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# Billboard

## BAR CODE BONANZA

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T.I. HOW TO KEEP TRACK  
OF YOUR GROWING REVENUE. PAGE NUMBER 28

CONTRACTUAL  
NIGHTMARES

PAGE NUMBER 29

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THE ROAD

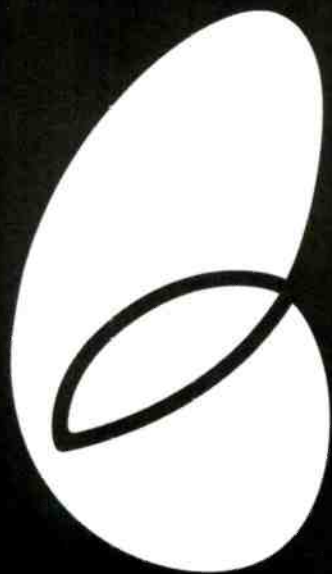
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Trey Bruce  
Terrell Carter  
Crowded House  
Delerium  
Dark New Day  
Dr. Dog  
Mike Doughty  
Greg Dulli  
Eastern Conference Champions

Kyle Eastwood  
Eighteen Visions  
Neil Finn  
Curt Frasca  
Galactic  
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Joe Henry  
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Ethan Johns  
John 5  
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Kingbilly

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Ray LaMontagne  
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LaRocca  
Longwave  
Loser  
Chris Maxwell  
Duff McKagan  
Cameron Meshell  
Motion City Soundtrack  
Mt. Egypt  
Jamie Muhoberac  
My Morning Jacket  
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Jazz Nixon  
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# No. 1

ON THE CHARTS

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360 DEGREES OF BILLBOARD

HOME FRONT

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GAME TIME

MECCA for Games adds a new dimension to MECCA, Billboard's mobile entertainment event. It all happens Sept. 11 in Los Angeles at the CTIA Wireless conference. Details, page 10. [billboardevents.com](http://billboardevents.com)

ON THE ROAD AGAIN

Billboard's Road Work Touring Conference is set for Nov. 8-9 at the Roosevelt Hotel in New York. This is where the heavyweights gather for the inside story on the hottest news in live music and concert promotion. [billboardevents.com](http://billboardevents.com)

Web Special

FESTIVE MOOD

Coming Monday: Billboard goes to Bonnaroo with a preview of the giant music fest. Profiles of Tom Petty, Beck, Elvis Costello and much more. [billboard.com](http://billboard.com)  
>>> For more HOME FRONT stories, see page 10 >>>

Directories

NEED A NUMBER?

The 2006 Billboard Record Retail Directory has more than 5,500 detailed entries. Listings include chain HQs, indie stores and online retailers. Get your copy now. [orderbillboard.com](http://orderbillboard.com)





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**>>>NARM NOMS  
REVEALED**

Trade group NARM has revealed the nominees for its merchandisers of the year awards. The winners will be unveiled on the last night of the NARM annual convention, Aug. 2-5 in Kissimmee, Fla. This year's nominees includes a digital download store, iTunes, for the first time. The Cupertino, Calif.-based online merchant has been named as a nominee in the medium-sized division. In another first, a video company is a nominee in the large distributor category—Paramount Home Entertainment.

**>>>ANTI-PIRACY  
CONFERENCE  
KICKS OFF**

Court proceedings against illegal music downloaders and peer-to-peer file swappers will continue despite some improvements in global music piracy, said John Kennedy, president of global labels trade group IFPI. Kennedy spoke at the opening of a three-day IFPI Worldwide Anti-Piracy Enforcement Conference June 7 in Madrid. The biennial event is attended by 130 IFPI representatives from 48 countries.

**>>>HOUSE  
PASSES DECENCY  
ACT**

The U.S. House of Representatives voted in favor of the Decency Enforcement Act, 379-35. The bill increases to \$325,000 the per-incident fine the FCC can impose on licensees for broadcasting indecent or obscene material. The legislation, already approved by the Senate, will now be signed into law by President Bush.

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# UpFront

JUNE 17, 2006

MARKETING BY MICHAEL PAOLETTA

## Reality, Yes. Star, Maybe.

Epic Hopes To Break Cheyenne Kimball With An MTV Reality Series

On the eve of turning sweet 16, newcomer Cheyenne Kimball has reasons to be cheerful. Several weeks before her debut album, "The Day Has Come," drops, her MTV reality series, "Cheyenne," premiered May 31 with solid, if unspectacular, ratings.

During its 10:30 p.m.-11 p.m. time slot, the show was watched by 1.9 million people, according to Nielsen Media Research. It was the second-highest-ranked cable program in that time, behind the 2.2 million viewers for "Futurama." In comparison, such MTV hits as "The Osbournes" and "Newlyweds: Nick & Jessica" averaged 5.3 million and 2.7 million viewers in 2002 and 2003, respectively.

