 20521
38	31	10	<b>CHA CHA (L.E.X.D. AUDE MIXES)</b>	CHELO SONY BMG NORTE PROMO
39	39	4	<b>SWEET TROUBLED SOUL</b>	STELLASTARR RCA PROMO/RMG
40	40	4	<b>YOU CAN TURN ME ON</b>	MUZZAIK FEATURING MIA SILVER LABEL 2500/TOMMY BOY
41	45	3	<b>IT'S MY LIFE (FINALLY)</b>	SEAN ENSIGN TITAN SOUNDS PROMO
42	35	10	<b>NEVER ENDING</b>	RONNIE VENTURA FEAT. LATICE VERRETT NUUF PROMO
43	NEW		<b>FAITH</b>	LEANA SWEISH DIVA PROMO
44	41	9	<b>TAKE ME OR LEAVE ME (T. YOUNG/J. CHRISTIE/G.D. VINE MIXES)</b>	IDINA MENZEL & TRACIE THOMS WARNER BROS. 42922
45	NEW		<b>MY LOVE IS YOU</b>	EYES OF LOVE ACT 2 PROMO/MUSIC PLANT
46	NEW		<b>WALKING DOWN MADISON</b>	ESZA KAYE DAUMAN PROMO
47	30	13	<b>LOVE WILL FIND A WAY</b>	VERNESSA MITCHELL JYM 029
48	46	13	<b>DREAMS</b>	DEEP DISH FEAT. STEVE NICKS DEEP DISH PROMO/THRIVE
49	40	14	<b>OOH LA LA</b>	GOLDFRAPP MUTE 35613
50	42	15	<b>GIVE ME YOUR LOVE</b>	CARL COX FEATURING HANNAH ROBINSON KOCH 9893

## TROPICAL

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	<b>CAILE</b>	TITO EL BAMBINO (EMI LATIN)
2	10	<b>DOWN</b>	RAKIM & KEN-Y (PINA/UNIVERSAL LATINO)
3	7	<b>NUUESTRO AMOR SE HA VUELTO AYER</b>	VICTOR MANUELLE FEATURING YURIDIA (SONY BMG NORTE)
4	2	<b>SOLAMENTE UNA NOCHE</b>	INDIA (SGZ/UNIVISION)
5	4	<b>HIPS DON'T LIE</b>	SHAKIRA FEATURING WYCLEF JEAN (EPIC/SONY BMG NORTE)
6	8	<b>NO ES UNA NOVELA</b>	MONCHY & ALEXANDRA (J&N)
7	11	<b>MACHUCANDO</b>	DADDY YANKEE (EL CARTEL/INTERSCOPE)
8	3	<b>TU AMOR ME HACE BIEN</b>	MARC ANTHONY (SONY BMG NORTE)
9	10	<b>LLAME PA' VERTE</b>	WINIS & YANDEL (MACHETE)
10	12	<b>AY AMOR, CUANDO HABLAN LAS MIRADAS</b>	GUAYACAN (SONY BMG NORTE)
11	5	<b>PRINCESA</b>	FRANK REYES (J&N)
12	9	<b>SE LE VE</b>	ANDY MONTANEZ FEATURING DADDY YANKEE (SGZ/UNIVISION)
13	27	<b>VOLANDO ENTRE TUS BRAZOS</b>	MARC ANTHONY (SONY BMG NORTE)
14	16	<b>LA AVISPA</b>	ZACARIAS FERREIRA (J&N)
15	17	<b>ANGELITO</b>	DOON OMAR (VI/MACHETE)

## TROPICAL

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / DISTRIBUTING LABEL)
1	1	<b>VICTOR MANUELLE</b>	DECISION UNANIME (SONY BMG NORTE)
2	2	<b>MONCHY &amp; ALEXANDRA</b>	EXITOS Y MAS (J&N/SONY BMG NORTE)
3	3	<b>AVENTURA</b>	GOD'S PROJECT (PREMIUM LATIN/SONY BMG NORTE)
4	5	<b>ANDY ANDY</b>	IRONIA (WEPA/URBAN BOX OFFICE)
5	4	<b>MONCHY &amp; ALEXANDRA</b>	HASTA EL FIN (J&N/SONY BMG NORTE)
6	6	<b>INDIA</b>	SOY DIFERENTE (SGZ/UNIVISION/UG)
7	7	<b>ANDY MONTANEZ</b>	SALSA CON REGGAETON (SGZ/UNIVISION/UG)
8	9	<b>MARC ANTHONY</b>	VALIO LA PENIA (SONY BMG NORTE)
9	8	<b>GILBERTO SANTA ROSA</b>	DIRECTO AL CORAZON (SONY BMG NORTE)
10	10	<b>GILBERTO SANTA ROSA &amp; VICTOR MANUELLE</b>	DOS SONEROS, UNA HISTORIA (SONY BMG NORTE)
11	-	<b>VARIOUS ARTISTS</b>	PUTUMAYO PRESENTS BAILA: A LATIN DANCE PARTY (PUTUMAYO)
12	12	<b>JUAN LUIS GUERRA</b>	PARA TI (VEREMUSIC/UNIVERSAL LATINO)
13	11	<b>MICHAEL STUART</b>	BACK TO DA' BARRIO (MACHETE)
14	14	<b>INDIA</b>	GRANDES EXITOS + (UNIVERSAL LATINO)
15	13	<b>N'KLABE</b>	I LOVE SALSA! (NU/SONY BMG NORTE)

## TOP ELECTRONIC ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT & NUMBER / DISTRIBUTING LABEL)	CERT.
1	1	4	<b>GNARLS BARKLEY</b>	3 WKS ST. ELSEWHERE DOWNTOWN 70003/ATLANTIC	
2	3	29	<b>MADONNA</b>	CONFESSIONS ON A DANCE FLOOR WARNER BROS. 49460	1
3	2	53	<b>GORILLAZ</b>	DEMON DAYS PARLOPHONE 73838/VIRGIN	2
4	4	16	<b>SHE WANTS REVENGE</b>	SHE WANTS REVENGE PERFECT/ISS/FLAWLESS/GEFFEN 005687/INTERSCOPE	
5	5	14	<b>CASCADA</b>	EVERYTIME WE TOUCH ROBBINS 75064	
6	6	30	<b>IMMOGEN HEAP</b>	SPEAK FOR YOURSELF RCA VICTOR 72532	
7	7	2	<b>TIESTO</b>	IN SEARCH OF SUNRISE 5: LOS ANGELES SONG BIRD 05/BLACK HOLE	
8	8	2	<b>THIEVERY CORPORATION</b>	VERSIONS EIGHTEENTH STREET LDUNGE 095	
9	9	5	<b>THE STREETS</b>	THE HARDEST WAY TO MAKE AN EASY LIVING VICE 63186/ATLANTIC	
10	10	12	<b>DEPECHE MODE</b>	PLAYING THE ANGEL SIRE/REPRISE 49348/WARNER BROS. 4	
11	11	12	<b>GOLDFRAPP</b>	SUPERNATURE MUTE 4	
12	12	18	<b>MASSIVE ATTACK</b>	COLLECTED VIRGIN 60068	
13	13	18	<b>BAD BOY JOE &amp; JOHNNY BUDZ</b>	ULTRADANCE.97 ULTRA 1358	
14	14	7	<b>GOTAN PROJECT</b>	LUNATICO XL 195/BEGGARS GROUP	
15	15	2	<b>ARMIN VAN BUUREN</b>	A STATE OF TRANCE 2006 ULTRA 1401	
16	16	14	<b>VARIOUS ARTISTS</b>	FIRE UP! 3 RAZOR & THE 89118	
17	17	35	<b>VARIOUS ARTISTS</b>	DISNEYREMIXMANIA WALT DISNEY 861354	
18	18	8	<b>DAFT PUNK</b>	TRONIC VOL. 1: 1993-2005 VIRGIN 58405	
19	19	8	<b>DAVID WAXMAN</b>	ULTRA ELECTRO ULTRA 1390	
20	20	2	<b>VARIOUS ARTISTS</b>	NUMBER ONE DISCO HITS MADACY SPECIAL PRODUCTS 12129/MADACY	
21	21	7	<b>SAM POPAT</b>	BUDDHA BAR VIII GEORGE V 71057	
22	22	62	<b>M.I.A.</b>	ARULAR XL 004844/INTERSCOPE	
23	23	3	<b>ATB</b>	DJ IN THE MIX 3 WATER MUSIC DANCE 060650/VAAREE SARABANDE	
24	24	16	<b>THE PRODIGY</b>	THEIR LAW - THE SINGLES 1990-2005 XL 190/BEGGARS GROUP	
25	RE-ENTRY		<b>MATMOS</b>	THE ROSE HAS TEETH IN THE MOUTH OF A BEAST MAJADOR 677	

## HOT DANCE AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	15	<b>SOS</b>	RIHANNA SRP/DEF JAM/DJMG
2	2	7	<b>FASTER KILL PUSSYCAT</b>	DAKENFELD FEAT. BRITANY MURPHY MAVERICK/REPRISE
3	4	5	<b>SAY SOMETHIN'</b>	MARIAH CAREY FEATURING SNOOP DOGG ISLAND/DJMG
4	3	13	<b>WALK AWAY</b>	KELLY CLARKSON RCA/RMG
5	8	3	<b>WHAT'S LEFT OF ME</b>	NICK LACHEY JIVE/ZOMBA
6	5	18	<b>RAINDROPS</b>	STUNT ULTRA
7	7	12	<b>FIRE</b>	FERRY CORSTEN ULTRA
8	6	12	<b>WAITING</b>	TAXI DOLL WWW.TAXIDOLL.COM
9	11	11	<b>OOH LA LA</b>	GOLDFRAPP MUTE
10	13	4	<b>GET TOGETHER</b>	MADONNA WARNER BROS.
11	9	18	<b>BE WITHOUT YOU</b>	MARY J. BLIGE GEFEN
12	17	3	<b>MIRACLE</b>	CASCADA ROBBINS
13	19	2	<b>THE ONE THAT GOT AWAY</b>	NATASHA BEDINGFIELD EPIC
14	14	9	<b>INCREDIBLE</b>	SHAPE UK NOCTURNAL GROOVE/POSITIVA
15	12	10	<b>KISS THE SKY</b>	DANIELLE BOLLINGER ESNTION SILVER/ESNTION
16	15	10	<b>WATERMAN</b>	OLAV BASOSKI FEATURING MICHIE ONE ROBBINS
17	10	7	<b>HIPS DON'T LIE</b>	SHAKIRA FEATURING WYCLEF JEAN EPIC
18	16	3	<b>LOOK ON THE FLOOR (HYPNOTIC TANGO)</b>	BANANARAMA THE LAB/FUEL 2000
19	20	4	<b>WAITING FOR YOU</b>	NARCOTIC THRUST YOSHITOSH/DEEP DISH
20	NEW		<b>WORLD, HOLD ON (CHILDREN OF THE SKY)</b>	BOB SINCLAR YELLOW/SILVER LABEL/TOMMY BOY
21	18	4	<b>TRACKING TREASURE DOWN</b>	GABRIEL & DRESDEN ORGANIZED NATURE
22	NEW		<b>FADE AWAY</b>	SARAH ATERETH BEGUILLE/LIGHTYEAR
23	23	19	<b>CHECK ON IT</b>	BEYONCE FEATURING SLIM THUG COLUMBIA
24	25	2	<b>S.O.S. (MESSAGE IN THE BOTTLE)</b>	FILTERPUNK ULTRA
25	NEW		<b>SAY I</b>	CHRISTINA MILIAN FEAT. YOUNG JEEZY ISLAND/DJMG



# HITS OF THE WORLD Billboard

JUN 10 2006

JAPAN		SINGLES		(SOUNDSCAN JAPAN) MAY 30, 2006	
THIS WEEK	LAST WEEK				
1	NEW	MILK TEA/UTSUKUSIKI HANA (FIRST LTD ED)	MASA HARU FUKUYAMA UNIVERSAL		
2	NEW	KOINO TSUBOMI (CD+DVD)	KUMI KODA AVEX TRAX		
3	NEW	KOINO TSUBOMI	KUMI KODA AVEX TRAX		
4	NEW	MILK TEA/UTSUKUSIKI HANA	MASA HARU FUKUYAMA UNIVERSAL		
5	NEW	TRIAL	W-INDS PONY CANYON		
6	3	PRECIOUS	YUNA ITO SONY		
7	NEW	HINO TERINAGARA AMENO FURU (FIRST LTD EDITION)	COCCO VICTOR		
8	6	JUNRENKA	SHONAN NO KAZE TOY'S FACTORY		
9	NEW	HITOSUJINO KISEKI/KAZEZO TSUKAMAETE	THE GOSPELLERS KI OON		
10	5	CHANPYONE	ORANGE RANGE SONY		

FRANCE		SINGLES		(SNEP/IFOP/TITE-LIVE) MAY 30, 2006	
THIS WEEK	LAST WEEK				
1	1	LIVING ON VIDEO	PAKITO PANIC/ULM		
2	2	HIPS DON'T LIE	SHAKIRA FT. WYCLEF JEAN EPIC		
3	3	MEME SI (WHAT YOU'RE MADE OF)	LUCIE SILVAS/GREGORY LEMARCHAL MERCURY		
4	5	WORLD HOLD ON	BOB SINCLAR FT. STEVE EDWARDS YELLOW PRODUCTION		
5	4	LE TEMPS QUI COURT	LES ENFOIRES ULM		
6	6	GABRIEL	NAJOUA BELYZEL SCORPID		
7	9	LE PAPA PINGOUIN	PIGLOO SCORPID/M6 INTERACTIONS		
8	7	LA BOULETTE	DIAM'S CAPITOL		
9	10	FOOT DE RUE	AKHENATON/SOUNDKAIL FRANCE TELEVISION		
10	8	J'IRAI CHANTER	NOUVELLE STAR VOGUE		

ITALY		SINGLES		(FIMI/NIELSEN) MAY 29, 2006	
THIS WEEK	LAST WEEK				
1	1	HIPS DON'T LIE	SHAKIRA FT. WYCLEF JEAN EPIC		
2	NEW	NINA MALA	LUCA ANCESCHI SOUND SPETTACOLI		
3	2	SVEGLIARSI LA MATTINA	ZERO ASSOLUTO UNIVERSO		
4	7	DIMENTICA	RAF COLUMBIA		
5	4	WORLD HOLD ON	BOB SINCLAR FT. STEVE EDWARDS YELLOW PRODUCTION		
6	6	APPLAUSI PER FIBRA	FABRI FIBRA UNIVERSAL		
7	3	ONE	MARY J. BLIGE FT. U2 MATRIARCH/GEFFEN		
8	8	CRAZY	GNARLS BARKLEY DOWNTOWN/ATLANTIC		
9	12	I BELONG TO YOU	EROS RAMAZZOTTI/ANASTACIA ARIOLA		
10	5	SEI NELL'ANIMA	GIANNA NANNINI POLYDOR		

SWEDEN		SINGLES		(GLF) MAY 26, 2006	
THIS WEEK	LAST WEEK				
1	NEW	WHO'S DA'MAN	ELIAS FT. FRANS PAMA		
2	5	MELLAN VITT OCH SVART	MAGNUS CARLSSON COLUMBIA		
3	12	EVIGHET	CAROLA SONET		
4	4	CRAZY	GNARLS BARKLEY DOWNTOWN/ATLANTIC		
5	NEW	VI AR PA GANG - VM 2006	THOMAS LEDIN UNIVERSAL		

ALBUMS			
1	NEW	CAROLA	FRAN NU TILL EVIGHET SONET
2	1	RED HOT CHILI PEPPERS	STADIUM ARCADIVM WARNER BROS.
3	2	LASSE STEFANZ	PICKUP 56 FIRTUNA
4	3	BRUCE SPRINGSTEEN	WE SHALL OVERCOME - THE SEEGER SESSIONS COLUMBIA
5	4	SHAKIRA	ORAL FIXATION VOL. 2 EPIC

UNITED KINGDOM		SINGLES		(THE OFFICIAL UK CHARTS CO.) MAY 28, 2006	
THIS WEEK	LAST WEEK				
1	1	CRAZY	GNARLS BARKLEY DOWNTOWN/ATLANTIC		
2	15	I WISH I WAS A PUNK ROCKER	SANDI THOM RCA		
3	2	FROM PARIS TO BERLIN	INFERNAL BORDER BREAKERS		
4	3	CONTROL MYSELF	L.L. COOL J FT. JENNIFER LOPEZ DEF JAM		
5	23	COUNTRY GIRL	PRIMAL SCREAM COLUMBIA		
6	38	NINE2FIVE	ORDINARY BOYS/LAOPY SOVEREIGN B UNIQUE/POLYDOR		
7	52	UP ALL NIGHT	MATT WILLIS MERCURY		
8	12	TEENAGE LIFE	DAZ SAMPSON EBULJIVE		
9	7	SOS (RESCUE ME)	RIHANNA SRP/DEF JAM		
10	28	FILL MY LITTLE WORLD	THE FEELING ISLAND		

AUSTRALIA		SINGLES		(ARIA) MAY 28, 2006	
THIS WEEK	LAST WEEK				
1	1	SOS (RESCUE ME)	RIHANNA SRP/DEF JAM		
2	2	THIS TIME I KNOW IT'S FOR REAL	NELLY FURTADO FT. TIMBALAND MDS/LEY/GEFFEN/UNIVERSAL		
3	4	CRAZY	GNARLS BARKLEY DOWNTOWN/ATLANTIC		
4	3	FLAUNT IT!	TV ROCK BEMBO ROCK		
5	8	BEEP	THE PUSSYCAT DOLLS FT. WILL I AM A&M/INTERSCOPE		
6	6	SO SICK	NE-YO DEF JAM		
7	5	FOREVER YOUNG	YOUTH GROUP IVY RECORDS		
8	9	DANI CALIFORNIA	RED HOT CHILI PEPPERS WARNER BROS.		
9	13	BLACKFINGERNAILS RED WINE	ESKIMO JOE WARNER		
10	NEW	YO (EXCUSE ME MISS)	CHRIS BROWN JIVE/ZOMBA		