Still, nearly 2 million viewers is an exposure coup for a new artist and her label, Daylight/Epic. "With a new artist, it's difficult to break through without such a major platform," Epic president Charlie Walk says.

Kimball took the top prize on NBC's "America's Most Talented Kid" in 2003. She subsequently signed to Columbia Records and later followed Walk to Epic. "The Day Has Come" comes out July 11—the day before the show's seventh episode.

"This is what I've always dreamed of," Texas native Kimball says. "Kids are starting to recognize me. But I'm just this normal 15-year-old girl with a not so normal life."

Her youth—and her normal-

ity—were big reasons why MTV chose her for such a coveted slot. "She loves to shop, she's boy crazy, whines about how strict her parents are, hates homework and is counting the days until she gets her driver's license," says Lois Curren, executive VP for MTV Series Entertainment. "Our audience shares and relates to these similar teenage experiences and will be able to identify with her."

According to Walk, "Cheyenne" has been nearly two years in the making. "As the show becomes reality, Cheyenne is building her brand—writing, touring and recording," Walk says. "We're using this show as a platform—the same way you would use online, [terrestrial] radio or 'American Idol.'"

As with most MTV properties, the reach of "Cheyenne" extends beyond the show to other MTV platforms, including digital, mobile and, yes, "TRL." Exclusive Cheyenne content—live performances, interviews and acoustic versions of album tracks—figures into the MTV mix.

"The multiplatform experience is crucial for our audience," Curren says.

MTV began laying down the foundation for "Cheyenne" in April when it premiered "Hanging On," the lead single from "The Day Has Come," on mtv.com, followed by teaser spots for "Cheyenne." Kimball was also a featured artist on



Singer **CHEYENNE KIMBALL** is kicking off her career with a new MTV reality series (stills at right).



**"Discovered & Download."**

The Matt Lenski-directed video for "Hanging On" debuts on MTV the week of June 12. The label delivered the song to top 40 radio in late May.

The initial response from radio—and from consumers to the digital version of her single—has been tepid. "Hanging On" has sold 7,000 downloads, according to Nielsen SoundScan, and roughly 20 stations played the song at least six times during the week ending June 7. But the download experienced a 43% increase in sales the week after her show debuted, and several stations increased their air-

**play or started playing the song.**

Epic is using the MTV show as a cornerstone to a larger mission of exposure. "The MTV show is an integral part of our marketing plan," Epic senior VP of marketing Lee Stimmel says. "It speeds up the public awareness process. But it is only one prong of our overall plan."

In the weeks leading up the TV show's debut, Kimball toured 20 markets, performing in malls and high schools and visiting radio stations. While on the Coke-sponsored trek, she created webisodes for her Web site. Kimball has already been featured on numerous Web

sites and consumer magazines, including CosmoGirl, Teen Vogue, Seventeen, Teen People, alloy.com and bolt.com.

In the fall, Kimball becomes a spokesmodel for national beauty retailer Sephora. She will appear in Sephora's fall catalog and make in-store appearances. Other initiatives are being planned and could include a presence on Sephora's Web site.

"It's all pretty crazy," Kimball says of her current life. "I'll be watching TV, and I'll have one of those 'Oh, my gosh, that's hysterical, that's me' moments. Sometimes, I have to pinch myself." ...

**>>>EMI, PAYPAL TRY MOBILE IN U.K.**

EMI has teamed with online payment specialist PayPal (a unit of Internet auction giant eBay) to try out a mobile shopping system. Through the U.K. pilot, unveiled June 7, the PayPal Mobile "Text to Buy" service will enable users to buy Corinne Bailey Rae's U.K. chart-topping self-titled debut album from their cellular devices. The physical CD will cost £9.99 (\$18.58). An additional £1 (\$1.86) will be added to cover postage and packaging, an EMI spokesman says.

**>>>SHAKIRA SCORCHES DIGITAL RECORD**

In its first full sales week, the long-anticipated digital release "Hips Don't Lie" by Shakira featuring Wyclef Jean amassed a record-setting 266,500 downloads. The song moves 38-1 on Billboard's Hot Digital Songs chart and 9-1 on The Billboard Hot 100 this issue. "Hips," which was withheld from digital release by Epic Records in a bid to increase sales of Shakira's reissued album, "Oral Fixation Vol. 2," shatters the one-week download mark of 175,500 set by D4L's "Laffy Taffy" in the post-Christmas week.

**>>>SONY TARGETS KIDS WITH PIZZA**

Epic Records and Sony Wonder have struck a multiyear deal with Laughing Pizza—the Atlanta-based family trio of mom Lisa Michaelis, dad Billy Schlosser and daughter Emily—which has released two CDs ("Meet the Pizzas," "Pizza Party!") and two DVDs ("Feelin' Good," "Share a Smile!"). According to Michaelis, the four self-released titles have collectively sold approximately 15,000 units. (Nielsen SoundScan figures are not available for these discs.) Epic/Sony Wonder will rerelease these discs in the fall, and new titles will follow in 2007. Sony will attempt to build the family entertainment Laughing Pizza brand into a larger-than-life franchise, encompassing TV, digital, merchandise and branding platforms.

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# UpFront

LEGAL BY SUSAN BUTLER

## Raising 'Hell'

**Meat Loaf Says Songwriter Steinman Was Wrong To Trademark Album Name**

Meat Loaf is betting that fans consider him to be the "bat out of hell" instead of songwriter Jim Steinman. The rock icon has sued Steinman for registering the phrase as his federal trademark, even though Meat Loaf has been using it for recordings, concerts, videos and merchandise for decades.

The suit raises the question of whether the public associates a songwriter/producer closely enough with recordings and related merchandise to give him rights under trademark law.

Michael Aday, who performs as Meat Loaf, is the featured artist on the 1977 "Bat out of Hell" and 1993 "Bat out of Hell II: Back Into Hell" albums, which have cumulatively sold more than 50 million copies worldwide, according to the complaint.

Steinman, whose Bat out of Hell corporation registered the trademark in 1995, is listed in BMI and Harry Fox Agency databases and on album credits as the sole songwriter for all

songs on the two albums. He produced the second album.

A business quarrel seems to have triggered the trademark dispute. According to the Meat Loaf camp, it offered Steinman a position to produce and write on the upcoming "Bat out of Hell III: The Monster Is Loose," but the deal fell through.

Desmond Child is producing the project.

Steinman and his manager, David Sonenberg, then used the trademark rights "as the basis of a campaign to undermine and interfere with" Meat Loaf's concert, album, tour and contracts with others, the complaint alleges.

While copyright law governs recordings and compositions, trademark law covers other rights. A trademark is a word, phrase or logo that someone uses in connection with certain goods or services that are commercially traded. It identifies the trademark owner as the true source of those goods. A title cannot be a trademark unless it is used with a series of goods,

such as a number of recordings.

"The overall purpose of trademark law is to protect the public from confusion about the source or the originator," says Zia Modabber, a partner with Katten Muchin Rosenman in Los Angeles. When it comes to recordings

and related merchandise, "the public [typically] focuses its attention on who is singing or performing. I think that if you did a study, people don't buy music because of who the composer is."

Yet Steinman may be an anomaly. On amazon.com, customer reviews of the second "Bat out of Hell" album revealed that 37 of 97 comments mentioned Steinman. Reviews of Meat Loaf's "Couldn't Have Said It Better," which did not include songs by Steinman, still included the latter's name in 18 of the 39 reviews.

Still, that will not guarantee Steinman's trademark rights. "The one who uses it—the one who is publicly associated with



that work as the source" is the one who has the rights, says Barry Slotnick, a partner with Loeb & Loeb in New York.

Songwriters have long been the nameless, faceless talent behind the music. But their profile is rising of late. In the digital age, they have worked increasingly and publicly to educate music fans and legislators alike to make the point that there is a song—and a person—behind hit recordings. During the Grokster hearing last year, songwriters took to the steps of the U.S. Supreme Court to demonstrate for their rights.

Meat Loaf's suit asks the court to declare who owns trademark rights, seeks damages in

excess of \$50 million for interfering with Meat Loaf's contractual relationships with his labels and for an injunction stopping further use of the mark by Steinman.

"It's such an absurd lawsuit," Steinman says. "My whole point in this is simply to warn the listeners that they're not getting what's advertised."

Sonenberg, who is being sued for allegedly interfering with Meat Loaf's contracts, declined to comment.

"Meat Loaf will not be bullied by anyone," says his attorney Louis "Skip" Miller in Los Angeles. "He will continue to use the title 'Bat out of Hell' in any way he wants." ...

RETAIL BY ED CHRISTMAN

## Source Interlink, Tower Being Shopped

**Distributor Seeking To Go Private, While Legendary Retailer May Be Sold In New Round Of Bids**

NEW YORK—Two of the largest music accounts may soon have new owners.

Sources say that publicly traded Source Interlink, the parent of Alliance Entertainment Corp. (AEC), is being shopped by Deutsche Bank Securities, in a bid to take the company private. Meanwhile, the future ownership of Tower Records, which has been on the block since February, could be decided June 9 (after this issue goes to press), according to sources.

In mid-March, the Bonita, Fla.-based Source Interlink announced it was "exploring strategic alternatives to enhance shareholder value," hiring Deutsche Bank Securities to investigate possible recapitalization, strategic acquisi-

tions, and the combination, sale or merger of the company with another entity.