SPAIN		SINGLES		(PROMUSICAE/MEDIA) MAY 31, 2006	
THIS WEEK	LAST WEEK				
1	NEW	JAM	MICHAEL JACKSON EPIC		
2	1	VIVIR PARA CONTARLO B/W HACIENDO LO	VIOLADORES DEL VERSO BOACOR		
3	2	IN THE CLOSET	MICHAEL JACKSON EPIC		
4	3	HIMNO OFICIAL DEL SEVILLA FC	EL ARREBATO CAPITOL		
5	4	REMEMBER THE TIME	MICHAEL JACKSON EPIC		
6	5	BLACK OR WHITE	MICHAEL JACKSON EPIC		
7	NEW	AMO A LAURA	HAPPINESS BLANCO Y NEGRO		
8	11	HIGO DEL MIEDO	STRAVAGANZZA AVISPA		
9	6	LEAVE ME ALONE	MICHAEL JACKSON EPIC		
10	7	I'M WITH STUPID	PET SHOP BOYS PARLOPHONE		

IRELAND		SINGLES		(IRMA/CHART TRACK) MAY 26, 2006	
THIS WEEK	LAST WEEK				
1	1	CRAZY	GNARLS BARKLEY DOWNTOWN/ATLANTIC		
2	3	ONE	MARY J. BLIGE FT. U2 MATRIARCH/GEFFEN		
3	2	NO PROMISES	SHAYNE WARD SYCO		
4	14	EVERY SONG IS A CRY FOR LOVE	BRIAN KENNEDY CURB		
5	6	CONTROL MYSELF	L.L. COOL J FT. JENNIFER LOPEZ DEF JAM		

ALBUMS			
1	1	RED HOT CHILI PEPPERS	STADIUM ARCADIVM WARNER BROS.
2	2	SNOW PATROL	EYES OPEN FICTION/POLYDOR
3	3	SHAYNE WARD	SHAYNE WARD SYCO
4	5	NINA SIMONE	ALL THE VERY BEST OF RCA
5	10	JOHNNY CASH	RING OF FIRE - THE LEGEND OF COLUMBIA/UMTV

GERMANY		SINGLES		(MEDIA CONTROL) MAY 30, 2006	
THIS WEEK	LAST WEEK				
1	1	NO NO NEVER	TEXAS LIGHTNING X-CELL/SONY BMG		
2	2	HIPS DON'T LIE	SHAKIRA FT. WYCLEF JEAN EPIC		
3	3	CRAZY	GNARLS BARKLEY DOWNTOWN/ATLANTIC		
4	NEW	ZEIT DASS SICH WAS DREHT	HERBERT GRONEMEYER FT. AMADOU SONY BMG		
5	NEW	HARD ROCK HALLELUJAH	LORDI SONY BMG		
6	4	SOS (RESCUE ME)	RIHANNA SRP/DEF JAM		
7	5	DANCE!	GOLEO VI/PLUMIDEE-FATMAN SCOOP MACHI/MOS		
8	7	SCHWARZ AUF WEISS	MAX MUTZKE WARNER BROS.		
9	6	ONE	MARY J. BLIGE FT. U2 MATRIARCH/GEFFEN		
10	8	LOVE GENERATION	BOB SINCLAR FT. GARY PINE YELLOW PRODUCTION		

CANADA		DIGITAL SINGLES		(SOUNDSCAN) JUNE 10, 2006	
THIS WEEK	LAST WEEK				
1	1	HIPS DON'T LIE	SHAKIRA FT. WYCLEF JEAN EPIC/SONY BMG MUSIC		
2	5	PROMISCUOUS	NELLY FURTADO FT. TIMBALAND MDS/LEY/GEFFEN/UNIVERSAL		
3	2	SOS	RIHANNA SRP/DEF JAM/UNIVERSAL		
4	4	NOT READY TO MAKE NICE	DIXIE CHICKS COLUMBIA/SONY BMG MUSIC		
5	3	DANI CALIFORNIA (ALBUM VERSION)	RED HOT CHILI PEPPERS WARNER		
6	10	CRAZY	GNARLS BARKLEY DOWNTOWN/ATLANTIC		
7	9	WHERE'D YOU GO	FORT MINOR FT. HOLLY BROOK MACHINE SHOP/WARNER		
8	RE	BAD DAY	DANIEL POWTER WARNER		
9	6	OUT OF MY HEAD	MOBILE INTERSCOPE/UNIVERSAL		
10	NEW	RIDIN'	CHAMILLIONAIRE FT. KRAYZIE BONE UNIVERSAL MOTOWN/UNIVERSAL		

BRAZIL		ALBUMS		(SUCESSO MAGAZINE) MAY 30, 2006	
THIS WEEK	LAST WEEK				
1	1	SOUNDTRACK	BELISSIMA SOM LIVRE		
2	5	MARISA MONTE	INFINITO PARTICULAR EMI		
3	4	ANA CAROLINA/SEU JORGE	ANA & JORGE SONY BMG		
4	2	DJ MARLBORO	BEM FUNK BRASIL SOM LIVRE		
5	26	SKANK	MTV AO VIVO SONY BMG		
6	3	CAETANO VELOSO	PERFIL GLOBE		
7	34	BANDA CALYPSO	VDL 8 MD		
8	10	BANDA CALYPSO	AS 20 + MD		
9	NEW	VARIOUS ARTISTS	PLANETA DJ BUILDING		
10	25	PEARL JAM	PEARL JAM J		

NEW ZEALAND		SINGLES		(RECORD PUBLICATIONS LTD.) MAY 31, 2006	
THIS WEEK	LAST WEEK				
1	2	CRAZY	GNARLS BARKLEY DOWNTOWN/ATLANTIC		
2	1	HIPS DON'T LIE	SHAKIRA FT. WYCLEF JEAN EPIC		
3	3	SOS (RESCUE ME)	RIHANNA SRP/DEF JAM		
4	4	TOUCH IT	BUSTA RHYMES AFTERMATH/INTERSCOPE		
5	6	BEEP	THE PUSSYCAT DOLLS FT. WILL I AM A&M/INTERSCOPE		

ALBUMS			
1	1	RED HOT CHILI PEPPERS	STADIUM ARCADIVM WARNER BROS.
2	9	PATRIZIO BUANNE	L'ITALIANO GLOBE RECORDS
3	8	THE PUSSYCAT DOLLS	PCD A&M/INTERSCOPE
4	3	NICKELBACK	ALL THE RIGHT REASONS ROADRUNNER
5	6	ROY ORBISON	THE VERY BEST OF SONY BMG

EURO		DIGITAL TRACKS		(NIELSEN SOUNDSCAN INTERNATIONAL) JUNE 10, 2006	
THIS WEEK	LAST WEEK				
1	1	CRAZY (SINGLE VERSION)	GNARLS BARKLEY DOWNTOWN/ATLANTIC		
2	NEW	IS IT ANY WONDER?	KEANE ISLAND		
3	3	HIPS DON'T LIE	SHAKIRA FT. WYCLEF JEAN EPIC		
4	NEW	HARD ROCK HALLELUJAH	LORDI SONY BMG		
5	2	DANI CALIFORNIA (ALBUM VERSION)	RED HOT CHILI PEPPERS WARNER BROS.		
6	5	I WISH I WAS A PUNK ROCKER (WITH FLOWERS IN MY HAIR)	SANDI THOM VIKING LEGACY		
7	4	SOS	RIHANNA SRP/DEF JAM		
8	10	WHO KNEW	PINK LAFACE/ZOMBA		
9	11	FILL MY LITTLE WORLD	THE FEELING ISLAND		
10	6	ONE	MARY J. BLIGE AND U2 MATRIARCH/GEFFEN		
11	19	NINE2FIVE	THE ORDINARY BOYS VS. LADY SOVEREIGN B-UNIQUE/POLYDOR		
12	RE	NO NO NEVER	TEXAS LIGHTNING X-CELL		
13	8	FROM PARIS TO BERLIN (RADIO EDIT)	INFERNAL BORDER BREAKERS		
14	12	CONTROL MYSELF	L.L. COOL J FT. JENNIFER LOPEZ DEF JAM		
15	NEW	TEENAGE LIFE	DAZ SAMPSON EBULJIVE		
16	NEW	UPSIDE DOWN	JACK JOHNSON BRUSHFIRE/UNIVERSAL REPUBLIC		
17	NEW	EVERYBODY'S GONE TO WAR	NERINA PALLOT 14TH FLOOR		
18	15	YOU'RE ALL I HAVE	SHOW PATROL FICTION/POLYDOR		
19	13	STEADY, AS SHE GOES	THE RACONTEURS THIRD MAN		
20	17	PUMP IT	THE BLACK EYED PEAS A&M/INTERSCOPE		

FLANDERS		SINGLES		(PROMUVI) MAY 31, 2006	
THIS WEEK	LAST WEEK				
1	1	ROOD	MARCO BORSATO POLYDOR		
2	2	HIPS DON'T LIE	SHAKIRA FT. WYCLEF JEAN EPIC		
3	3	LA CAMISA NEGRA	JUANES SURCO		
4	4	WORLD HOLD ON	BOB SINCLAR FT. STEVE EDWARDS YELLOW PRODUCTION		
5	5	LAY ALL YOUR LOVE ON ME	SYLVER BYTE		

ALBUMS			
1	1	LAURA LYNN	VOOR JOU ARS
2	2	RED HOT CHILI PEPPERS	STADIUM ARCADIVM WARNER BROS.
3	3	FRANS BAUER	LIEFDE IS SONY BMG
4	4	TOOL	10,000 DAYS VOLCANO/ZOMBA
5	6	AN PIERLE/WHITE VELVET	WHITE VELVET PIAS

ARGENTINA		ALBUMS		(CAPIF) MAY 22, 2006	
THIS WEEK	LAST WEEK				
1	NEW	CALLEJEROS	SENALES EMI/PELO MUSIC		
2	1	ANDREA BOCELLI	AMORE POLYDOR		
3	NEW	PEARL JAM	PEARL JAM J		
4	NEW	CHIQUITITAS	24 HORAS EMI		
5	2	GUSTAVO CERATI	AHI VAMOS SONY BMG		
6	NEW	RED HOT CHILI PEPPERS	STADIUM ARCADIVM WARNER BROS.		
7	3	ANDRES CALAMARO	EL REGRESO DRO		
8	NEW	LA OREJA DE VAN GOGH	GUAPA SONY BMG		
9	NEW	IL DIVO	ANCORA SYCO/SONY BMG		
10	5	RICARDO ARJONA	ADEPTRO SONY BMG		



# EURO

## EUROCHARTS

### SINGLE SALES

EUROCHARTS ARE COMPILED BY BILLBOARD FROM THE NATIONAL SINGLES AND ALBUM SALES CHARTS OF 20 EUROPEAN COUNTRIES. MAY 31, 2006

THIS WEEK	LAST WEEK	ARTIST	TITLE
2	1	CRAZY	GNARLS BARKLEY DOWNTOWN/ATLANTIC
1	2	HIPS DON'T LIE	SHAKIRA FT. WYCLEF JEAN EPIC
3	3	SOS (RESCUE ME)	RIHANNA SRP/DEF JAM
4	4	LIVING ON VIDEO	PAKITO PANIC/ULM
11	11	WORLD HOLD ON	BOB SINCLAR FT. STEVE EDWARDS YELLOW PRODUCTION
6	6	NO NO NEVER	TEXAS LIGHTNING X-CELL/SONY BMG
51	51	I WISH I WAS A PUNK ROCKER	SANDI THOM RCA
8	5	ONE	MARY J. BLIGE FT. U2 MATRIARCH/GEFFEN
7	7	FROM PARIS TO BERLIN	INFERNAL BORDER BREAKERS
10	12	MEME SI (WHAT YOU'RE MADE OF)	LUCIE SILVAS/GREGORY LEMARCHAL MERCURY
8	8	CONTROL MYSELF	L.L. COOL J FT. JENNIFER LOPEZ DEF JAM
12	9	DANI CALIFORNIA	RED HOT CHILI PEPPERS WARNER BROS.
13	13	LE TEMPS QUI COURT	LES ENFOIRES ULM
14	NEW	ZEIT DASS SICH WAS DREHT	HERBERT GRONEMEYER FT. AMADOU SONY BMG
15	18	GABRIEL	NAJOUA BELYZEL SCORPIO

### ALBUMS

MAY 31, 2006

THIS WEEK	LAST WEEK	ARTIST	TITLE
1	1	RED HOT CHILI PEPPERS	STADIUM ARCADIUM WARNER BROS.
2	NEW	PET SHOP BOYS	FUNDAMENTAL PARLOPHONE
3	3	SHAKIRA	ORAL FIXATION VOL. 2 EPIC
4	2	BRUCE SPRINGSTEEN	WE SHALL OVERCOME - THE SEGER SESSIONS COLUMBIA
4	4	MARK KNOPFLER/EMMYLOU HARRIS	ALL THE ROADRUNNING MERCURY
6	6	KATIE MELUA	PIECE BY PIECE DRAMATICO
12	12	SNOW PATROL	EYES OPEN FICTION/POLYDOR
9	9	GNARLS BARKLEY	ST. ELSEWHERE DOWNTOWN/ATLANTIC
NEW	NEW	SPORTFREUNDE STILLER	YOU HAVE TO WIN ZWEIKAMPF VERTIGO
10	13	FEEDER	THE SINGLES ECHO
11	7	TOOL	10,000 DAYS
12	5	RACONTEURS	BROKEN BOY SOLDIERS COLUMBIA
13	8	PEARL JAM	PEARL JAM J
14	44	TEXAS LIGHTNING	MEANWHILE BACK AT THE RANCH X-CELL/SONY BMG
15	16	PINK	I'M NOT DEAD LAFACE/ZOMBA

### RADIO AIRPLAY

RADIO AIRPLAY INFORMATION FROM 17 EUROPEAN COUNTRIES AS MONITORED AND TABULATED BY NIELSEN MUSIC CONTROL. MAY 31, 2006

THIS WEEK	LAST WEEK	ARTIST	TITLE
1	1	HIPS DON'T LIE	SHAKIRA FT. WYCLEF JEAN SONY BMG
2	2	SOS	RIHANNA SRP/DEF JAM
3	3	BECAUSE OF YOU	KELLY CLARKSON RCA
4	5	DANI CALIFORNIA	RED HOT CHILI PEPPERS WARNER BROS.
5	4	CRAZY	GNARLS BARKLEY DOWNTOWN/ATLANTIC
6	8	A DIOS LE PIDO	JUANES SURCO
7	7	UPSIDE DOWN	JACK JOHNSON JACK JOHNSON/BRUSHFIRE/UNIVERSAL
8	14	SIN SIN SIN	ROBBIE WILLIAMS CHRYSALIS
9	9	SO SICK	NE-YO DEF JAM
10	10	MY HUMPS	THE BLACK EYED PEAS A&M/INTERSCOPE
11	11	ONE	MARY J. BLIGE MATRIARCH/GEFFEN
12	6	STUPID GIRLS	PINK LAFACE/ZOMBA
13	12	IS IT ANY WONDER?	KEANE ISLAND
14	13	SORRY	MADONNA WARNER BROS.
15	27	MANEATER	NELLY FURTAADO DREAMWORKS

SALES DATA COMPILED BY



# ALBUMS

JUN 10 2006

## TOP JAZZ

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE
1	1	68	#1 MICHAEL BUBLE	IT'S TIME 143/REPRISE 48946/WARNER BROS. ⊕
2	2	-	NAT KING COLE	THE VERY BEST OF NAT KING COLE CAPITOL 59324
3	3	10	CHRIS BOTTI	TO LOVE AGAIN: THE DUETS COLUMBIA 77505/SONY MUSIC ⊕
4	4	27	MICHAEL BUBLE	CAUGHT IN THE ACT 143/REPRISE 49444/WARNER BROS. ⊕
5	5	1	CASSANDRA WILSON	THUNDERBIRD BLUE NOTE 63398
6	NEW	NEW	DR. JOHN	MERCERNARY BLUE NOTE 54541
6	6	17	CHRIS BOTTI	WHEN I FALL IN LOVE COLUMBIA 92872/SONY MUSIC ⊕
9	9	29	MADELEINE PEYROUX	CARELESS LOVE ROUNDER 613192
8	5	5	THELONIOUS MONK QUARTET WITH JOHN COLTRANE	AT CARNegie HALL THELONIOUS 35173/BLUE NOTE
10	13	4	ROY HARGROVE	NOTHING SERIOUS VERVE 006211/VG
11	5	5	VARIOUS ARTISTS	LEGENDS OF JAZZ WITH RAMSEY LEWIS: SHOWCASE LRSME01A 968700 ⊕
12	10	43	DIANNE REEVES	GOOD NIGHT, AND GOOD LUCK. (SOUNDTRACK) CONCORD JAZZ 2307/CONCORD
13	7	15	VARIOUS ARTISTS	OUR NEW ORLEANS 2005: A BENEFIT ALBUM NONESUCH 79934/WARNER BROS.
14	22	79	STEVE TYRELL	SONGS OF SINATRA HOLLYWOOD 162550
15	NEW	NEW	MILES DAVIS	THE LEGENDARY PRESTIGE QUINTET SESSIONS FANTASY 4444/CONCORD
16	NEW	NEW	ANJANI	BLUE ALERT COLUMBIA 6948/SONY MUSIC
12	5	5	VARIOUS ARTISTS	JAZZ VOCALISTS: HEAR & NOW CONCORD JAZZ 30002/CONCORD
18	15	4	FRANK CATALANO	MIGHTY BURNER BRIGHT 501
19	14	4	ROBIN MCKELLE	INTRODUCING ROBIN MCKELLE CHEAP LULLABY 10
20	16	18	LOUIS ARMSTRONG	THE DEFINITIVE COLLECTION HIP-O-VERVE/CHRONICLES 004893/UME
21	NEW	NEW	YELLOWJACKETS	TWENTY FIVE HEADS UP 3112 ⊕
22	RE-ENTRY	RE-ENTRY	STEVE TYRELL	THE DISNEY STANDARDS WALT DISNEY 861441
23	24	2	VARIOUS ARTISTS	VINTAGE VERVE VERVE 004292/VG
9	6	6	KARRIN ALLYSON	FOOTPRINTS CONCORD JAZZ 2291/CONCORD
25	23	12	GLENN MILLER	GOLDEN LEGENDS: THE SOUND OF GLENN MILLER MADACY SPECIAL PRODUCTS 51852/MADACY