Sources say the company is now up for sale and that a "book" with the company's financials hit the street sometime within the last few weeks, with the hope that management can attract a private equity backer to take the company private. So far, it appears that potential strategic suitors have been excluded from the distribution of the Source Interlink book.

Source Interlink was set to announce its fiscal first quarter earnings June 8, beyond press time. For the year ended Jan. 31, Source Interlink reported net income of \$12.9 million, or 25 cents per diluted share, on \$1.53 billion in revenue.

Source Interlink, a magazine

distributor, was merged with AEC, a music and video wholesaler, in March 2005. Since then, the company has made a series of acquisitions, including the Chas Levy Circulation, Anderson Mid-Atlantic News and Anderson SCN Services. After those acquisitions, the company has a pro-forma annual revenue base of about \$2 billion.

AEC is the music industry's biggest one-stop and has also become a force in supplying music and video to such non-music retailers as Kmart, Toys "R" Us, Meijers and Barnes & Noble.

Source Interlink executives declined to comment.

Meanwhile, sources say that Houlihan Lokey, the investment bank that has been shopping Tower Records, has

received at least five offers—all from private equity firms—in the second round of bidding on the most famous brand in U.S. music retail. The bidding deadline was supposedly extended a week from the original June 2 deadline, to accommodate late bids.

Source say one of the bidders is Hicks, Muse, Tate & Furst, the Dallas-based firm believed to have placed the highest bid last time Tower Records was being shopped, in the summer of 2004; at that time, the board of directors decided bids were not high enough and took the company off the block.

In addition, sources suggest that former Trans World executive VP Fred Fox may be affiliated with one or more of the

bidders, either as a consultant or a possible future Tower executive, should the Tower board decide to sell.

Sources suggest that Tower CEO Allen Rodriguez—credited with turning around the chain during his three-plus years at Tower—may depart the West Sacramento, Calif.-based chain, if it is sold.

Tower Records is owned by former bondholders, who gained an 85% stake in the chain in March 2004, as part of a prepackaged Chapter 11 filing. The remaining 15% is owned by the family of Tower Records founder Russ Solomon, who is chairman emeritus and expected to stay, should it sell.

Tower Records executives declined to comment. ...





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**TOURING** BY RAY WADDELL

## Dixie Chicks Trip On Tix

Weak Sales Jeopardize Tour Dates

Concertgoers apparently are not quite ready to make nice with the Dixie Chicks.

Proving once again that album sales and ticket sales are not necessarily correlated, the Dixie Chicks followed huge first-week album sales with disappointing out-of-the-gate ticket sales for their upcoming Accidents & Accusations tour.

As Billboard went to press, industry speculation was that much if not all of the Chicks' upcoming U.S. tour might be postponed or at the least re-routed.

Projections are not being met, with the plug pulled on public on-sales for shows in Indianapolis, Memphis, Houston and Oklahoma City due to tepid presales in a national promotion with Target stores. The Memphis show was taken off the route, and the status of the Indianapolis, Houston and Oklahoma shows was uncertain, leaving it increasingly likely that routing and capacity will be vastly reconfigured.

Initial ticket counts for the 20-plus arena shows that went on sale in early June were aver-

aging 5,000-6,000 per show in major markets and even less in secondaries, according to touring industry sources. Building capacities on the tour generally top 15,000.

Opening ticket sales for this tour are in marked contrast to the Chicks' last proper tour in 2003, when a national on-sale moved some 867,000 tickets the first weekend, and second shows were added in several markets (Billboard, April 21, 2003). The band grossed more than \$62 million from 73 shows that moved more than 1 million tickets, and was the top-grossing country tour of 2003, according to Billboard Boxscore.

Of course, that was before the much-publicized political uproar surrounded the Chicks; the 2003 tour was virtually sold out before Natalie Maines' controversial onstage comments in London, regarding President George W. Bush.

It appeared that the Chicks had maintained much of their clout in the marketplace. The band's new album, "Taking the Long Way," sold 526,000 units



**DIXIE CHICKS' Accidents & Accusations** tour is having difficulty moving tickets in some major U.S. markets.

its first week, down from their last album debut week for "Home" in 2002 (780,000 units) but still the third-largest sales week of 2006.

Touring and radio industry executives who spoke with Billboard believe recent negative comments from the Chicks regarding country music artists and fans were more damaging than the 2003 comments regarding Bush, particularly considering the president's current low approval rating.

Several arena managers contacted by Billboard cited poor radio support in promoting the on-sales. Radio has long been the key factor in concert promotion, and the Chicks' ongoing feud with country radio has been well documented. Many country stations declined to play

the Chicks' single, "Not Ready to Make Nice," even as the song remained in the top 40 on Billboard's Adult Contemporary chart, and was the No. 1 video on VH1. One source charges that country radio would not even accept paid advertising to promote the concert.

Other superstar country tours are doing well this summer, including big tours by Kenny Chesney and Rascal Flatts, and a potentially record-setting gross from Tim McGraw and Faith Hill's Soul2Soul tour.

And not all the Chicks' shows are stiffing. "We're happy [with our on-sale] and comparatively seem to be ahead of most," says John Page, Global Spectrum COO and GM at Wachovia Center in Philadelphia, where the act is booked for July 25.

A second date was added for the Air Canada Centre in Toronto. Patti-Ann Tarlton, booking director for the ACC, calls her on-sale "amazing. We rolled to a second show eight minutes in. Canada loves the Chicks."

The tour, originally set to begin in the United States July 21 in Detroit, is promoted by AEG Live, with the exception of Minneapolis and Chicago, which are promoted by Jam Productions (which reports sales as "good" for both shows), and Sacramento and Oakland in California, promoted by Another Planet Entertainment.

The Chicks are managed by Simon Renshaw and booked by Rob Light at Creative Artists Agency, both of whom declined comment.

### >>>LA LA TO SHARE SALES REVENUE

CD-trading service La La has begun offering 20% of all revenue to artists who register on its Web site. Artists will be compensated based on the number of times their CD is traded; La La members pay \$1 each time they request a CD.

Only living artists are eligible, and La La will deal only with the respective artist or his or her manager.

Revenue will not be shared with labels. Any of the 20% of revenue left unclaimed via this system will fund La La's newly formed Z Foundation, a health-care assistance fund for musicians.

### >>>STREISAND TO TOUR

Barbra Streisand will return to the road this fall for a 20-show tour due to begin in October. The artist has pledged to donate millions of dollars in proceeds to environmental, educational and women's health organizations through her own Streisand Foundation. Dates and venues have yet to be announced. Outside her October 2005 surprise appearance at the Andre Agassi Grand Slam for Children benefit in Las Vegas, Streisand's last public performances were Sept. 27-28, 2000, at Madison Square Garden, two sellouts that grossed \$14.4 million.

### >>>VEGA SIGNS WITH BLUE NOTE

Singer/songwriter Suzanne Vega has signed a new deal with Blue Note, which is eyeing a spring 2007 release for her label debut. It will be her first new studio album since 2001's "Songs in Red and Gray," her last with A&M, to which she had been signed since 1984. Vega is best-known for her left-field 1987 hit "Luka," which reached No. 3 on The Billboard Hot 100.

Compiled by Chris M. Walsh. Reporting by Lars Brandle, Antony Bruno, Jonathan Cohen, Howell Lewellyn, Michael Paoletta and Tony Sanders.

## HOME FRONT

360 DEGREES OF BILLBOARD

### WARM WELCOME FOR ICE READERS

Billboard greets a long list of new readers this week as the longtime subscribers to Ice magazine join the Billboard subscription list.

After Ice publisher/editor Pete Howard recently announced that he was folding the monthly magazine, Billboard made a deal to fulfill the remainder of Ice's obligation to its avid readership.

In a letter to Ice subscribers, Howard says, "I think after a few issues you'll be very tempted to renew with Billboard and keep their cutting-edge information coming, now that Ice is no longer in business."

Ice, which Howard launched

19 years ago, provided in-depth information about new releases to the most dedicated music fans.

Former Ice subscribers can also access Billboard electronically by activating their account at billboard.biz.

### BILLBOARD GAINS TRUST

New England radio veteran Gary Trust joins Billboard Information Group as Adult Top 40/Adult Contemporary chart manager. He started June 5 in BIG's New York headquarters.

Trust will initially oversee the Adult Top 40 and Adult Contemporary lists that appear in Billboard

Radio Monitor and Billboard, and contribute to Monitor's Daily Format Blasts. He will soon assume other chart-related duties.

A lifelong New Englander, Trust arrives from triple-A station WMVY Cape Cod, Mass., where he hosted morning drive. Prior to that, he spent eight years as the music director at adult top 40 WSNE (Sunny 93) Providence, R.I. His radio travelogue also includes adult top 40 stations WBMX (Mix) Boston and WXLO



TRUST

Worcester, Mass., and top 40 WERZ Portsmouth, N.H.

"We are thrilled to have someone with Gary's background in the adult music formats join us as a chart manager," Monitor director of charts Silvio Pietroluongo says. "His enthusiasm for the music and his knowledge of the stations in the format are impressive, and we believe that he will be a solid addition to our well-experienced chart team."

Trust reports to Pietroluongo and to Billboard director of charts Geoff Mayfield.