## TOP CLASSICAL

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE
1	1	8	#1 THE 5 BROWNS	NO BOUNDARIES RCA RED SEAL 78719/SONY BMG MASTERWORKS ⊕
2	3	35	ANDRE RIEU	THE FLYING DUTCHMAN DENON 17570
3	2	4	MAURIZIO POLLINI	CHOPIN: NOCTURNES DG 005804/UNIVERSAL CLASSICS GROUP
4	6	11	JUAN DIEGO FLOREZ	SENTIMIENTO LATINO DECCA 006295/UNIVERSAL CLASSICS GROUP
5	5	3	DAWN UPSHAW/ATLANTA SYMPHONY ORCHESTRA (SPANO)	GOLJIV: AINADAMAR: FOUNTAIN OF TEARS DG 006429/UNIVERSAL CLASSICS GROUP
6	4	11	LANG LANG	MEMORY DG 005827/UNIVERSAL CLASSICS GROUP
7	8	55	THE 5 BROWNS	THE 5 BROWNS RED SEAL 66007/SONY BMG MASTERWORKS ⊕
8	7	57	YO-YO MA WITH ROMA SINFONETTA ORCHESTRA (MORRICONE)	YO-YO MA PLAYS ENNIO MORRICONE SONY CLASSICAL 93452/SONY BMG MASTERWORKS ⊕
9	14	5	MITSUKO UCHIDA	BEE THOVEN: PIANO SONATAS PHILIPS 006379/UNIVERSAL CLASSICS GROUP
10	11	14	SOUNDTRACK	MATCH POINT MILAN 36145
10	8	8	PLACIDO DOMINGO	ITALIA, TI AMO DG 005318/UNIVERSAL CLASSICS GROUP
9	9	88	ANDRE RIEU	TUSCANY DENON 7431
13	18	31	ANDRE RIEU	NEW YEAR'S IN VIENNA DENON 17572
14	13	35	RENEE FLEMING	SACRED SONGS DECCA 005193/UNIVERSAL CLASSICS GROUP
15	17	63	YO-YO MA/THE SILK ROAD ENSEMBLE	SILK ROAD JOURNEYS: BEYOND THE HORIZON SONY CLASSICAL 93962/SONY BMG MASTERWORKS
16	NEW	NEW	JOSHUA BELL/BERLIN PHILHARMONIC (THOMAS)	TCHAIKOVSKY: VIOLIN CONCERTO SONY CLASSICAL 94832/SONY BMG MASTERWORKS
17	NEW	NEW	MORMON TABERNACLE CHOIR	AMERICA'S CHOIR: FAVORITE SONGS, HYMNS, & ANTHEMS MORMON TABERNACLE CHOIR 6313
18	21	15	ANNA NETREBKO/ROLANDO VILLAZON	VIOLETTA: SELECTIONS FROM LA TRAVIATA DG 006188/UNIVERSAL CLASSICS GROUP
19	21	4	CHRISTOPHER PARKENING	GEMINI: GRACE LIKE A RIVER EMI CLASSICS 56418/ANGEL
20	RE-ENTRY	RE-ENTRY	U.S. ARMY FIELD BAND & SOLDIER'S CHORUS	DUTY, HONOR, COUNTRY ALTISSIMO! 2255842
21	RE-ENTRY	RE-ENTRY	SOUNDTRACK	CASANOVA HOLLYWOOD 162575
22	25	14	YUNDI LI	VIENNA RECITAL DG 006090/UNIVERSAL CLASSICS GROUP
23	21	4	EMERSON STRING QUARTET	INTIMATE VOICES DG 006340/UNIVERSAL CLASSICS GROUP
24	RE-ENTRY	RE-ENTRY	THE SIXTEEN (CHRISTOPHERS)	RENAISSANCE: MUSIC FOR INNER PEACE DECCA 004531/UNIVERSAL CLASSICS GROUP
25	22	34	CECILIA BARTOLI	OPERA PROIBITA DECCA 005151/UNIVERSAL CLASSICS GROUP

## TOP CONTEMPORARY JAZZ

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE
1	NEW	NEW	#1 EVERETTE HARP	IN THE MOMENT SHANACHIE 5140
2	1	39	HERBIE HANCOCK	POSSIBILITIES HEAR/HANCOCK 70013/VECTOR
3	2	6	MINDI ABAIR	LIFE LESS ORDINARY GRP 006222/VG
4	4	9	GERALD ALBRIGHT	NEW BEGINNINGS PEAK 8540/CONCORD
33	33	33	JAMIE CULLUM	CATCHING TALES VERVE FORECAST/UNIVERSAL 005478/VG/LMRG ⊕
6	NEW	NEW	MARION MEADOWS	DRESSED TO CHILL HEADS UP 3106
5	5	5	HERB ALPERT'S TIJUANA BRASS	WHIPPED CREAM & OTHER DELIGHTS RE-WHIPPED SHOUT! FACTORY 97641/SONY MUSIC
6	44	44	BRIAN CULBERTSON	IT'S ON TONIGHT GRP 004535/VG
8	9	9	PIECES OF A DREAM	PILLOW TALK HEADS UP 3105
7	18	18	KENNY G	THE ESSENTIAL KENNY G LEGACY/ARISTA 75487/RMG
11	14	13	SPYRO GYRA	WRAPPED IN A DREAM HEADS UP 3107
12	9	4	THE RH FACTOR	DISTRACTIONS VERVE 005987/VG
13	NEW	NEW	KEIKO MATSUI	WALLS OF AKENDORA NARADA JAZZ 73335/NARADA
14	10	7	VERNON NEILLY	G-FIRE II BOOSWEET 0005
15	16	26	RAMSEY LEWIS	WITH ONE VOICE NARADA JAZZ 60699/NARADA
16	17	80	KENNY G	AT LAST... THE DUETS ALBUM ARISTA 62470/RMG
7	12	15	BELA FLECK & THE FLECKTONES	THE HIDDEN LAND COLUMBIA 96417/SONY MUSIC ⊕
8	RE-ENTRY	RE-ENTRY	RICK BRAUN	YOURS TRULY ARTIZEN 10011
19	11	34	KIRK WHALUM	KIRK WHALUM PERFORMS THE BABYFACE SONGBOOK RENDEZVOUS 5112
20	RE-ENTRY	RE-ENTRY	ACOUSTIC ALCHEMY	AMERICAN/ENGLISH HIGHER OCTAVE 79755
21	15	15	VARIOUS ARTISTS	SWEET & SEXY: THE BEST OF NEW URBAN JAZZ NARADA JAZZ 58372/NARADA
22	13	12	ERIC DARIUS	JUST GETTING STARTED NARADA JAZZ 60556/NARADA
23	RE-ENTRY	RE-ENTRY	EUGE GROOVE	JUST FEELS RIGHT NARADA JAZZ 60499/NARADA
24	20	8	MEDESKI MARTIN & WOOD	NOTE BLEU: BEST OF THE BLUE NOTE YEARS 1998-2005 BLUE NOTE 50672 ⊕
25	18	12	LARRY CARLTON	FIRE WIRE BLUEBIRD 79375/RCA VICTOR

## TOP CLASSICAL CROSSOVER

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE
1	1	17	#1 ANDREA BOCELLI	AMORE SUGAR/DECCA 006069/UNIVERSAL CLASSICS GROUP
2	2	9	IL DIVO	ANCORA SYCO/COLUMBIA 76914/SONY MUSIC
3	3	3	SOUNDTRACK	THE DA VINCI CODE DECCA 006479/UNIVERSAL CLASSICS GROUP
4	3	58	IL DIVO	IL DIVO SYCO/COLUMBIA 93963/SONY MUSIC ⊕
5	5	4	ANDREA BOCELLI	AMOR SUGAR/VEVEMUSIC 006144/UNIVERSAL LATINO
6	6	31	ANDREA BOCELLI	ANDREA PHILIPS 003513/UNIVERSAL CLASSICS GROUP
7	8	11	MORMON TABERNACLE CHOIR	THEN SINGS MY SOUL MORMON TABERNACLE CHOIR 70036
8	7	29	SOUNDTRACK	PRIDE & PREJUDICE DECCA 005620/UNIVERSAL CLASSICS GROUP
9	9	27	JOHN WILLIAMS/YO-YO MA/ITZHAK PERLMAN	MEMOIRS OF A GEISHA (SOUNDTRACK) SONY CLASSICAL 74708/SONY BMG MASTERWORKS
10	10	36	SOUNDTRACK	STAR WARS EPISODE III: REVENGE OF THE SITH SONY CLASSICAL 94220/SONY BMG MASTERWORKS ⊕
11	12	32	HAYLEY WESTENRA	ODYSSEY DECCA 005440/UNIVERSAL CLASSICS GROUP
12	13	5	EDGAR MEYER	EDGAR MEYER SONY CLASSICAL 96505/SONY BMG MASTERWORKS
13	14	31	SARAH BRIGHTMAN	LIVE CHANGES EVERYTHING: THE ANDREW LLOYD WEBBER COLLECTION VOL. 2 DECCA 006570/UNIVERSAL CLASSICS GROUP
14	11	28	THE EAST VILLAGE OPERA COMPANY	THE EAST VILLAGE OPERA COMPANY DECCA 005181/UNIVERSAL CLASSICS GROUP
15	15	15	THE DA VINCI PROJECT	THE DA VINCI PROJECT SONY CLASSICAL 82588/SONY BMG MASTERWORKS
16	16	37	MORMON TABERNACLE CHOIR	LOVE IS SPOKEN HERE MORMON TABERNACLE CHOIR 0017
17	17	20	CHLOE	WALKING IN THE AIR MANHATTAN 42961
18	18	48	BOND	EXPLOSIVE: THE BEST OF 80ND MBO/DECCA 004748/UNIVERSAL CLASSICS GROUP ⊕
19	19	86	SARAH BRIGHTMAN	LIVE FROM LAS VEGAS NEMO STUDIO 57801/ANGEL
20	25	23	VARIOUS ARTISTS	STRING QUARTET TRIBUTE TO FALL OUT BOY VITAMIN 9085
21	20	13	TIM JANIS	COASTAL AMERICA TIM JANIS ENSEMBLE 1116
22	RE-ENTRY	RE-ENTRY	AMICI FOREVER	DEFINED RCA VICTOR 68883/RMG
23	24	34	RUSSELL WATSON	AMORE MUSICA DECCA 004439/UNIVERSAL CLASSICS GROUP
24	22	15	SISSSEL	INTO PARADISE DECCA 006140/UNIVERSAL CLASSICS GROUP
25	21	37	THE IRISH TENORS	SACRED: A SPIRITUAL JOURNEY RAZOR & TIE 82929



# CHARTS LEGEND

SEE BELOW FOR COMPLETE LEGEND INFORMATION.

# JUN 10 2006 ALBUMS

SALES DATA COMPILED BY



## ALBUM CHARTS

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

● Albums with the greatest sales gains this week.

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

**PAGE SETTER** Where included, this award indicates the title with the chart's biggest percentage growth.

**HEATSEEKER GRADUATE** Indicates album entered top 100 of The Billboard 200 and has been removed from Heatseekers chart.

### PRICING/CONFIGURATION

CD/Cassette prices are suggested list or equivalent prices, which are projected from wholesale prices. ⊕ after price indicates album only available on DualDisc. CD/DVD after price indicates CD/DVD combo only available. ⊕ DualDisc available. ⊕ CD/DVD combo available. \* indicates vinyl LP is available. Pricing and vinyl LP availability are not included on all charts.

## SINGLES CHARTS

### RADIO AIRPLAY SINGLES CHARTS

Compiled from a national sample of data supplied by Nielsen Broadcast Data Systems. Charts are ranked by number of gross audience impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. The exceptions are the Rhythmic Top 40, Adult Top 40, Adult Contemporary, Modern Rock and Adult R&B charts, which are ranked by total detections.

● Songs showing an increase in audience (or detections) over the previous week, regardless of chart movement.

### RECURRENT RULES

Songs are removed from the Hot 100 and Hot 100 Airplay charts simultaneously if they have been on the Hot 100 for more than 20 weeks and rank below 50. Songs are removed from the Hot R&B/Hip-Hop Songs and Hot R&B/Hip-Hop Airplay charts simultaneously if they have been on the Hot R&B/Hip-Hop Singles & Tracks for more than 20 weeks and rank below 50. Songs are removed from the Pop 100 and Pop 100 Airplay charts simultaneously if they have been on the Pop 100 for more than 30 weeks and rank below 30. Titles are removed from Hot Country Songs if they have been on the chart for more than 20 weeks and rank below 15 in detections or audience, provided that they are not still gaining enough audience points to bullet. Songs are removed from the Adult Top 40, Adult Contemporary, Adult R&B, and Hot Dance Airplay charts if they have been on the chart for more than 20 weeks and rank below 15 (20 for Modern Rock and Latin) or if they have been on the chart for more than 52 weeks and below 10.

### SINGLES SALES CHARTS

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

### CONFIGURATIONS

Ⓢ CD single available. Ⓣ Digital Download available. Ⓣ DVD single available. Ⓣ Vinyl Maxi-Single available. Ⓣ Vinyl Single available. Ⓣ CD Maxi-Single available. Configurations are not included on all singles charts.

### HITPREDICTOR

☆ Indicates title earned HitPredictor status in that particular format based on research data provided by Promosquad. Songs are tested online by Promosquad using multiple listens and a nationwide sample of carefully profiled music consumers. Songs are rated on a 1-5 scale; final results are based on weighted positives. Songs with a score of 65 or more (75 or more for country) are judged to have Hit Potential; although that benchmark number can fluctuate per format based on the strength of available music. For a complete and updated list of current songs with Hit Potential, commentary, polls and more, please visit [www.hitpredictor.com](http://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 CEREMONES

### ALBUM CHARTS

● Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 albums (Gold). ■ RIAA certification for net shipment for 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical within Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. ○ Certification for net shipments of 100,000 units (Oro). □ Certification of 200,000 units (Platino). ⊕ Certification of 400,000 units (Multi-Platino).

### SINGLES CHARTS

● RIAA certification for 100,000 paid downloads (Gold). ■ RIAA certification for 200,000 paid downloads (Platinum). Numerical within platinum symbol indicates song's multi-platinum level. ○ RIAA certification for net shipment of 500,000 singles (Gold).

### MUSIC VIDEO SALES CHARTS

● RIAA gold certification for net shipment of 25,000 units for video singles. ○ RIAA gold certification for net shipment of 50,000 units for shortform or longform videos. ■ RIAA platinum certification for net shipment of 50,000 units for video singles. □ RIAA platinum certification for sales of 100,000 units for shortform or longform videos.

### DVD SALES/VHS SALES/VIDEO RENTALS

● RIAA gold certification for net shipment of 50,000 units or \$1 million in sales at suggested retail price. ■ RIAA platinum certification for sales of 100,000 units or \$2 million in sales at suggested retail price. ○ IRMA gold certification for a minimum sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs; or of at least 25,000 units and \$1 million at suggested retail for non-theatrical titles. □ IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for non-theatrical titles.