### MOBILE GAMES EVENT LINKS TO MECCA

Billboard and the CMP Game Group are bringing MECCA for Games 2006 to the CTIA Wireless I.T. & Entertainment conference. The inaugural MECCA for Games will take place Sept. 11 at the Los An-

geles Convention Center. It will run concurrently with MECCA, the Mobile Entertainment, Content, Commerce & Applications Conference, which is presented by Billboard and the CTIA.

MECCA for Games is powered by CMP's industry-leading Game Developers Conference. The new event will provide mobile game developers and top executives the opportunity to exchange ideas and hear from industry leaders about the latest developments in the mobile sector.

Early-bird registration for MECCA or MECCA for Games costs \$375, a savings of \$75 from the regular rate. Registration to either event includes access to the CTIA showfloor and keynotes. CTIA, the premier mobile and wireless event, runs Sept. 12-14. Visit billboardevents.com for more information.



"The new Bandier Program for Music and the Entertainment Industries is an outstanding and innovative contribution to our Scholarship in Action vision for Syracuse University. It will create one of the first undergraduate, interdisciplinary programs in the nation to prepare students for a career in music and entertainment industry management. Most importantly, it will provide our students with exclusive opportunities to learn, discover, and collaborate with the industry leaders who are shaping the music and entertainment industries. We thank alumnus Marty Bandier for his vision and generosity in creating this one-of-a-kind program."

Nancy Cantor, Chancellor and President,  
Syracuse University

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# Martin Bandier

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**BANDIER PROGRAM  
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**MANIC STREET PREACHERS** were one of Rob Stringer's many successes as A&R director at Columbia U.K.

**BUSINESS** BY TOM FERGUSON and LARS BRANDLE

# BRITISH INVASION

Two Englishmen In New York May Change The Culture Of Sony BMG

LONDON—It was 1986. College graduate Rob Stringer was sitting in a CBS Records office before a panel that would decide his future in the music industry.

"Here's a hypothetical situation," one panel member said. "We have an act which writes its own material. Its first album has sold a million in the U.K. They've just delivered a second album, which they've produced themselves . . . and it's basically rubbish. What do we do?"

The panel offered three options: scrap the album and send the band into the studio with a new producer; try to fix the ex-

isting album; or release it and hope for the best.

"Scrap it and start again with a new producer," Stringer said.

Former CBS/Sony Music exec Paul Russell smiles as he recalls sitting on that panel: "We all went, 'Wrong!' " he says with a laugh. "Just stick it out, make some money and move on!"

From that opening salvo, Stringer showed his artist-friendly side, a trait many say will serve him well in his new role as New York-based president of Sony Music Label Group. He assumes the position Sept. 1, replacing SMLG chairman/CEO Don Jenner who resigned June 1.

Stringer's promotion from his current role as chairman/CEO of Sony Music U.K. & Ireland came less than three months after his fellow expatriate Tim Bowen was named COO of Sony BMG Music Entertainment, a position also based in New York.

U.K.-based executives who have worked with Bowen and Stringer suggest the duo's very different skills should combine well at the helm of Sony BMG (see *The Beat*, page 59).

"Artists love Rob, employees love him—he's a real music man," IFPI chairman/CEO John Kennedy says. He was

Stringer's lawyer a decade ago and worked with Bowen at Universal Music International.

With Bowen, Kennedy says, in addition to 30 years of experience, "you get transparency, sincerity and no bullshit."

Russell describes Stringer as "very artist-orientated, and a very marketing-orientated music guy. He understands the nuances of the trends and the fashions."

Bowen, Russell suggests, is "a completely different personality, more of a 'process' guy. He likes to understand what the issues are, make a decision, then move on."

Soho Artists founder Paul Burger and former Sony Music Europe president, praises both men's skills, but cites one "obvious issue" about Bowen's and Stringer's appointments. "Neither Tim nor Rob have huge experience in the U.S. They're going to have to plug in very quickly to all that's involved in terms of a market of that size."

However, this is not Bowen's first transatlantic shift—he previously headed Sony Music Publishing International in New York from 1982 to 1986, and he has worked all over the world for CBS/Sony, Sony BMG and UMI.

Bowen's last position was as chairman of the United Kingdom, Canada, Australia, New Zealand and South Africa for Sony BMG Music Entertainment International. He left that role on a high, having concluded a global deal with Simon Cowell's production company Syco in December 2005.

Stringer, the younger brother of Sony Corp. chairman Sir Howard Stringer, stayed with Sony Music's U.K. operation since that fateful encounter in 1986, and, Russell says, he watched and learned.

"You can't run a major in the U.K. with its head office in America without understanding the basics of how America

works," he adds. "You end up spending a lot of time in America with American artists and American managers and talking to the U.S. company about what's happening with your U.K. acts in America."

The younger Stringer worked his way up through Columbia's marketing division, working closely with acts including Terence Trent D'Arby, Bros and Prefab Sprout. He then became A&R director at the label, working with, among others, the Manic Street Preachers, Alison Moyet and Paul Young.

In 1993, Stringer was named Epic managing director, where he had success with a number of acts including domestic signings such as Sade and pop-rock band the Lightning Seeds. He became senior VP of Sony Music U.K. and in 2000 became chairman/CEO.

Russell says that Stringer's A&R strengths lie with "more mainstream, guitar-based" repertoire from acts which write their own material."

Burger notes that the challenges awaiting Stringer are not necessarily all work-based.

"I sent Rob a note saying, 'Here's a few of the big decisions you're going to have to make very quickly. Yankees or Mets; Knicks or Nets; Giants or Jets; Rangers, Islanders or Devils . . .'"

**PUBLISHING** BY SUSAN BUTLER

# BMG Auction Heats Up

UMG Is In Strong Position, But Other Bidders Are Eyeing The Publisher

Suitors for BMG Music Publishing are taking shape as parent company Bertelsmann AG readies the unit for a private auction.

Cash-rich Universal Music Group is an early front-runner. But industry insiders say that other bids may benefit from positioning.

Nicholas Firth, who has headed BMG Music Publishing since its inception in 1987, is ready to lead a management buyout backed by qualified financial sponsors. Sony Corp., which has a relationship with Bertelsmann through the Sony BMG Music Entertainment joint venture, is also eyeing the publisher.

As BMG Music Publishing chairman/CEO, Firth is most likely contractually restricted

from raising funds for a buyout. But typically, a financial sponsor may approach management to lead the company under new ownership. Sources say that there are private equity groups that will back Firth and his team.

High-level music insiders say that Firth helped growth of BMG's net publishers' share (NPS)—the closely guarded revenue base used to value a publisher—to about E170 million (\$218 million). This is much higher than the previously reported \$125 million-\$135 million. According to Bertelsmann's annual report, 2005 revenue for the publishing unit was E\$372.4 million, or \$464.6 million based on the average currency exchange rate used by the company.

Still, some high-level industry executives expect Sony to land BMG Music Publishing. Sony has the ability to raise necessary financial backing with its Sony/ATV catalog, which includes songs written by John Lennon and Paul McCartney from 1963 to 1968. Additionally, Sony is expected to take control over half of Michael Jackson's 50% stake in Sony/ATV in the next 18 months (*Billboard*, April 29).

Other interested parties are believed to include private equity and hedge funds that are backing, or led by, Warner Music Group chairman/CEO Edgar Bronfman Jr., former EMI executive Charles Koppelman and former Warner/Chappell head Les Bider. Citigroup and JP Mor-

gan are the investment banks representing Bertelsmann.

Bertelsmann is adamant that no one has an inside track. "The outcome of the auction is in no way predetermined," says Andreas Grafemeyer, a Bertelsmann spokesman.

Contrary to some speculation, EMI Music Publishing's Marty Bandier is unlikely to personally lead a buy of the BMG unit, says a high-level executive—as long as an EMI-Warner Music merger and spinoff of one of their publishing units is still possible. Bandier is already transitioning from his role as chairman and co-CEO, and it is no secret that he could shorten the term of his EMI contract as current co-CEO Roger Faxon segues into the lead EMI role.



FIRTH

If private equity funds were available to Bandier, his obvious preference would be to put them toward owning EMI Music Publishing, as opposed to BMG or Warner Chappell.

The book used to evaluate the publisher is going out to about 15 invited bidders any day now. Although BMG has many administration deals, which generate less revenue than fully owned copyrights, Firth says that revenue from these deals amounts to less than 10% of NPS. BMG has the market for production music—background music

often used by TV and film companies—cornered, industry lawyers say. This will help their valuation when the bidders begin crunching numbers to come up with an offer (see *Legal Matters*, pg. 18).

Meanwhile, Bertelsmann is flouting industry predictions that it is getting out of the music business entirely. The recent realignment of executives at Sony BMG following Sony Music Label Group heads Don Jenner and Michele Anthony's exit earlier this month indicates that the German company is simply shifting its weight to the recorded music side of the business.

"We have no intention to sell off our 50% partnership in Sony BMG Music," Grafemeyer says.

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GLOBAL BY STEVE McCURE

## Japan Pubs Await Apple Harvest

Digital Sales Rise, But Tech Woes Delay Royalty Payments

TOKYO—Japan's digital music market continues to rise—even if the full picture is not yet available.

Latest collections data from authors society JASRAC show revenue from full-song downloads rose by a hefty 214% in 2005/2006.