## TOP POP CATALOG™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL) (PRICE)	CERT
1	1	135	<b>#1</b> JOHNNY CASH	GREATEST HITS LEGACY/COLUMBIA (NASHVILLE) 69739/SONY MUSIC (11.98/7.98)	2
2	1	284	TIM MCGRAW	GREATEST HITS CURB 77978 (18.98/12.98)	5
3	2	102	MICHAEL BUBLE	MICHAEL BUBLE 143/REPRISE 48376/WARNER BROS. (18.98)	■
4	4	731	AC/DC	BACK IN BLACK LEGACY/EPIC 80207*/SONY MUSIC (18.98) ⊕	◆
5	8	15	DANE COOK	HARMFUL IF SWALLOWED COMEDY CENTRAL 0017 (16.98 CD/DVD) ⊕	●
6	5	1504	PINK FLOYD	DARK SIDE OF THE MOON CAPITOL 46001* (18.98/10.98)	◆
7	7	640	QUEEN	GREATEST HITS HOLLYWOOD 161265 (18.98/11.98)	◆
8	6	155	THE BEACH BOYS	THE VERY BEST OF THE BEACH BOYS: SOUNDS OF SUMMER CAPITOL 82710 (18.98) ⊕	◆
9	9	601	BOB SEGER & THE SILVER BULLET BAND	GREATEST HITS CAPITOL 30334 (16.98)	◆
10	36	300	<b>GREATEST GAINER</b> DIXIE CHICKS	WIDE OPEN SPACES MONUMENT 68195/SBN (14.98/3.98)	◆
11	11	59	ORIGINAL BROADWAY CAST RECORDING	WICKED DECCA BROADWAY 001682/UNIVERSAL CLASSICS GROUP (18.98)	●
12	16	494	CREEDENCE CLEARWATER REVIVAL	CHRONICLE THE 20 GREATEST HITS FANTASY 2*/CONCORD (17.98/12.98)	◆
13	28	190	KEITH URBAN	GOLDEN ROAD CAPITOL (NASHVILLE) 32936 (18.98/10.98)	◆
14	13	289	THE BEATLES	1 APPLE 29325/CAPITOL (18.98/12.98)	◆
15	752		METALLICA	METALLICA ELEKTRA 61113*/AG (18.98/11.98)	◆
16	17	849	BOB MARLEY AND THE WAILERS	LEGEND: THE BEST OF BOB MARLEY AND THE WAILERS TUFF GONG/ISLAND 54850/UMG (13.98/8.98) ⊕	◆
17	18	664	JOURNEY	JOURNEY'S GREATEST HITS COLUMBIA 44493/SONY MUSIC (18.98/12.98)	◆
18	24	171	RASCAL FLATTS	MELT LYRIC STREET 165031/HOLLYWOOD (18.98/12.98)	◆
19	10	106	SHERYL CROW	THE VERY BEST OF SHERYL CROW A&M 001521/INTERSCOPE (16.98)	◆
20	20	549	TOM PETTY AND THE HEARTBREAKERS	GREATEST HITS MCA 110813/UMG (18.98/12.98)	◆
21	30	143	LED ZEPPELIN	EARLY DAYS & LATTER DAYS: THE BEST OF LED ZEPPELIN VOLUMES ONE AND TWO ATLANTIC 83619/AG (19.98)	◆
22	29	102	KELLY CLARKSON	THANKFUL RCA 68159/RMG (18.98)	◆
23	19	104	JACK JOHNSON	ON AND ON JACK JOHNSON/UNIVERSAL REPUBLIC 075012*/UMRG (18.98)	◆
24	21	43	ROB ZOMBIE	PAST, PRESENT & FUTURE GEFEN 001041/UMG (12.98 CD/DVD) ⊕	◆
25	31	82	LYNYRD SKYNYRD	ALL TIME GREATEST HITS MCA 112229/UMG (18.98/12.98)	◆
26	15	26	THE BABY EINSTEIN MUSIC BOX ORCHESTRA	BABY EINSTEIN: LULLABY CLASSICS BUENA VISTA 861085/WALT DISNEY (7.98)	●
27	26	25	STEVIE WONDER	THE DEFINITIVE COLLECTION UNIVERSAL MOTOWN/UTV 066164/UMG (18.98)	◆
28	22	192	BON JOVI	GROSS ROAD MERCURY 526013/UMG (18.98/11.98)	◆
29	43	93	EAGLES	THE VERY BEST OF WARNER STRATEGIC MARKETING 73971 (25.98)	◆
30	12	8	PANTERA	THE BEST OF PANTERA: FAR BEYOND THE GREAT SOUTHERN COWBOYS' VULGAR HITS ELEKTRA 73032/RHINO (18.98 CD/DVD) ⊕	◆
31	23	222	NORAH JONES	COME AWAY WITH ME BLUE NOTE 32088* (17.98)	◆
32	25	143	JOHNNY CASH	JOHNNY CASH AT FOLSOM PRISON LEGACY/COLUMBIA (NASHVILLE) 65955/SONY MUSIC (11.98/7.98)	◆
33	37	105	GRETCHEN WILSON	HERE FOR THE PARTY EPIC (NASHVILLE) 90903/SBN (18.98) ⊕	◆
34	27	163	JACK JOHNSON	BRUSHFIRE FAIRYTALES ENJOY/UNIVERSAL REPUBLIC 860994*/UMRG (18.98)	◆
35	35	170	JIMI HENDRIX	EXPERIENCE HENDRIX: THE BEST OF JIMI HENDRIX EXPERIENCE HENDRIX 111671*/UMG (18.98/12.98)	◆
36	33	42	RED HOT CHILI PEPPERS	GREATEST HITS WARNER BROS. 48545 (18.98)	◆
37			<b>HOT SHOT DEBUT</b> DIXIE CHICKS	HOME MONUMENT/COLUMBIA 66840*/SONY MUSIC (18.98/12.98)	◆
38			<b>RE-ENTRY</b> JIMMY BUFFETT	MEET ME IN MARGARITAVILLE: JIMMY BUFFETT THE ULTIMATE COLLECTION M&M/BOATMANCA 067781/UMG (25.98)	◆
39	40	138	EVANESCENCE	FALLEN WIND-UP 13063 (18.98)	◆
40	34	128	RED HOT CHILI PEPPERS	CALIFORNICATION WARNER BROS. 47366* (10.98/17.98)	◆
41	38	111	NICKELBACK	THE LONG ROAD ROADRUNNER 618400/DJMG (18.98/12.98)	◆
42			DEF LEPPARD	VAULT -- GREATEST HITS 1980-1995 MERCURY 526718/UMG (18.98/11.98)	◆
43	32	100	BARRY MANILOW	ULTIMATE MANILOW BMG HERITAGE 10600 (18.98/12.98)	◆
44			<b>RE-ENTRY</b> ELTON JOHN	GREATEST HITS 1970-2002 ROCKET/UTV 063478/UMG (19.98)	◆
45			<b>RE-ENTRY</b> KENNY CHESNEY	NO SHOES, NO SHIRT, NO PROBLEMS BNA 67038/SBN (18.98/12.98)	◆
46			<b>NEW</b> KENNY CHESNEY	WHEN THE SUN GOES DOWN BNA 58801/SBN (18.98/12.98)	◆
47	39	190	COLDPLAY	A RUSH OF BLOOD TO THE HEAD CAPITOL 40504* (18.98/11.98)	◆
48	47	111	GREEN DAY	INTERNATIONAL SUPERHITS! REPRISE 48145/WARNER BROS. (18.98)	◆
49	42	140	50 CENT	GET RICH OR DIE TRYIN' SHAOY/AFTERMATH 493544*/INTERSCOPE (13.98/8.98)	◆
50			<b>RE-ENTRY</b> 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 (IMPRINT / DISTRIBUTING LABEL)	BB 200 RANKING	CERT
1	NEW	1WK	<b>#1</b> DIXIE CHICKS	Taking The Long Way COLUMBIA/SONY MUSIC	1	◆
2	NEW	1WK	ANGELS AND AIRWAVES	We Don't Need To Whisper SURETONE/GEFFEN/INTERSCOPE	4	◆
3	1	3	RED HOT CHILI PEPPERS	Stadium Arcadium WARNER BROS. ⊕	5	◆
4	NEW	1WK	SOUNDTRACK	American Idol Season 5: Encores RCA/S/RMG	7	◆
5	2	2	THE RACONTEURS	Broken Boy Soldiers THIRD MAN/V2	28	◆
6	NEW	1WK	THE WRECKERS	Stand Still, Look Pretty MAVERICK/WARNER BROS. ⊕	14	◆
7	3	4	GNARLS BARKLEY	St. Elsewhere DOWNTOWN/ATLANTIC	21	◆
8	NEW	1WK	LIVE	Songs From Black Mountain EPIC/SONY MUSIC	—	◆
9	8	16	THE FRAY	How To Save A Life EPIC/SONY MUSIC	34	◆
10	9	4	PEARL JAM	Pearl Jam J/RMG	17	◆
11	7	2	ASHLEY PARKER ANGEL	Soundtrack To Your Life BLACKGROUND/UNIVERSAL MOTOWN/UMRG	37	◆
12	5	3	SNOW PATROL	Eyes Open POLYDOR/A&M/INTERSCOPE ⊕	72	◆
13	13	15	KT TUNSTALL	Eye To The Telescope RELENTLESS/VIRGIN	41	●
14	19	8	RASCAL FLATTS	Me And My Gang LYRIC STREET/HOLLYWOOD	6	◆
15	11	2	HOOBASTANK	Every Man For Himself ISLAND/IDJMG	44	◆

## TOP INTERNET™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)	BB 200 RANKING	CERT
1	13	2	<b>#1</b> DIXIE CHICKS	Taking The Long Way COLUMBIA 60739/SONY MUSIC	1	◆
2	NEW	1WK	SOUNDTRACK	WWE: Wreckless Intent WWE/COLUMBIA 82559/SONY MUSIC	8	◆
3	NEW	1WK	ANGELS AND AIRWAVES	We Don't Need To Whisper SURETONE/GEFFEN 006759/INTERSCOPE	4	◆
4	2	5	BRUCE SPRINGSTEEN	We Shall Overcome: The Seeger Sessions COLUMBIA 82867*/SONY MUSIC ⊕	27	●
5	1	3	RED HOT CHILI PEPPERS	Stadium Arcadium WARNER BROS. 49996 ⊕	5	◆
6	NEW	1WK	SOUNDTRACK	American Idol Season 5: Encores RCA/S 85757/RMG	7	◆
7	5	5	MARK KNOPFLER AND EMMYLOU HARRIS	All The Roadrunning NONESUCH 44154/WARNER BROS.	53	◆
8	4	3	PAUL SIMON	Surprise WARNER BROS. 49982	43	◆
9	3	3	NEIL YOUNG	Living With War REPRISE 44335/WARNER BROS.	40	◆
10	6	4	PEARL JAM	Pearl Jam J 71467/RMG	17	◆
11	7	4	TOOL	10,000 Days TOOL DISSECTIONAL/VOLCANO 81991/ZOMBA	9	◆
12	9	2	THE RACONTEURS	Broken Boy Soldiers THIRD MAN 27306*/V2	28	◆
13	NEW	1WK	HALIFAX	The Inevitability Of A Strange World DRIVE-THRU 83637	130	◆
14	8	17	ANDREA BOCELLI	Amore SUGAR/DECCA 006069/UNIVERSAL CLASSICS GROUP	49	◆
15	11	3	GNARLS BARKLEY	St. Elsewhere DOWNTOWN 7003*/ATLANTIC	21	◆

## TOP ROCK ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)	BB 200 RANKING	CERT
1	1	1	<b>#1</b> ANGELS AND AIRWAVES	WE DON'T NEED TO WHISPER (SURETONE/GEFFEN/INTERSCOPE)	4	◆
2	1	3	RED HOT CHILI PEPPERS	STADIUM ARCADIMUM (WARNER BROS.)	5	◆
3	1	1	SOUNDTRACK	WWE: WRECKLESS INTENT (WWE/COLUMBIA/SONY MUSIC)	8	◆
4	2	4	TOOL	10,000 DAYS (TOOL DISSECTIONAL/VOLCANO/ZOMBA)	9	◆
5	1	1	DEF LEPPARD	YEAH! (BLUDGEON RIFFOLA/ISLAND/UMG)	—	◆
6	4	4	PEARL JAM	PEARL JAM (J/RMG)	17	◆
7	8	22	NICKELBACK	ALL THE RIGHT REASONS (ROADRUNNER/DJMG)	—	◆
8	6	22	JAMES BLUNT	BACK TO BEDLAM (CUSTARDO/ATLANTIC/AG)	—	◆
9	7	5	BRUCE SPRINGSTEEN	WE SHALL OVERCOME: THE SEEGER SESSIONS (COLUMBIA/SONY MUSIC)	—	◆
10	3	2	THE RACONTEURS	BROKEN BOY SOLDIERS (THIRD MAN/V2)	—	◆
11	12	21	PANIC! AT THE DISCO	A FEVER YOU CAN'T SWEAT OUT (DECADANCE/FUELED BY RAMEN)	—	◆
12	13	11	THE FRAY	HOW TO SAVE A LIFE (EPIC/SONY MUSIC)	—	◆
13	11	5	GODSMACK	IV (UNIVERSAL REPUBLIC/UMRG)	—	◆
14	10	3	NEIL YOUNG	LIVING WITH WAR (REPRISE/WARNER BROS.)	—	◆
15	16	16	KT TUNSTALL	EYE TO THE TELESCOPE (RELENTLESS/VIRGIN)	—	◆



# VIDEO

# LAUNCH PAD

JUN 10 2006

## TOP DVD SALES™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Principal Performers	CERT.	RATING
1	NEW	1 WK	<b>#1 THE RINGER</b> FOXVIDEO 33523 (29.98)	Johnny Knoxville/Brian Cox	PG-13	
2	NEW	1 WK	<b>WHEN A STRANGER CALLS</b> SONY PICTURES HOME ENTERTAINMENT 14510 (28.98)	Camilla Belle/Tommy Flanagan	PG-13	
3	1	2	<b>BIG MOMMA'S HOUSE 2</b> FOXVIDEO 33717 (29.98)	Martin Lawrence/Nia Long	PG-13	
4	NEW	1 WK	<b>THE PRODUCERS (WIDE SCREEN)</b> UNIVERSAL STUDIOS HOME VIDEO 28437 (29.98)	Nathan Lane/Matthew Broderick	PG-13	
5			<b>NANNY MCPHEE (WIDE SCREEN)</b> UNIVERSAL STUDIOS HOME VIDEO 26309 (29.98)	Emma Thompson/Colin Firth	PG	
6	2		<b>MUNICH (WIDE SCREEN)</b> UNIVERSAL STUDIOS HOME VIDEO 21823 (29.98)	Eric Bana/Daniel Craig	R	
7	4	2	<b>NANNY MCPHEE (FULL SCREEN)</b> UNIVERSAL STUDIOS HOME VIDEO 26310 (29.98)	Emma Thompson/Colin Firth	PG	
8	NEW	1 WK	<b>DOOGAL</b> THE WEINSTEIN COMPANY 79169 (28.98)	Daniel Tay/John Stewart	G	
9	NEW	1 WK	<b>SOMETHING NEW (WIDE SCREEN)</b> UNIVERSAL STUDIOS HOME VIDEO 28865 (29.98)	Sanaa Lathan/Simon Baker	PG-13	
10	8	2	<b>GRANDMA'S BOY</b> FOXVIDEO 33705 (27.98)	Allen Covert/Linda Cardellini	NR	
11	NEW	1 WK	<b>NAPOLEON DYNAMITE (SPECIAL EDITION)</b> FOXVIDEO 34043 (26.98)	Jon Heder	PG	
12	NEW	1 WK	<b>SOMETHING NEW (FULL SCREEN)</b> UNIVERSAL STUDIOS HOME VIDEO 28866 (29.98)	Sanaa Lathan/Simon Baker	PG-13	
13	5	2	<b>RUMOR HAS IT... (FULL-SCREEN EDITION)</b> WARNER HOME VIDEO 70136 (28.98)	Jennifer Aniston/Kevin Costner	PG-13	
14	6	2	<b>RUMOR HAS IT... (WIDESCREEN EDITION)</b> WARNER HOME VIDEO 70135 (28.98)	Jennifer Aniston/Kevin Costner	PG-13	
15	7	2	<b>THE NEW WORLD</b> NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 10253 (27.98)	Colin Farrell/Christopher Plummer	PG-13	
16	NEW	1 WK	<b>THE PRODUCERS (FULL SCREEN)</b> UNIVERSAL STUDIOS HOME VIDEO 28438 (29.98)	Nathan Lane/Matthew Broderick	PG-13	
17	9	2	<b>MUNICH (FULL SCREEN)</b> UNIVERSAL STUDIOS HOME VIDEO 21824 (29.98)	Eric Bana/Daniel Craig	PG-13	
18	17	7	<b>THE CHRONICLES OF NARNIA (FULL SCREEN)</b> WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 40986 (29.98)	Georgie Henley/Skandar Keynes	PG	
19	11	3	<b>HOODWINKED (WIDE SCREEN)</b> THE WEINSTEIN COMPANY 79109 (29.98)	Anne Hathaway/Glenn Close	PG	
20	10	3	<b>THE FAMILY STONE (WIDE SCREEN)</b> FOXVIDEO 33402 (29.98)	Claire Danes/Diane Keaton	PG-13	
21	12	3	<b>HOODWINKED (FULL SCREEN)</b> THE WEINSTEIN COMPANY 79119 (29.98)	Anne Hathaway/Glenn Close	PG	
22	16	4	<b>FINAL FANTASY VII: ADVENT CHILDREN</b> SONY PICTURES HOME ENTERTAINMENT 11896 (26.98)	Animated	PG-13	
23	23	3	<b>CHICKEN LITTLE</b> WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 36890 (29.98)	Animated	G	
24	19	7	<b>THE CHRONICLES OF NARNIA (WIDESCREEN)</b> WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 62929 (29.98)	Georgie Henley/Skandar Keynes	PG	
25	25	10	<b>GREY'S ANATOMY: SEASON ONE</b> TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 4173503 (29.98)	Ellen Pompeo/Patrick Dempsey	NR	

## TOP VHS SALES™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	CERT.	RATING
1	1	27	<b>#1 20,000 LEAGUES UNDER THE SEA (SPECIAL EDITION)</b> WALT DISNEY/BUENA VISTA 17179 (9.98)	G	
2	2	9	<b>TITANIC (FULL SCREEN VERSION)</b> PARAMOUNT 34813 (9.98)	PG-13	
3	3	3	<b>REQUIEM FOR A DREAM</b> LIONS GATE 11793 (7.98)	PG	
4		65	<b>SHARK TALE</b> DREAMWORKS 91879 (24.98)	PG	
5		6	<b>DORA THE EXPLORER: DORA'S FIRST TRIP</b> PARAMOUNT 89443 (8.29)	G	
6		7	<b>TRUMPET OF THE SWAN</b> SONY PICTURES 06814 (9.98)	G	
7	RE-ENTRY		<b>GREASE (ANNIVERSARY EDITION)</b> PARAMOUNT 54463 (9.98)	PG	
8	RE-ENTRY		<b>GLADIATOR</b> DREAMWORKS 86026 (19.99)	PG-13	
9		3	<b>SPIDER-MAN: THE NEW ANIMATED SERIES - EXTREME THREAT</b> SONY PICTURES (9.98)	PG	
10	24	2	<b>BLUE'S CLUES: BLUE'S JOBS</b> PARAMOUNT 89913 (9.95)	NR	
11		2	<b>MY LITTLE PONY: PRINCESS PROMENADE</b> PARAMOUNT 89263 (9.98)	G	
12	21	2	<b>GO DIEGO GO! THE GREAT DINOSAUR RESCUE</b> PARAMOUNT 80983 (12.98)	G	
13	18	5	<b>TOM &amp; JERRY: THE FAST AND THE FURRY</b> WARNER 67326 (6.98)	G	
14	RE-ENTRY		<b>THE INDIAN IN THE CUPBOARD</b> SONY PICTURES 87030 (14.95)	G	
15	RE-ENTRY		<b>BEVERLY HILLBILLIES (2 PACK)</b> GOODTIMES 14801 (9.98)	PG	
16	9	9	<b>MUPPETS FROM SPACE</b> SONY PICTURES 04251 (9.98)	G	
17	RE-ENTRY		<b>SUPERBABIES: BABY GENIUSES 2</b> COLUMBIA TRISTAR 01436 (22.98)	PG	
18	16	13	<b>SPONGEBOB SQUAREPANTS: LOST IN TIME</b> PARAMOUNT 89543 (14.98)	G	
19	8	41	<b>THE LORD OF THE RINGS: THE FELLOWSHIP OF THE RING</b> NEW LINE/WARNER 5415 (20.98)	PG-13	
20	13	6	<b>DON'T SAY A WORD</b> FOXVIDEO 04708 (5.98)	R	
21	NEW	1 WK	<b>HALF WITS HOLIDAY AND OTHER NYUKS</b> SONY PICTURES 62020 (9.98)	NR	
22	NEW	1 WK	<b>FIFTY YEARS OF GREAT MOMENTS IN SPORTS</b> FRONT ROW 25002 (9.95)	NR	
23	RE-ENTRY		<b>MEET JOE BLACK</b> UNIVERSAL STUDIOS 84959 (9.98)	PG-13	
24	22	2	<b>28 DAYS LATER</b> FOXVIDEO 20725 (6.99)	R	
25	NEW	1 WK	<b>THE MAGNIFICENT SEVEN</b> MGM 12683 (14.94)	PG-13	

## TOP VIDEO RENTALS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	CERT.	RATING
1	NEW	1 WK	<b>#1 THE RINGER</b> FOXVIDEO	PG-13	
2	NEW	1 WK	<b>WHEN A STRANGER CALLS</b> SONY PICTURES HOME ENTERTAINMENT	PG-13	
3	2	2	<b>RUMOR HAS IT...</b> WARNER HOME VIDEO	PG-13	
4	1	2	<b>BIG MOMMA'S HOUSE 2</b> FOXVIDEO	PG-13	
5	1	2	<b>MUNICH</b> UNIVERSAL STUDIOS HOME VIDEO	PG-13	
6	3	3	<b>THE FAMILY STONE</b> FOXVIDEO	PG-13	
7	5	5	<b>LAST HOLIDAY</b> PARAMOUNT HOME ENTERTAINMENT	PG-13	
8	6	2	<b>THE NEW WORLD</b> NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO	PG-13	
9	7	7	<b>NANNY MCPHEE</b> UNIVERSAL STUDIOS HOME VIDEO	PG	
10	8	3	<b>HOODWINKED</b> THE WEINSTEIN COMPANY	PG	

## TOP VIDEO GAME RENTALS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	MANUFACTURER	CERT.	RATING
1	1	1 WK	<b>#1 PS2: X-MEN: THE OFFICIAL GAME</b>	ACTIVISION	T	
2	1	7	<b>PS2: KINGDOM HEARTS II</b>	EA SPORTS	E	
3	2	9	<b>PS2: THE GODFATHER</b>	EA SPORTS	M	
4	1	1	<b>X360: X-MEN: THE OFFICIAL GAME</b>	ACTIVISION	T	
5	3	3	<b>PS2: BLACK</b>	EA SPORTS	M	
6	1	1	<b>XBOX: X-MEN: THE OFFICIAL GAME</b>	ACTIVISION	T	
7	5	18	<b>PS2: EA SPORTS FIGHT NIGHT ROUND 3</b>	EA SPORTS	T	
8	27	8	<b>PS2: NEED FOR SPEED: MOST WANTED</b>	EA SPORTS	T	
9	4	5	<b>PS2: LARA CROFT TOMB RAIDER: LEGEND</b>	EOLOS	T	
10	6	6	<b>PS2: NBA BALLERS: PHENOM</b>	NJDWAY ENTERTAINMENT	E	

## TOP HEATSEEKERS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.
1	HOT SHOT DEBUT	1 WK	<b>#1 HALIFAX</b> DRIVE-THRU 83637 (11.98)	The Inevitability Of A Strange World	
2	NEW	1 WK	<b>DA MUZICIANZ</b> COLLIPARK 2800*/TVT (17.98)	Da Muzicianz	
3	NEW	1 WK	<b>THE WALKMEN</b> RECORD COLLECTION 44223* (15.98)	A Hundred Miles Off	
4	NEW	1 WK	<b>DAMONE</b> ISLAND 006483/IDJMG (9.98)	Out Here All Night	
5	2	1	<b>DAN ZANES AND FRIENDS</b> FESTIVAL FIVE 009 (16.98)	Catch That Train!	
6	5	7	<b>AARON SHUST</b> BRASH 0017 (13.98)	Anything Worth Saying	
7	6	14	<b>EVANS BLUE</b> THE POCKET 162585/HOLLYWOOD (11.98)	The Melody And The Energetic Nature Of Volume	
8	4	5	<b>LEWIS BLACK</b> COMEDY CENTRAL 0041 (13.98)	The Carnegie Hall Performance	
9	7	4	<b>GOMEZ</b> ATO 21547 (13.98)	How We Operate	
10	11	30	<b>IMOGEN HEAP</b> RCA VICTOR 72532 (11.98)	Speak For Yourself	
11	8	5	<b>GREATEST GAINER MARK HARRIS</b> IND/EPIC 93827/SONY MUSIC (18.98)	The Line Between The Two	
12	NEW	1 WK	<b>THE CLASSIC CRIME</b> TOOTH & NAIL 35536 (14.98)	Albatross	
13	8	4	<b>LA OREJA DE VAN GOGH</b> SONY BMG NORTE 79923 (16.98) ⊕	Guapa	
14	NEW	1 WK	<b>RHONDA VINCENT</b> ROUNDER 610582 (17.98)	All American Bluegrass Girl	
15	4	15	<b>RAKIM &amp; KEN-Y</b> PINA 270183/UNIVERSAL LATINO (15.98)	Masterpiece: Nuestra Obra Maestra	
16	16	9	<b>MONCHY &amp; ALEXANDRA</b> J&N 50078/SONY BMG NORTE (16.98) ⊕	Exitos Y Mas	
17	12	7	<b>SAVING JANE</b> TOUCAN COVE/UNIVERSAL REPUBLIC 006489/UMRG (13.98)	Girl Next Door	
18	9	2	<b>T-BONE BURNETT</b> DMZ/COLUMBIA 93970/SONY MUSIC (18.98) ⊕	The True False Identity	
19	15	5	<b>TIESTO</b> SONG BIRD 09/BLACK HOLE (18.98)	In Search Of Sunrise 5: Los Angeles	
20	26	7	<b>BISHOP G.E. PATTERSON &amp; CONGREGATION</b> PODIUM 2505 (14.98)	Singing The Old Time Way Volume 2	
21	29	5	<b>NATALIE GRANT</b> CURB 78860 (17.98)	Awaken	
22	13	3	<b>MC MAGIC</b> NASTYBOY 7006/8-DUB (16.98)	Magic City	
23	NEW	1 WK	<b>PHOENIX</b> ASTRALWERKS 60911 (12.98)	It's Never Been Like That	
24	NEW	1 WK	<b>PURPLE CITY</b> BABYGRANDE 211 (17.98)	The Purple Album	
25	NEW	1 WK	<b>MISSION OF BURMA</b> MATADOR 683* (15.98)	The Obliterati	
26	1	2	<b>MADROX</b> PSYCHOPATHIC 4058 (15.98)	Phatso: The Album	
27			<b>RAMON AYALA Y SUS BRAVOS DEL NORTE</b> FREDDIE 1940 (16.98)	Antologia De Un Rey Vol. 2	
28	19	6	<b>ALICIA VILLARREAL</b> UNIVERSAL LATINO 006605 (14.98)	Orgullo De Mujer	
29	21	4	<b>ANA GABRIEL</b> SONY BMG NORTE 95902 (15.98)	Historia De Una Reina	
30	34	4	<b>NICHOLE NORDEMAN</b> SPARROW 63575 (17.98)	Brave	
31	NEW	1 WK	<b>MURDER BY DEATH</b> TENT SHOW 63103/EAST WEST (13.98)	In Bocca Al Lupo	
32	20	8	<b>SONYA KITCHELL</b> HEAR 0501/VELOUR (13.98)	Words Came Back To Me	
33	RE-ENTRY		<b>AMOS LEE</b> BLUE NOTE 97350 (12.98)	Amos Lee	
34	24	10	<b>HURT</b> CAPITOL 41137 (12.98)	Vol. 1	
35	10	2	<b>ROCK KILLS KID</b> REPRISE 44236/WARNER BROS. (13.98)	Are You Nervous?	
36	3	7	<b>EAGLES OF DEATH METAL</b> REKORDS REKORDS 70001/DOWNTOWN (13.98)	Death By Sexy...	
37	2	3	<b>LOS TUCANES DE TIJUANA</b> UNIVISION 310914/JG (13.98) ⊕	En Vivo - Siempre Contigo	
38	25	4	<b>EL CHAPO DE SINALOA</b> DISA 72082 (10.98)	La Noche Perfecta	
39	30	10	<b>URBAN MYSTIC</b> SOBE 49998/WARNER BROS. (13.98)	Ghetto Revelations: II	
40	2	6	<b>GUARDIANES DEL AMOR</b> SONY BMG NORTE 78625 (13.98)	Corazon Romantico: Los Exitos	
41	NEW	1 WK	<b>HILLSONG</b> HILLSONG/INTEGRITY 80535/SONY MUSIC (18.98 CD/DVD) ⊕	United We Stand	
42	4	45	<b>RAMON AYALA Y SUS BRAVOS DEL NORTE</b> FREDDIE 1890 (16.98)	Antologia De Un Rey	
43	RE-ENTRY		<b>CALLE 13</b> WHITE LION 96875/SONY BMG NORTE (15.98)	Calle 13	
44	37	21	<b>REGGAETON NINOS</b> AFUEGO/URBAN BOX OFFICE 46957/EMI LATIN (13.98)	Reggaeton Ninos Vol. 1	
45	19	8	<b>DONALD LAWRENCE PRESENTS THE TRI-CITY SINGERS</b> EMI 60SEP 33345 (19.98 CD/DVD) ⊕	Finale: Act One	
46	NEW	1 WK	<b>EVERETTE HARP</b> SHANACHE 5140 (17.98)	In The Moment	
47	41	4	<b>LOS RIELEROS DEL NORTE</b> FONOVISA 352502/JG (12.98) ⊕	Siempre Limitado. Jamas Igualado	
48	4	38	<b>AVENTURA</b> PREMIUM LATIN 94082/SONY BMG NORTE (13.98)	God's Project	
49	NEW	1 WK	<b>THE DITTY BOPS</b> WARNER BROS. 44110 (13.98)	Moor Over The Freeway	
50	33	8	<b>GIRL AUTHORITY</b> ZOE 431088/ROUNDER (15.98)	Girl Authority	

### BREAKING & ENTERING

Former Blink-182 member Tom DeLonge scores with his new band Angels & Airwaves, whose debut outing, "We Don't Need to Whisper," enters Top Rock Albums at No. 1 and The Billboard 200 at No. 4. Discover developing artists making their inaugural Billboard chart runs each week in Breaking & Entering on billboard.com.

THIS WEEK ON **billboard.com**

The best-selling albums by new and developing acts, defined as those who have never appeared in the top 100 of The Billboard 200. If a Heatseekers title reaches that level, it and the act's subsequent albums are immediately ineligible to appear on the Heatseekers chart. See Chart Legend for rules and explanations. © 2006. VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.



# SINGLES & TRACKS

## SONG INDEX

JUN  
10  
2006

Chart Codes: CS (Hot Country Songs); H100 (Hot 100 Songs); LT (Hot Latin Songs); LP (Pop 100 Songs); RBH (Hot R&B/Hip-Hop Songs). TITLE (Publisher - Licensing Org.) Sheet Music Dist., Chart, Position.

**4 MINUTES** (Grindtime, BMJ/First Avenue, PRS/BMG Songs, ASCAP/Demis Hot Songs, ASCAP/Antonio Daniels Music, ASCAP/Merlotto Music, ASCAP/Christopher Mathew, BMJ/Hito Music, BMJ/EMI April, ASCAP/Ivory, BMJ/Diaz II, BMJ/Underdog East Songs, BMJ/Universal, ASCAP/Anthony Nance Music, ASCAP/Strange Motel Music, ASCAP/Underdogs Songs, ASCAP/Almo Music, ASCAP) HL H100 77, RBH 16  
**8TH OF NOVEMBER** (Big Love, BMJ/WB, ASCAP/Rich Texan, ASCAP), WBM, CS 36

**CRAZY** (Chrysalis Music, ASCAP/WB, ASCAP/God Given, BMJ/BMG Ricordi Music Publishing, SPA/Atmosphere Music, SPA/BMG Zomba Productions, SPA), WBM, H100 36, POP 35, RBH 32  
**CRAZY BITCH** (Famous, ASCAP), HL, H100 94, POP 97  
**CROWDED** (EMI April, ASCAP/Sony/ATV Tunes, ASCAP/Copyright Control/Bushwicks Finest, ASCAP/Thugation Music, ASCAP), HL, POP 63  
**CUANDO BAÍLA REGGAETON** (El Abayarde, ASCAP/Blue Kraft Music, BMJ/Victor Ciberias, BMJ) LT 33  
**CUANTO TENGO QUE ESPERAR** (EMI April, ASCAP/EMI Blackwood, BMJ/Luar, ASCAP) LT 35

**DANI CALIFORNIA** (Moebetoblarne, BMJ) H100 11, POP 15  
**DE CONTRABANDO** (Edimusa, ASCAP/Vander America, BMJ) LT 16  
**DEJATE LLEVAR** (EMI Blackwood, BMJ/Dharmik, BMJ/Tami Music Publishing, BMJ/El Cubano Music, BMJ/Universal-Musica Unica, BMJ) LT 32  
**DIGAMME** (Ran Music, BMJ) LT 38  
**DJ PLAY A LOVE SONG** (Universal, ASCAP/Team S Dot Publishing, BMJ/Hito Music, BMJ/Group Of Windswept Pacific, BMJ/Jason's Lyrics, ASCAP/Reach Global Tunes, SESAC), HL, H100 51, RBH 6  
**DOING TOO MUCH** (Amaya-Sophia, ASCAP/Latino Velvet, BMJ/Songs Of Universal, BMJ/Bungalo Made Music, ASCAP/Morelita Publishing, ASCAP), HL, H100 59, POP 46  
**DO IT IT** (Publishing Designee, BMJ/Rags II Richard Music, BMJ/Uncle Willmes Music, ASCAP/How Ya Liv Dat Music, ASCAP) H100 45, POP 87, RBH 19  
**DO IT WITH NO HANDS** (Toompstone Publishing, BMJ/Ghetto Millionaire Cartel Publishing, BMJ) RBH 84  
**DON'T FORGET TO REMEMBER ME** (WZ2 Songs, BMJ/EMI Blackwood, BMJ/Didnt Have To Be Music, ASCAP/EMI April, ASCAP/1609 Songs, ASCAP/Music Of Windswept, ASCAP), HL, CS 8, H100 45, POP 84  
**DON'T WAIT** (Hey, Did She Ask About Me? Music, ASCAP) H100 80, POP 65  
**DO WE STILL** (Carolina Blue, BMJ/Johns Island, BMJ/Bayou Boy, BMJ) CS 54  
**DOWN** (Mafer, ASCAP) LT 4  
**DOWN IN MISSISSIPPI (UP TO NO GOOD)** (Dixiepit, BMJ/Gratlerongsongs, ASCAP/Jennifer Nettles, ASCAP) CS 22

**ABRAZOS** (Sony/ATV Latin, BMJ) LT 36  
**ADIOS A MI AMANTE** (BMG Songs, ASCAP) LT 19  
**THE ADVENTURE** (Fun With Gots, ASCAP/Universal, ASCAP), HL, H100 57, POP 51  
**AIN'T GON LET UP** (Not Listed) RBH 77  
**AIN'T REALLY LOVE** (Mary J. Blige, ASCAP/Universal-MCA, ASCAP/WB, SESAC/Babyboy's Little, SESAC/Noonline South, SESAC/Naked Under My Clothes, ASCAP/Chrysalis Music, ASCAP/Shoe Music, ASCAP), HL/WBM, RBH 99  
**AIN'T WHAT IT USED TO BE** (Mosaic Music, BMJ/Sony/ATV Tree, BMJ/Gitlerish, BMJ/Guna Boy, BMJ), HL, CS 35  
**ALGO DE MI** (Ser-Ca, BMJ) LT 26  
**ALGUIEN TE VA A HACER LLORAR** (Ser-Ca, BMJ) LT 28  
**ALIADO DEL TIEMPO** (Three Sound, BMJ) LT 7  
**ANGELITO** (Crown P, BMJ/Sebastian, BMJ) CS 59  
**ANYWHERE BUT HERE** (Warner-Tamerlane, BMJ/Lexis Palm Tree Music, BMJ), WBM, CS 9  
**ATRETEVE TE, TE!** (Warner-Tamerlane, BMJ/Vene Perez, BMJ) LT 15

**BACK LIKE THAT** (Rich Kid, BMJ/Starks, BMJ/Niahist, BMJ/Super Sayin Publishing, BMJ/Zomba Songs, BMJ/Stone Diamond Music, BMJ/EMI Blackwood, BMJ/Lu Lu Publishing, BMJ), HL/WBM, H100 82, RBH 21  
**BAD DAY** (Song 6 Music, BMJ) H100 2, POP 1  
**BEEP** (Willam, BMJ/K'Stuff, BMJ/ArHouse, BMJ/EMI Blackwood, BMJ/Cherry River, BMJ), HL/WBM, H100 84, POP 43  
**BEFORE HE CHEATS** (That Little House, ASCAP/Mighty Underdog, ASCAP/Sony/ATV Cross Keys, ASCAP), HL, CS 58  
**BELIEVE** (Sony/ATV Tree, BMJ/Showbilly, BMJ/Big Loud Shift Industries, ASCAP/CG, ASCAP), HL, POP 95  
**BEST FRIEND** (50 Cent Music, ASCAP/Universal, ASCAP/DJ Hi-Tek, BMJ/Songs Of Windswept Pacific, BMJ/Jordan Rotem Music, BMJ/Dovey Music, ASCAP/Southern Independent Music, BMJ/Cotillon Music, BMJ/Walden Music, BMJ/Warner-Tamerlane, BMJ), HL/WBM, H100 83, POP 98, RBH 71  
**BE WITHOUT YOU** (Mary J. Blige, ASCAP/Universal-MCA, ASCAP/WB, SESAC/Babyboy's Little, SESAC/Noonline South, SESAC/Jada And Jaden's Publishing, SESAC/Naked Under My Clothes, ASCAP/Chrysalis Music, ASCAP/Jason's Lyrics, SESAC/Reach Global Tunes, SESAC), HL/WBM, H100 28, POP 25, RBH 14  
**BLACK HORSE & THE CHERRY TREE** (Sony/ATV Tree, BMJ) H100 20, POP 22  
**BLOW THE WHISTLE** (Zomba Songs, BMJ/T. Shaw, BMJ/Songs Of TVT, BMJ/EMI Blackwood, BMJ/8th Grade Music Publishing, BMJ/Swartz Music, BMJ/More Music, BMJ/Me & Maria Music, ASCAP/Cookies And Milk, ASCAP/Basajamba, ASCAP/EMI April, ASCAP), HL/WBM, RBH 73  
**BOSSY** (Issy & Nemo Tunes, ASCAP/Lavages Music Publishing, ASCAP/EMI April, ASCAP/Zomba Songs, BMJ/T. Shaw, BMJ/Team S Dot Publishing, BMJ/Hito Music, BMJ/Songs Of Windswept Pacific, BMJ/EMI Blackwood, BMJ/Lost Poet, Music, BMJ), HL/WBM, H100 30, POP 44, RBH 26  
**BRAND NEW GIRLFRIEND** (EMI Blackwood, BMJ/Shane Minor, BMJ/3 Ring Circus, BMJ/Songs Of Windswept Pacific, BMJ/Jeffrey Steele, BMJ), HL, CS 27  
**BREATHE (2 AM)** (AnniBonnaMusic, ASCAP) H100 50, POP 33  
**BRING IT ON HOME** (Warner-Tamerlane, BMJ/Sell The Cow, BMJ/WB, ASCAP/Beak, ASCAP/Bloom, ASCAP), WBM, CS 19, H100 95  
**BUILDING BRIDGES** (Drunk Monkey, BMJ/Bug, BMJ/WB, ASCAP/Granite, ASCAP/Goldline, ASCAP/Criterion, ASCAP), WBM, CS 11  
**BUMPIN' MY MUSIC** (Ray Cash Music, ASCAP/Cyphercliff Music, ASCAP/EMI April, ASCAP/Brad Jordan, ASCAP/BB The Skeet The Champ, ASCAP/Ruffless Attack, Muzick, ASCAP/Reach Global Songs, BMJ/Songs Of Universal, BMJ/Ami Nuff, BMJ/On The Funking, ASCAP/WB, ASCAP), HL, RBH 82  
**BUTTONS** (Team S Dot Publishing, BMJ/Hito Music, BMJ/Songs Of Windswept Pacific, BMJ/2590 Music Publishing, ASCAP/Universal, ASCAP/Own Chit Music, ASCAP/She Rights Music, BMJ/My Zone Chit Music, BMJ/EMI Blackwood, BMJ/Jason's Lyrics, SESAC/Reach Global Tunes, SESAC), HL, H100 37, POP 24

**HANK** (Carcel, ASCAP/Sony/ATV Cross Keys, ASCAP/Carers-BMG, BMJ/Evansville, BMJ/Dimensional Music Of 1091, ASCAP), HL, CS 51  
**HATE ME** (Paris On Paper Publishing, ASCAP) H100 60, POP 57  
**HAY DE MI** (Noriega, BMJ) LT 40  
**HEAT IT UP** (Soar Loser Music, BMJ/Cotillon Park Music, BMJ/EMI Blackwood, BMJ/Group Of Windswept Pacific, BMJ/Designe, ASCAP), HL, RBH 63  
**HERE WE GO YOU** (Gold Star, BMJ/Carter Boys Publishing, ASCAP/Mas Flow, BMJ/Universal Music, ASCAP/Rompediscotea, BMJ) LT 18  
**HIPS DON'T LIE** (Sony/ATV Tunes, ASCAP/Huss Zwingli, ASCAP/EMI Blackwood, BMJ/Ensign Music, BMJ/Tantranco Music, ASCAP/Samalea Songs, ASCAP/Neia Music, ASCAP/InR Music Publishing, ASCAP), H100 9, LT 1, POP 6  
**HMM HMM** (Springyale Music Publishing, ASCAP/150 Latayeti Music, ASCAP/Songs Of Universal PolyGram International, BMJ/Tony Kelly, ASCAP/Maurice Gregory, BMJ), HL, RBH 45  
**HOLLA AT ME** (2 Kingpins Publishing, ASCAP/Warner-Tamerlane, BMJ/WB, ASCAP) RBH 32  
**HOME** (Michael Buble Publishing Designee, BMJ/Almost October Songs, BMJ/Universal-MCA, ASCAP/Arian Chang Publishing Designee, ASCAP/WB, ASCAP), HL/WBM, POP 69  
**HOW BOUT YOU** (Sony/ATV Tree, BMJ/Copyright Control), HL, CS 21  
**HOW TO SAVE A LIFE** (Aaron Edwards Publishing, ASCAP/EMI April, ASCAP), HL, H100 90, POP 68  
**HUSTLER MURKIN** (Young Music Publishing, BMJ/Warner-Tamerlane, BMJ/Money Mack, BMJ), WBM, RBH 31  
**HUSTLIN'** (3 Bunts Lite At Once, ASCAP/First N' Go, BMJ/J. Brasco, ASCAP/EMI April, ASCAP/No Question Entertainment, ASCAP/Desert Storm, BMJ/Warner-Tamerlane, BMJ), HL, H100 67, RBH 12

**ENOUGH CRYIN'** (Universal, ASCAP/Mary J. Blige, ASCAP/Floidy Jenkins Productions, BMJ/EMI Blackwood, BMJ/Team S Dot Publishing, BMJ/Hito Music, BMJ/Songs Of Windswept Pacific, BMJ/EMI April, ASCAP/Carter Boys Publishing, ASCAP), HL, H100 36, RBH 2  
**EVER THE SAME** (U Rule Music, ASCAP/EMI April, ASCAP), HL, POP 77  
**EVERYBODY KNOWS** (Woolly Puddin', BMJ/Warner-Tamerlane, BMJ/Ashtinthe, BMJ), WBM, CS 49  
**EVERY TIME I HEAR YOUR NAME** (EMI April, ASCAP/Proton Cow Music, ASCAP/Team Hambridge Tunes, ASCAP/Songs Of Windswept Pacific, BMJ/Gottahaveable, BMJ), HL, CS 10, H100 73  
**EVERYTIME WE TOUCH** (Mambo Musikverlags No. Produktionsges., M.B.H./Ridge Music, BMJ/Sounds Of Jupiter Music, BMJ) H100 32, POP 18

**ENOUGH CRYIN'** (Universal, ASCAP/Mary J. Blige, ASCAP/Floidy Jenkins Productions, BMJ/EMI Blackwood, BMJ/Team S Dot Publishing, BMJ/Hito Music, BMJ/Songs Of Windswept Pacific, BMJ), HL, CS 26  
**FEELS JUST LIKE IT SHOULD** (EMI Blackwood, BMJ/Greentown Music, BMJ/Comman, ASCAP/Drum Groove, SESAC), HL, CS 30  
**FEELS SO GOOD** (Remynisce Music, ASCAP/Reach Global, ASCAP/Sounds Of Da Red Drum, ASCAP/Steady On The Grind, ASCAP/Super Sayin Publishing, BMJ/Zomba Songs, BMJ), WBM, RBH 44  
**FIND A GOOD MAN** (Hite And Smashes Music, ASCAP/Proton Cow Music, ASCAP/Zomba Enterprises, ASCAP/Good Country Woman, ASCAP/West Moraine, ASCAP/Welk, ASCAP/Libelle, ASCAP/Major Bob, ASCAP), WBM, CS 31  
**FIND MYSELF IN YOU** (Cancelled Lunch, ASCAP/Universal-PolyGram International, ASCAP), HL, RBH 33  
**FLY LIKE A BIRD** (Rye Songs, BMJ/Songs Of Universal, BMJ/EMI April, ASCAP/Minneapolis Guys Music, ASCAP/J. Branda Music Works, ASCAP), HL, RBH 28  
**FOR YOU I WILL (CONFIDENCE)** (Teddy Geiger Publishing, BMJ/Sony/ATV Timber, SESAC/Turtle Victor, SESAC), HL, H100 41, POP 26  
**FREEZE** (EMI April, ASCAP/LL Cool J, ASCAP/Lyfe In, ASCAP), HL, RBH 88  
**FRESH AZIMIZ** (EMI April, ASCAP/Shaniah Cymone Music, ASCAP/Air Control, ASCAP/Basajamba, ASCAP), HL, POP 88

**I AM NOT MY HAIR** (Warner-Tamerlane, BMJ/Wang Out, BMJ/Comstition, BMJ/Songs Of Windswept Pacific, BMJ/Gold & Iron, ASCAP), WBM, POP 92  
**I CAN'T UNLOVE YOU** (WB, ASCAP/Scott And Soda, ASCAP/Warner-Tamerlane, BMJ/Writers Extreme, BMJ/Warner/Dancer, BMJ), WBM, CS 20  
**I DON'T KNOW WHAT SHE SAID** (Create Real, ASCAP/Heart To Hold Your Songs, BMJ/Major Bob, ASCAP), WBM, CS 91  
**IF YOU'RE GOING THROUGH HELL (BEFORE THE DEVIL EVEN KNOWS)** (Graviton, SESAC/Wadaday, SESAC/Carnival Music, SESAC/Cat IV, ASCAP/BearBrain, ASCAP), CS 15, H100 89  
**I GOT YOU** (Magic Mustang, BMJ/Triples Shoes, BMJ/Ton Music, ASCAP/Philly Billy Songs, ASCAP/Songs Of Bud, Dog, ASCAP/Music Of Windswept, ASCAP), CS 14, H100 99  
**I LOVE MY B\*\*** (Tziah's Music, BMJ/Ensign Music, BMJ/Will I Am, BMJ/Broke Spoke And Gone Publishing, ASCAP), HL, H100 98, RBH 30  
**I LOVE YOU** (Next Selection, ASCAP/Motola, ASCAP/Aspen Songs, ASCAP/Latit Music Publishing, ASCAP) RBH 39  
**IM GONNA BE** (WB, ASCAP/Checkman, BMJ/Tyme 4 Five, BMJ), WBM, RBH 51  
**IM N LUV (WIT A STRIPPER)** (Nappy Publishing, BMJ/Warner-Tamerlane, BMJ/Playz Publishing, BMJ/Will I Am, BMJ/Jones Music, BMJ), WBM, POP 55  
**IMPOSSIBLE** (Please Gimmie My Publishing, BMJ/EMI Blackwood, BMJ), HL, RBH 59  
**IN MY MIND** (Combustion, BMJ/Songs Of Windswept Pacific, BMJ/Wang Out, BMJ/Sony/ATV Songs, BMJ), HL, RBH 27  
**INSENSIBLE A TI (ME PONE A MIL)** (Universal Music Mexico, S.A./Universal-Musica Unica, BMJ) LT 31  
**IN TERMS OF LOVE** (Emerto, ASCAP/Gehin Music, ASCAP/Carol Vincent And Associates, SESAC) CS 46  
**IN YOU** (Kemunity Song Chest, BMJ/Songs Of Universal, BMJ), HL, RBH 85  
**I REFUSE** (Barker, ASCAP/Scott Storch, ASCAP/TVT, ASCAP) RBH 36  
**IT'S GOIN' DOWN** (Granny Man Publishing, BMJ/Valk-Mehik Music, BMJ/Reginas Son Music, ASCAP/Dienhamar Music, ASCAP/EMI April, ASCAP), HL, H100 24, RBH 11  
**IT'S WHATEVER (Da Rester)** (ASCAP) RBH 91  
**I WRITE SINS NOT TRAGEDIES** (Sweet Chin Music, ASCAP/EMI April, ASCAP), HL, H100 31, POP 23

**CAILE** (Sony/ATV Discos, ASCAP) LT 2  
**CALL ME CRAZY** (Copyright Control), WBM, CS 45  
**CAN I TAKE YOU HOME** (Virginia Beach, ASCAP/WB, ASCAP/EMI April, ASCAP/Black Fountain Publishing, ASCAP/Herbolicious Music, ASCAP), HL/WBM, RBH 61  
**CANT LET GO** (Songs Of Universal, BMJ/Tappy Whytes, BMJ/Bat Future, BMJ), HL, H100 96, RBH 20  
**CHASING GARS** (Big Life, BMJ) H100 71, POP 54  
**CHEVY RIDIN' HIGH** (Zomba Songs, BMJ/Dade Co. Project Music, BMJ/3 Bunts Lite At Once, ASCAP/First N' Go, BMJ/Warner-Tamerlane, BMJ), WBM, RBH 54  
**THE CHOSEN ONE** (Divine Mill Music, ASCAP/WB, ASCAP/B Funk Music, ASCAP/Line 4 Line, ASCAP/Willam My Daddy's Records, ASCAP/Jahae Joins, ASCAP/Dem Drawz Musik, BMJ/Jobete Music, ASCAP/Universal-PolyGram International Tunes, SESAC/Monsoon Music, SESAC) RBH 67  
**CLOCKWORK** (LaRon Jr.'s Music, ASCAP/Chaos & Order, ASCAP/Notting Dale, ASCAP/Bascamp Music, ASCAP/Squad 4 Music, ASCAP/Universal, ASCAP), HL, RBH 96  
**COALMINE** (Zomba Melodies, SESAC/Agatha Monre, SESAC/Harbinism.com, SESAC/ICG, BMJ/Sony/ATV Tree, BMJ), HL/WBM, CS 40  
**COMO DUELE (BARRETA DE AMOR)** (San Angel, ASCAP/BMG Songs, ASCAP) LT 27  
**COMO ME DUELE** (Universal-Musica Unica, BMJ) LT 48  
**CONTROL MYSELF** (LL Cool J, ASCAP/Sony/ATV Tunes, ASCAP/Shaniah Cymone Music, ASCAP/EMI April, ASCAP/Basajamba, ASCAP/Pladis Music, ASCAP/Nuyorican, BMJ/Warner-Tamerlane, BMJ/Shukri Baker, BMJ/Air Control, ASCAP), HL/WBM, H100 81, POP 64

**GET OUTTA MY WAY** (Songs Of Peer, ASCAP/Fire, ASCAP) CS 48  
**GETTIN' SOME** (Zomba Songs, BMJ/Zomba Enterprises, ASCAP), WBM, H100 42, POP 75, RBH 13  
**GHETTO STORY** (EMI Blackwood, BMJ/Madhouse, BMJ) RBH 43  
**GIMME THAT** (Scott Storch, ASCAP/TVT, ASCAP/Team S Dot Publishing, BMJ/Hito Music, BMJ/Songs Of Windswept Pacific, BMJ) H100 16, POP 27, RBH 8  
**GIRL NEXT DOOR** (ASCAP/2 Kingpins Publishing, ASCAP/WB, ASCAP/Unchappell Music, BMJ), WBM, H100 49, POP 34, RBH 97  
**GIRL NEXT DOOR** (Tosha Music, ASCAP/Shapiro Bernstein & Co., ASCAP/Painted Desert, BMJ/Totally Awesome Music, BMJ) H100 54, POP 39  
**GIVE IT UP TO ME** (Dutty Rock, PRS/EMI April, ASCAP/Jagaz Music, ASCAP/Itari, ASCAP/Greensleeves, PRS/Livingsting, ASCAP), HL, H100 97, POP 81, RBH 65  
**GO AHEAD** (Street Carrited Publishing, BMJ/Trap Hip Publishing, BMJ) RBH 55  
**GOD ONLY CREES** (Dimensional Songs Of Rye, SESAC/Cly Jack Music, SESAC/Chery Blosson, SESAC/The Bigger They Are, SESAC) CS 39  
**GOD'S GIFT** (Aveah, ASCAP/WB, ASCAP), WBM, RBH 53  
**GONE EITHER WAY** (Gonn Dogg, BMJ/Sup Doc, BMJ) CS 60  
**GOOD LUCK CHARM** (EMI April, ASCAP/Air Control, ASCAP/Dennin Tunes, ASCAP/353 Music Publishing, SESAC/Universal-PolyGram International Tunes, SESAC/Rags II Richard Music, BMJ/Uncle Willmes Music, ASCAP), HL, H100 86, RBH 18  
**A GOOD MAN** (Midias Magic, ASCAP/Amal Planet, ASCAP/Avatu Music, SESAC/Multisongs BMG,

**JESUS, TAKE THE WHEEL** (Sony/ATV Tunes, ASCAP/Onaly, BMJ/Raylene Music, ASCAP/No Such Music, SOCAN/Passing Stranger, ASCAP/1609 Songs, ASCAP/Music Of Windswept, ASCAP/Dimensional Music Of 1091, ASCAP), HL, POP 48  
**JIGGLE IT** (Copyright Control) RBH 79  
**JUST CAME HERE TO CHILL** (No Quinquyence Music Publishing, BMJ/October 12th, ASCAP/Hito South, ASCAP), WBM, RBH 25

**ON AGAIN TONIGHT** (Warner-Tamerlane, BMJ/Murphy's Teatime Music, BMJ/Katank Music, BMJ/Circle C, ASCAP/Full Circle, ASCAP), WBM, CS 28  
**ONE LOU** (ASCAP/WB, ASCAP), WBM, POP 80  
**THE ONE YOU NEED** (Rodney Jenkins Productions, BMJ/EMI Blackwood, BMJ/J. Brasco, ASCAP/EMI April, ASCAP/No Question Entertainment, ASCAP/Desert Storm, BMJ), HL, RBH 47  
**OOH WEE** (Alia Rose Music, BMJ/American League Music, BMJ/Julie Viosekick, BMJ) RBH 35  
**OOH...!** (B3 Publishing, BMJ/Trump Music Publishing, BMJ) RBH 98  
**OVER MY HEAD (CABLE CAR)** (EMI April, ASCAP/Aaron Edwards Publishing, ASCAP), HL, H100 10, POP 10  
**PARA QUE REGRESSES** (Maximo Aguirre, BMJ) LT 29  
**PAYASO LOCO** (Not Listed) LT 42  
**PICK IT UP** (O'Jays Music, BMJ) RBH 89  
**POLITICALLY INCORRECT** (EMI April, ASCAP/Sound and Publishing, ASCAP/Mop Up Music, BMJ/Lightwooddot, BMJ/Ensign Music, BMJ), HL/WBM, CS 43  
**POP MY TRUNK** (Drunk People Publishing, BMJ) RBH 78  
**POPPIN' MY COLLAR** (Teinose, BMJ/Music Resources, BMJ/Mr. Biggs, ASCAP/Jobete Music, ASCAP) H100 75, POP 74, RBH 50  
**POR UNA MUJER** (WB, SESAC/Warner-Tamerlane, BMJ) LT 24  
**PRETTY BABY** (India B. Music, BMJ/Songs Of Universal PolyGram International, BMJ/Demonies Music Publishing, BMJ/Paradise Forever Music, BMJ/Warner-Tamerlane, BMJ), HL, RBH 49  
**PROMISCUOUS** (Netstar, SOCAN/Virginia Beach,

**LAST DAY OF MY LIFE** (Phyvester, ASCAP/Mission Valley, ASCAP) CS 4, H100 52, POP 40  
**THE LAST OF A DYING BREED** (Peermusic, BMJ/R. Joseph, BMJ/Warner-Tamerlane, BMJ/Peermusic III, BMJ), WBM, CS 57  
**LEAVE THE PIECES (WB)** (ASCAP/Sony/ATV Acuff Rose, BMJ/Songs Of R. Joseph, ASCAP), HL/WBM, CS 25, H100 68, POP 70

**LET U GO** (Weencopter Music, ASCAP/Maratone AB, STIM/Kasz Money Publishing, ASCAP) H100 46, POP 28  
**LIBERTAD** (Filtro, BMJ) LT 46  
**LIFE AIN'T ALWAYS BEAUTIFUL** (Sony/ATV Cross Keys, ASCAP/Siti Working For The Man, BMJ/Balaid Boy, BMJ/CG, BMJ), HL, CS 17, H100 84  
**A LITTLE LESS SIXTEEN CANDLES, A LITTLE MORE TOUCH ME** (Chicago X Solcore, BMJ) H100 70, POP 50  
**A LITTLE TOO LATE** (Tokeo Tunes, BMJ/Florida Room, BMJ/Sony/ATV Acuff Rose, BMJ/Unwound, BMJ), HL, CS 12, H100 79  
**LIVE TO LOVE ANOTHER DAY** (Coburn, BMJ/Guitar Monkey, BMJ/Grand New Sky, ASCAP/Right Bank Music, ASCAP) CS 55  
**LLAME PA VERTE** (Universal-Musica Unica, BMJ/EMI Blackwood, BMJ) LT 11  
**LOOKING FOR YOU** (Zomba Songs, BMJ/Lilly Mack, BMJ/Baby Fingers, ASCAP/Mims, ASCAP/Shawn Breese, ASCAP/Freddie Dee, BMJ), WBM, RBH 15  
**LO QUE ME GUSTA A MI** (Cartaleon, BMJ/Peermusic III, BMJ) LT 14  
**LO QUE SON LAS COSAS** (Don Cat, ASCAP/Brehm, BMJ) LT 6  
**LOVE** (Cardvaze, SESAC/BMG Songs, ASCAP/She Write It, ASCAP) H100 10, RBH 37  
**LOVE SONG** (EMI Blackwood, BMJ/Shanica Jones Publishing Designee, BMJ/Doloso Music, BMJ), HL, RBH 58  
**LOVE YOU** (EMI Blackwood, BMJ/New Songs Of Sea Gayle Music, ASCAP/Sony/ATV Tree, BMJ/Forest Hills Music, BMJ), HL, CS 52  
**THE LUCKY ONE** (Sony/ATV Tree, BMJ/Sony/ATV Songs, BMJ/Johnny O Music, BMJ), HL, CS 18  
**LULLABY** (Woolly Puddin', BMJ/Chrysalis Music, ASCAP/Sugar Lake Music, ASCAP) POP 76

**QUE LASTIMA** (EMI April, ASCAP) LT 20  
**QUE ME ALCANCE LA VIDA** (Sony/ATV Discos, ASCAP) LT 22

**MACHUCANDO** (Los Cangris, ASCAP/Eddie Dee, ASCAP) LT 5  
**MAKEDAMNSURE** (I Feel Like I'm Taking Crazy Pills, ASCAP/WB, ASCAP), WBM, H100 78, POP 66  
**MARGARITA** (Sceazy's Kidz Music, BMJ/The Waters (B), HL, POP 7  
**ME AND MY GANG** (Jeffrey Steele, BMJ/Almo Music, ASCAP/Multitone Music, ASCAP/Breaking New Ground Publishing, BMJ/Sony/ATV Cross Keys, ASCAP), HL, CS 16, H100 62, POP 83  
**ME TIME** (ECAP Music, BMJ/Toms Kid Music, BMJ/Hypekick Musik, ASCAP) RBH 72  
**ME U** (Next Selection, ASCAP/Motola, ASCAP) RBH 9, RBH 34  
**ME VOY EN TU MIND** (BMJ) LT 50  
**MIGHTY "O"** (We Don't Play Even When We Be Playin', BMJ/Chrysalis Music, BMJ/Misquito Music, ASCAP/Ovadsnibor Music, BMJ/EMI Mills, ASCAP/Hi-De-Ho Man Music, ASCAP), HL, RBH 52  
**MISS MURDER** (Ex Noctem Nacimur Music, BMJ) H100 61, POP 56  
**MOODY'S MOOD FOR LOVE** (EMI Robbins, ASCAP/EMI April, ASCAP/EMI Hastings Catalog, BMJ), HL, POP 73  
**MOVE ALONG** (It Smells Like Phys Ed, ASCAP/BMG Sony, ASCAP), HL, H100 21, POP 14  
**MR. ME TOO** (EMI Blackwood, BMJ/The Waters Of Nazareth, BMJ/GelMar, ASCAP/Terradome, ASCAP), HL, RBH 76  
**MS. NEW BOOTY** (Soar Loser Music, BMJ/EMI Blackwood, BMJ/Cotillon Park Music, BMJ/Da Cropper Music, BMJ/EWC Music, BMJ), HL, H100 15, POP 72, RBH 41  
**MUNECA DE TRAPO** (Sony/ATV Discos, ASCAP) LT 13

**THE REAL THING** (K'Stuff, BMJ/ArHouse, BMJ/White Pearl Songs, BMJ/Sony/ATV Songs, BMJ), HL/WBM, H100 66, POP 49  
**REMEMBER THE NAME** (Fort Minor Music, BMJ/Zomba Songs, BMJ), WBM, POP 82  
**RIDIN'** (Chamillarity Camp Music, ASCAP/Universal, ASCAP/Play For Play-N-Skiz, ASCAP/EMI April, ASCAP/Leahate Music, ASCAP/Skiz For Skiz, An Play Music, ASCAP), HL, H100 1, POP 4, RBH 4  
**RIDIN' RIMS** (Jamaal Willingham Publishing, ASCAP/Side That Music, ASCAP/EMI April, ASCAP/Juice Juice Publishing, BMJ/Hoid That Music, BMJ/EMI Blackwood, BMJ/Honeys Baby Boy Music, ASCAP/Parlee DFB Publishing, ASCAP/franchise Record, ASCAP), HL, H100 92, POP 96, RBH 48  
**ROMPE** (Los Cangris, ASCAP/Eddie Dee, ASCAP/Blue Kraft Music, BMJ) H100 47, POP 36

**NEW STRINGS** (Sony/ATV Tree, BMJ/Nashville Star, BMJ), HL, CS 33  
**NEW YORK SHIT** (Tziah's Music, BMJ/Ensign Music, BMJ/DJ Scarah Music, ASCAP/Swaz Beatz, SESAC/Universal Tunes, SESAC/Roand Bluger Music, SESAC/BMG Unsong Music, SESAC), HL, RBH 100  
**NOCHE DE SEXO** (Universal-Musica Unica, BMJ) LT 10  
**NO ES BRUJERIA** (Copyright Control) LT 25  
**NO ES UNA NOVELA** (Juan & Nelson, ASCAP) LT 39  
**NO TE APARTES DE MI** (Sony/ATV Discos, ASCAP) LT 45  
**NOTHING BUT A LOVE THANG** (EMI April, ASCAP/Songs Of Sea Gayle Music, ASCAP/Son Of A Miner, ASCAP/Picwick Landing, ASCAP/No Question Entertainment, BMJ), HL, CS 50  
**NOT READY TO MAKE LOVE** (Woolly Puddin', BMJ/Scapani Teas, ASCAP/Chrysalis Music, ASCAP/Sugar Lake Music, ASCAP), HL/WBM, H100 39, POP 32  
**NO WORDS** (Zomba Songs, BMJ/R Kelly, BMJ), WBM, RBH 81  
**NUESTRO AMOR SE HA VUELTO AYER** (Maximo Aguirre, BMJ/The Fry And The Bee, ASCAP) LT 17

**SAVIN' ME** (Warner-Tamerlane, BMJ/Arm Your Dillo, SOCAN/Zero-G, SOCAN/Black Diesel, SOCAN/Elack Adder Music, SOCAN), WBM, H100 19, POP 1E  
**SAY I** (Dade Co. Project Music, BMJ/Zomba Songs, BMJ/Vaay Puddy, ASCAP/Zomba Enterprises, ASCAP/Young Jezy Music, BMJ/Cotillon Music, BMJ/EMI Blackwood, BMJ), HL/WBM, H100 27, POP 39, RBH 9  
**THE SEASHORES OF OLD MEXICO** (Sony/ATV Tree, BMJ), HL, CS 11, H100 88  
**SETTLE FOR A SLOWDOWN** (Sony/ATV Tree, BMJ/Gold Watch, BMJ/Sony/ATV Cross Keys, ASCAP) HL, CS 1, H100 44, POP 78  
**SEXY LOU** (Super Sayin Publishing, BMJ/Zomba Enterprises, ASCAP/Sony/ATV Tunes, ASCAP/EMI April, ASCAP), HL/WBM, RBH 66  
**SHAKE** (Cotill Park Music, BMJ/EMI Blackwood, BMJ/EWC Music, BMJ/Da Cropper Music, BMJ/PMH, ASCAP/Marimbero Music, ASCAP/Budde, BMJ) POP 31  
**SHAKE THAT** (Stroom Shady Music, BMJ/Resto World Music, ASCAP/Dirty Steve's Music, BMJ/Nate Dogg, BMJ/Reach Global Songs, BMJ) POP 40  
**SHOULDER LEAN** (Cordale Quinn Publishing, BMJ/DJ Lard Publishing, BMJ/Crown Club Publishing, BMJ/Warner-Tamerlane, BMJ), WBM, RBH 23  
**SINGLE** (EMI Blackwood, BMJ/In Genesis Songs, BMJ/EMI April, ASCAP/Sonic Graffiti, ASCAP), HL, POP 72  
**SIN TU AMOR** (AG, ASCAP) LT 43  
**SISTER** (Mr. Mail Music, ASCAP/Cutta Music, BMJ/Angela Miller, ASCAP) RBH 12  
**SI YO FUERA TU AMOR** (Copyright Control) LT 44  
**SIZE MATTERS (SOMEDAY)** (Almo Music, ASCAP/Great Escape, ASCAP/Square D, ASCAP), HL, CS 9, H100 74  
**SNAP YO FINGERS** (White Rhino, BMJ/E-40, BMJ/Zomba Songs, BMJ/Drustogre, ASCAP), WBM, H100 8, POP 20, RBH 5  
**SNOW FLY OH!** (Moebetoblarne, BMJ) POP 93  
**SOMETHING'S GOTTA GIVE** (Copyright Control, ASCAP/BMG Sony, ASCAP/Platinum Play, ASCAP), WBM, CS 3, H100 53  
**SOS** (Jonathan Rotem Music, BMJ/Southside Independent Music, BMJ/Here's Lookin At You Kidd Music, BMJ/Reach Global Songs, BMJ) H100 5, POP 5  
**SO SICK** (Super Sayin Publishing, BMJ/Zomba Songs, BMJ/Sony/ATV Tunes, ASCAP/EMI April, ASCAP), HL, H100 29, POP 41  
**SOUNDTRACK TO YOUR LIFE** (Weencopter Music, ASCAP/Careers-BMG, BMJ/Lauren Christy Songs, BMJ/Scott Spook Songs, BMJ/BMG Songs, ASCAP/Graham Edwards Songs, ASCAP), WBM, H100 58, POP 45  
**SO WHAT** (Bubba Gee, BMJ/Noonline Tunes, BMJ/Warner-Tamerlane, BMJ/Notting Hill Music, BMJ/24 5 Publishing, BMJ/Unky Slim Publishing, BMJ/Ced Key Music, ASCAP/Ishtmo Music, BMJ/Royalty Rightings, ASCAP/Universal, ASCAP), HL/WBM, H100 14, POP 19, RBH 10  
**SPEEDING CARS** (Rondor London, PRS) POP 86  
**STAY WITH YOU** (Corner Of Clark And Kent Music, ASCAP/EMI Virgin, ASCAP/Aerostation Corporation, ASCAP/Universal-MCA, ASCAP), HL, H100 76, POP 7  
**STEADY AS SHE GOES** (Chrysalis Music, ASCAP/Third Strong Tunes, BMJ), HL, H100 91, POP 89  
**STEP OUT** (Pop Style Music, ASCAP/Ultra International, ASCAP/Riddim And Beats, ASCAP) RBH 95  
**STUPID GIRLS** (EMI Blackwood, BMJ/Pink Inside Publishing, BMJ/Sony/ATV Songs, BMJ/Turtle Victor, SESAC/WB, ASCAP/HeadMusic, STIM), HL/WBM, H100 85, POP 62  
**SUMMERTIME** (EMI Blackwood, BMJ/Big Loud Shirt Industries, ASCAP/Birds With Ears Music, BMJ), HL, CS 2, H100 38, POP 59  
**SWEAT** (Celestial Arts Publishing, ASCAP) RBH 70  
**SWING** (EMI April, ASCAP/Sea Gayle Music, ASCAP), HL, CS 32

**TAKE CARE OF U** (Shance 4 U Music, ASCAP/Smothered And Covered Music, ASCAP/Fat Frequencies, ASCAP/happygoanmusic, ASCAP/Ommie Music, ASCAP/Ooklemaye Music, ASCAP) RBH 83  
**TAKIN' IT TO THE STREETS** (Tauripin Tunes, ASCAP/Wnen, ASCAP) H100 69, POP 53  
**TE ECHO DE MENOS** (Pop Media, BMJ/F.I.P. BMJ) LT 21  
**TE EXTRANO** (SGZ, ASCAP) LT 31  
**TELL 'EM WHAT THEY WANNA HEAR** (Klotz Publishing, ASCAP/Crown Club Publishing, BMJ/DJuan Hart Publishing, BMJ/Unforgettable Music, PRS/Perfect Songs Limited, PRS) RBH 80  
**TELL ME WHEN TO GO** (Lil Jizzel Music Publishing, BMJ/Heavy On The Grind Entertainment Publishing, BMJ/Leak Da Sneak Publishing Designee, BMJ/WB, ASCAP/Lil Jon 0017 Music, BMJ/Songs Of TVT, WBM/Rabasse, ASCAP/Warner-Chappell, PRS), WBM, H100 87, RBH 56  
**TEMPERATURE** (Dutty Rock, PRS/EMI April, ASCAP/Jenico-Snowcone Music, ASCAP/STB Music, ASCAP) HL, H100 7, LT 12, POP 7, RBH 46  
**TENNESSEE GIRL** (Sony/ATV Tree, BMJ/Love Monkey, BMJ/Big Loud Shirt Industries, ASCAP), HL, CS 56  
**THAT GIRL IS A COWBOY** (Major Bob, ASCAP/EMI Blackwood, BMJ/First Wind Music, BMJ/Bateyln Bug, BMJ/New Songs Of Sea Gayle Music, ASCAP/No

**FENCES** ASCAP), HL/WBM, CS 34  
**THAT'S HOW THEY DO IT IN DIXIE** (That Little House, ASCAP/Words & Music, ASCAP/Sony/ATV Cross Keys, ASCAP/Mighty Underdog, ASCAP/Scrambler, ASCAP/Carnival, ASCAP), HL, CS 49  
**THINK** (Fourteenth Hour, ASCAP) POP 90  
**THINKIN' BOUTHOOD** (Escotca Productions, BMJ) RBH 94  
**THIS TIME AROUND** (ShanCan, BMJ/Lonely Motel, BMJ/Steel Wheels, BMJ) CS 44  
**TONIGHT I WANNA CRY** (Universal, ASCAP/Lanark Village Tunes, ASCAP/Coburn, BMJ/Guitar Monkey, BMJ), HL/WBM, POP 85  
**TORN** (Hottestaru, ASCAP/Noonline, ASCAP/Latoya Music, ASCAP/October Eighth, BMJ/Warner-Tamerlane, BMJ), WBM, H100 48, RBH 4  
**TOUCH IT** (Tziah's Music, BMJ/Ensign Music, BMJ/Songs Of Universal, BMJ/Monza Ronza, SESAC/Universal Tunes, SESAC), HL, POP 79, RBH 40  
**TOUCH IT OR NOT** (Killa Kam, BMJ/Young Music Publishing, BMJ/Warner-Tamerlane, BMJ) RBH 68  
**TU AMOR ME HACE BIEN** (World Deep, BMJ/Sony/ATV Latin, BMJ) LT 47  
**TU NOMBRE EN MAYUSCULAS** (WB, ASCAP) LT 37

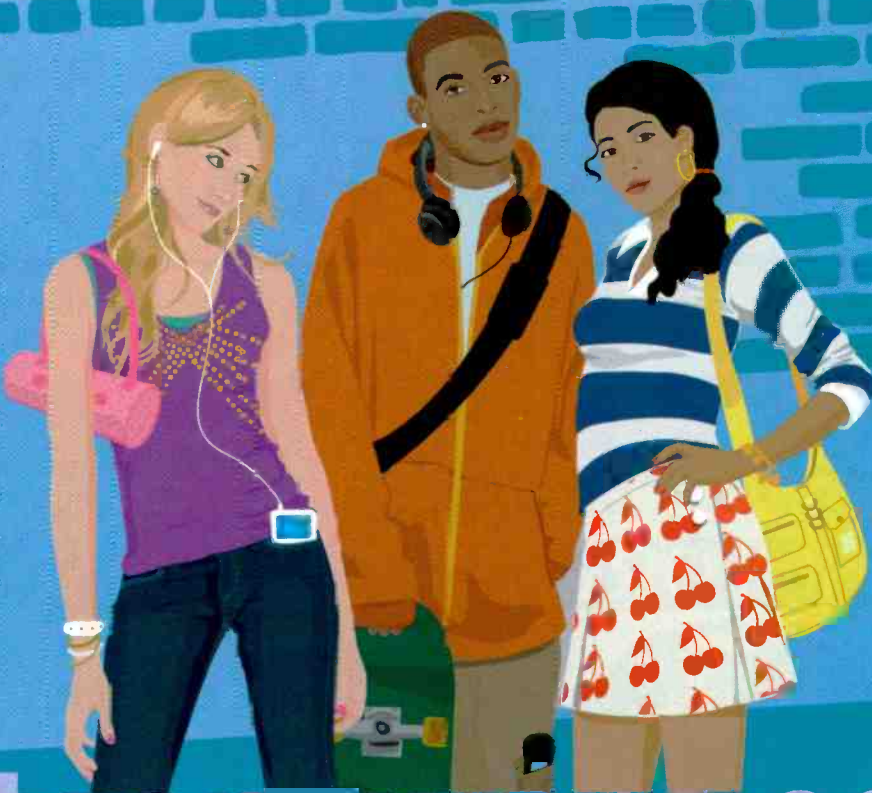
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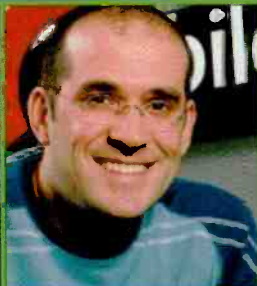
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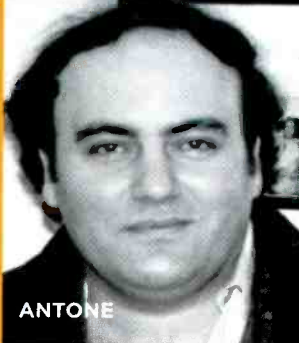
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# Mileposts

COMPILED BY SARAH HAN shan@billboard.com

## Austin Music Stalwart Clifford Antone Dies

To close friends he was known as "C.J." To the music industry he was the man behind Antone's, the famed Austin blues club. To all, Clifford Jamal Antone was a colorful figure, a respected friend of musicians and a driving force behind American roots music.



ANTONE

Antone died May 30 at his home in Austin. The cause of death has not been announced. He was 56.

Born and raised in Port Arthur, Texas, Antone moved to Austin in the late 1960s and attended the University of Texas.

In 1975, he and Texas blues singer Angela Strehli launched the original club, with zydeco musician Clifton Chenier performing on opening night. Antone's became a haven for blues and soul luminaries including Muddy Waters, John Lee Hooker, Buddy Guy, Albert Collins and

B.B. King. Antone's also played a major role in cultivating the careers of such local talents as Stevie Ray Vaughan, the Fabulous Thunderbirds, Bob Schneider and Charlie Sexton.

In the late 1980s, Antone launched his own label, Antone's Records and Tapes, featuring many of the club's top talents. Not long afterward he also opened Antone's Record Store, specializing in American roots music.

Antone had to relinquish ownership of the club in 1984 when he was convicted of possessing more than 1,000 pounds of marijuana and served 14 months of a five-year sentence in federal prison. The club is currently owned by a board of directors headed by his sister, Susan Antone.

In 2000, Antone was placed behind bars again for two years after pleading guilty for conspiracy to deliver marijuana and money laundering.

In recent years, Antone taught a course at the University of Texas on the history of the blues, raised funds for American Youthworks and responded to Hurricane Katrina with an all-star benefit, "Neighbors in Need."

Antone's devotion to roots music is captured in the documentary "Antone's: Home of the Blues," which premiered at the 2004 South by Southwest Film Festival and will be released June 6 on DVD by Koch Vision.

Donations in lieu of flowers may be made to the Clifford Antone Memorial Fund, care of Prosperity Bank, or to American Youthworks. —Sarah Han

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EDITED BY SARAH HAN



Capitol Records Nashville CEO **Mike Dungan**, left, congratulates top male vocalist winner **Keith Urban** at the Capitol Records after-party held at MGM Grand's Tabu. PHOTO: RICK DIAMOND/WIREIMAGE.COM



The Sony BMG Nashville post-ACM party was the place to be as artists, executives and guests celebrated their ACM wins. Pictured, from left, are Sony BMG Nashville executive VP **Butch Waugh**, **Ronnie Dunn** of top vocal duo winners **Brooks & Dunn**, show host **Reba McEntire**, entertainer of the year winner **Kenny Chesney**, ACM presenters **Robin and Phil McGraw**, top new female vocalist and single record of the year winner **Carrie Underwood**, top female vocalist victor **Sara Evans**, **Kix Brooks** of Brooks & Dunn and Sony BMG Nashville chairman **Joe Galante**. PHOTO: TONY PHIPPS

**ACM AWARDS:** The 41st annual Academy of Country Music Awards show honored the year's hottest acts May 23 at the MGM Grand Garden Arena in Las Vegas.



**Rascal Flatts**, awarded vocal group of the year for the fourth consecutive year, performed its No. 1 single "What Hurts the Most" with **Kelly Clarkson** at the awards show. From left are Rascal Flatts' **Joe Don Rooney**, Clarkson and Rascal Flatts' **Jay DeMarcus** and **Gary LeVox**. PHOTO: COURTESY OF GETTY IMAGES

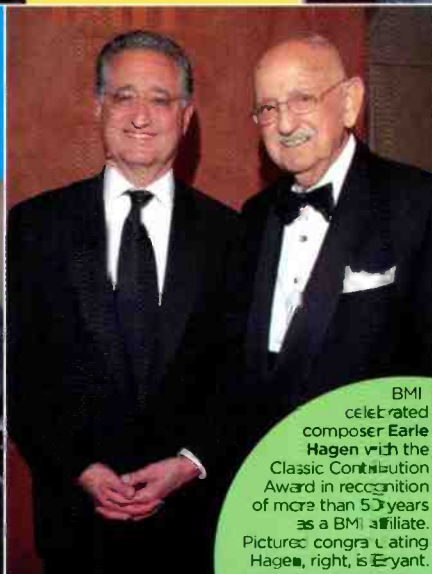


Arista Nashville acts **Brad Paisley** and **Brooks & Dunn** were big winners with Paisley picking up trophies for album, video and vocal event of the year, while Brooks & Dunn took home duo and song of the year. Holding up their celebratory cigars at the Sony BMG Nashville post-awards party are, from left, Paisley, Grand Ole Opry star and frequent Paisley collaborator **Little Jimmy Dickens**, **Kix Brooks** and Arista Nashville VP of national promotion **Skip Bishop**. PHOTO: TONY PHIPPS



Guest panelists **T.I.**, left, and **Nas** urged the event's 3,000 attendees on the importance of focusing on the future.

**HIP-HOP FINANCIAL SUMMIT:** The Hip-Hop Summit Action Network's Hip-Hop Summit on Financial Empowerment gathered a large group of hip-hop celebrities and Chrysler Financial experts to speak with attendees about the importance of financial literacy at Manhattan Center Studios' Hammerstein Ballroom in New York. PHOTOS: MENICA MORGAN



BMI celebrated composer **Earle Hagen** with the Classic Contribution Award in recognition of more than 50 years as a BMI affiliate. Pictured congratulating Hagen, right, is Bryant. PHOTO: RANDALL MICHAELSON



Enjoying the festivities, from left, are BMI director of Film/TV relations **Ray Yee**, cable award recipient **Tony Asher** ("Big Love"), Ross, cable award recipient **Brian Wilson** ("Big Love") and Bryant. PHOTO: LESTER COHEN

**BMI FILM & TELEVISION AWARDS:** BMI handed out more than 100 BMI Crystals at its annual Film & Television Awards May 17 at the Regent Beverly Wilshire Hotel in Beverly Hills, Calif. The black-tie gala was hosted by BMI president/CEO **Del R. Bryant** and film/TV relations VP **Doreen Ringer Ross**.



From left are HSN chairman **Russell Simmons** with panelists **LL Cool J** and Violator CEO **Chris Lighty**.



Event co-host **Ross**, second from left, congratulates film music award-winning composers, from left, **Gustavo Santaolalla** ("Brokeback Mountain"), **Clint Mansell** ("Sahara") and **Rolfe Kent** ("Failure to Launch" and "Wedding Crashers"). PHOTO: RANDALL MICHAELSON



A highlight of the ceremony was the presentation of the BMI Richard Kirk Award for Outstanding Career Achievement to film composer **Harry Gregson-Williams** ("The Chronicles of Narnia: The Lion, the Witch and the Wardrobe"). Gregson-Williams, center, is flanked by Bryant, left, and Ross. PHOTO: LESTER COHEN/WIREIMAGE.COM



# INSIDE TRACK

EDITED BY MICHAEL PAOLETTA

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## JUST THE TWO OF THEM

ASCAP has tapped LL Cool J and Bill Withers as its legacy honorees at this year's Rhythm & Soul Music Awards. Grammy Award-winning rapper LL will receive the ASCAP Golden Note Award in recognition of a career that dates back to the 1985 release of "Radio," the first album issued by iconic rap label Def Jam. Past Golden Note recipients include Sean "Diddy" Combs, Jermaine Dupri, Jay-Z and Quincy Jones. Fellow Grammy winner Withers will take home the organization's Rhythm & Soul Heritage Award. Inducted into the Songwriters Hall of Fame last year, Withers crafted such classics as "Ain't No Sunshine," "Just the Two of Us" and "Lovely Day." Former Heritage Award honorees include Earth, Wind & Fire; Rick James; and Jimmy Jam & Terry Lewis. ASCAP's 19th annual Rhythm & Soul Music Awards will be held June 26 at the Beverly Hilton Hotel in Los Angeles.

## SOUNDS OF 'WILDFIRE'

Lionsgate and the ABC Family network have big music-related plans for the third season of its one-hour drama "Wildfire." From what Track hears, the folks behind the hit show are securing much new music for the new season, which films in New Mexico from July through December.

As savvy Track readers recall, "Wildfire" was the first U.S. TV show to license James Blunt's "You're Beautiful" as well as put the singer on camera for two songs. The series worked similarly with Jem and new Lionsgate publishing signing Aidan Hawken, who each have albums (sophomore and debut, respectively) due later this year. Music by rising star KT Tunstall was heard in season two.

By the way, Track also hears that iTunes-only mixes of music from "Wildfire" seasons one and two will be available in the fall. The "Wildfire: Season 2" DVD and a third volume in the show's iTunes music series will arrive around the time of season three's January 2007 premiere.

## GET YOUR MIND RIGHT

By now, Track readers are aware that EMI Music Publishing chairman Martin Bandier and Alicia Keys will co-host a June 5 event in MTV's "TRL" studio. What you have likely heard is that the pair will



KEYS

## HINTE'S FANTASY TENURE ENDS

Fantasy Records, now part of the Concord Music Group, has handed pink slips to about a half dozen employees. Among those leaving the Berkeley, Calif.-based label is the beloved Terri Hinte, who was with Fantasy for 33 years, the last 28 as director of publicity. Her last day was May 31, but, trust, she will not be forgotten. In fact, she will receive the A-Team Award from the Jazz Journalists Assn. at a July ceremony in Pasadena, Calif. And though Fantasy is revered in jazz circles, don't forget, the storied jazz label was also the home of rock band Creedence Clearwater Revival, disco pioneer Sylvester and R&B group the Blackbyrds. So, for Hinte, love surely is all around.



LL COOL J

discuss a new educational program for college students who are entering the music business. From what Track hears, Bandier and Keys will reveal details of the program—scheduled to launch at Syracuse (N.Y.) University in the fall—to a crowd comprising label execs and college students. We would not be surprised if another EMI Music Publishing heavyweight (think Def Jam Recordings president/CEO) makes a surprise appearance.

## BACK TO THEIR ROOTS

It appears that the B-52's are working on a new album in the state where it all began for them: Georgia. A Track correspondent, who just happened to be in Atlanta recently, ran into head B Fred Schneider. When asked what he was doing in the ATL, Schneider, who resides in the NYC, said the band was writing and recording new songs. According to Schneider, the group's pioneering dance-rock sound remains ever-present. And yes, Cindy Wilson is very much a part of the band.

## FASHION WITH A TWANG

According to Track's sources on Nashville's Music Row and in the global book publishing world, much buzz is surrounding "Manuel: The Cowboy Couturier—Dressing Hollywood, Presidents and the Kings of Country." In fact, the work in progress appears to be a main topic of discussion at several publishing houses around the world. (A bidding war may even be on the horizon.) Apparently, folks are salivating over the coffee-table tribute book's dreamy mix of clothing design, celebrity and British lensman Cambridge Jones' cool photography.

Manuel, as he is universally known, has dressed many in rhinestones and embroidered roses, such as country stars George Jones, Dolly Parton, Alan Jackson and Keith Urban, along with Madonna, the Rolling Stones, Cher, John Wayne, John Travolta and the Grateful Dead. The Nashville-based designer's client list also includes President George W. Bush, but Track won't hold that against him.

## SCHIFRIN'S NEW MISSION

As Tom Cruise struts around the world promoting "Mission: Impossible III," Track is confident that composer Lalo Schifrin is smiling—big time. The six-time Academy Award nominee and four-time Grammy Award winner, perhaps best-known for composing the original "Mission: Impossible" theme, is on a worldwide trek in support of his new disc, "Letters From Argentina," which pays homage to his homeland.

# Executive TURNTABLE

EDITED BY SARAH HAN

**RECORD COMPANIES:** J/Arista Records in New York promotes **Stephanie Lopez** to VP of urban adult promotion. She was senior national director.

INO Records/SRE Recordings in Nashville promotes **Nicki Silverman** to manager of promotion. She was label coordinator.

BNA Records in Nashville names **Buffy Cooper** Southeast regional promotion manager. She was national promotion director at Epic Records.

TVT Records ups **Joe Wiggins** to VP of urban publicity and video promotion. He was urban publicity director.

MCA Music Philippines in Manila names **Ricky Ilacad** managing director. He held the same position at Warner Music Philippines.

Immergent in Los Angeles names **Stacy Paris** product manager. She was production manager at Trio Films.

**PUBLISHING:** BMG Songs in Los Angeles ups **Derrick Thompson** to senior VP of urban music. He was VP.

BMI in Nashville names **Jody Williams** VP of writer/publisher relations. He was president of Jody Williams Music.

**MEDIA:** MTV Networks chief digital officer **Jason Hirschhorn** resigned his position to "explore entrepreneurial opportunities." Effective immediately, MTV Networks Digital executive VP **Nick Lehman** will take over most of Hirschhorn's duties.

MTV Networks International in Miami names **Melisa Quiñoy** executive VP of Viacom Brand Solutions-Europe. She is based in London. Quiñoy was senior VP of international marketing partnerships and ad sales at MTV Networks Latin America.

CMT in Nashville promotes **Laurissa Ryan** to director of music and talent development. She was manager.



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**RELATED FIELDS:** EMI Music Group senior VP of digital development and distribution **Ted Cohen** is leaving the label to form his own consultancy, TAG Strategic.

Roo Media in New York names **Steve Quinn** COO. He was senior VP at Sony Music.

Send submissions to [shan@billboard.com](mailto:shan@billboard.com).

# GOODWORKS

## LIZA WITH A 'Z'

Liza Minnelli will be honored at the 14th annual American Society of Young Musicians' Spring Benefit Concert & Awards. The June 13 fund-raiser will be held at the House of Blues in Los Angeles. Proceeds from the event will go to the ASYM's Musicians Development and Support Fund. For more info, log on to [asymusicians.org](http://asymusicians.org).

## SOUL OFFERING

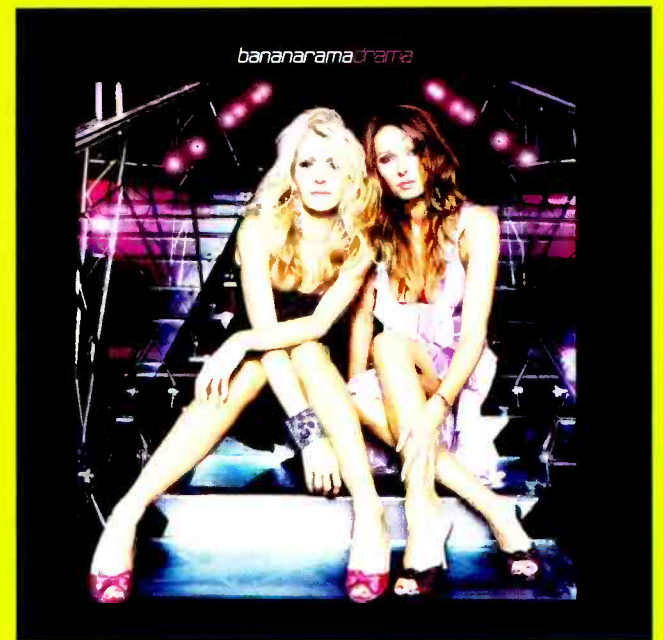
Tim McGraw and Faith Hill's Soul2Soul II trek will make a special stop July 5 at the New Orleans Arena. Net proceeds from this one show will be donated to the couple's Neighbor's Keeper Foundation, which provides funding for the purchase of goods/services for those still suffering from the effects of Hurricane Katrina.



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