Sales of full-song downloads, covering the year to March 31, totaled 1.2 billion yen (\$11.1 million). But the number would have been higher if it reflected sales at the Japanese version of Apple's iTunes Music Store.

That service was an immediate hit following its launch on Aug. 4, 2005, with 1 million downloads reported in its first four days of operation. However, nine months later, a JASRAC spokesman confirms it has yet to collect any iTunes royalties due to "a lack of compatibility" between its database and that of iTunes in the United

States. As a result, songwriters and publishers have received no payments from works sold on iTunes Japan.

JASRAC says work is continuing to resolve the situation; Apple Japan declined to comment.

Publishers seem content to wait for JASRAC to settle its technological issues with Apple. "iTunes is going to pay one of these days," one publishing source says. "It's a communication problem."

Keith Cahoon, president/CEO of Tokyo-based music publishing/promotion company Hotwire, suggests that despite the rapid expansion of the digital market, the financial infrastructure has not kept pace. Cahoon says the JASRAC/

Apple problem reflects "how the download business in Japan is not as developed as in other countries."

JASRAC's copyright fee collections from all sectors rose 2.6% to 113.6 billion yen (\$1.03 billion) in the 12-month period. That included a strong physical sales performance in the first quarter of this year, which helped mechanical royalties rise 0.2% to 44.3 billion yen (\$402.2 million)—the first increase in seven years.

The JASRAC figures show the Japanese public's growing enthusiasm for master ringtones. Royalties from master ringtones increased 220.1% to 1.8 billion yen (\$15.8 million), while collections from polyphonic ringtones fell 21.5% to 6.2 billion yen (\$56.1 million) as phone users switched formats.

While waiting for the iTunes situation to be resolved, publishers are also attempting to

ance rate increases through JASRAC. "We're still fighting with the National Assn. of Commercial Broadcasters," Asatsuma says.

Observers note an apparent conflict of interest over such negotiations at many of Japan's major publishers, which are owned by major media groups whose other interests include radio or TV companies.

For example, Fujipacific's parent, Fujisankei Communications Group, has radio and TV divisions Nippon Broadcasting System and Fuji Television Network, respectively.

But Asatsuma dismisses suggestions of a conflict of interest, insisting he has recently "been telling the management of [Fujisankei-owned] Fuji TV that they are not paying enough for broadcasting rights."

Smaller publishers suggest

'We're still fighting with the National Assn. of Commercial Broadcasters.'

—ICHIRO ASATSUMA, FUJIPACIFIC MUSIC



wrest more revenue from the broadcast sector.

Performance right royalties for the 12-month period rose 7.2% to 48.3 billion yen (\$438.7 million), which JASRAC attributes largely to increased broadcast revenue. The body credits a strong performance by Japan's advertising industry for a rise in collections from songs used in TV commercials.

However, publishers still want a bigger slice of the broadcast/income pie. JASRAC has long-term contracts in place with Japan's public and commercial broadcasters, although the rates remain confidential.

Fujipacific Music chairman Ichiro Asatsuma says publishers are pushing for perform-

JASRAC could also increase the amount of performance royalties paid to their writers by updating its airplay-monitoring system.

"I look forward to JASRAC doing away with handwritten samplings [from broadcasters] of radio airplay," Cahoon says. The existing system is seen by many as prone to inaccuracy, and focusing too heavily on recordings by major artists in heavy rotation.

Cahoon suggests niche publishers would benefit if JASRAC "modernized to something more accurate like BDS or ASCAP's Mediaguide, which have been in place for years in the States, but unfortunately have still not been adopted here."

tion playing. One of his last recorded appearances is his piano/organ work on the song "Warlocks" for the Red Hot Chili Peppers' latest album, "Stadium Arcadium." Preston reportedly jumped out of bed after hearing a tape of the song, recorded his contribution and got back in bed.

Nicknamed "the Fifth Beatle," Preston also pumped out a string of '70s R&B and pop hits as an artist in his own right, including "Will It Go 'Round in Circles," "Space Race," "Nothing From Nothing" and "With You I'm Born Again," a duet with Syreeta Wright.

His first No. 1 R&B chart-topper, 1972's "Outa-Space," earned him a Grammy Award for best pop instrumental. "You Are So Beautiful," co-written by Preston, became an international hit for Joe Cocker in 1975.

The multitasking musician succumbed to chronic kidney failure at Shea Scottsdale Hospital in Scottsdale, Ariz. In a coma at a nearby care facility since last November, Preston had been on dialysis since the kidney he received in a 2002 transplant operation failed.

Prior to the coma, however, Preston didn't let his deteriorating health stand in the way of his always in-demand ses-



MILEPOSTS BY GAIL MITCHELL

## Billy Preston Dead At 59

Multitalented Keyboard Man, Singer And Songwriter Gained Fame As A Favorite Sideman Of The Beatles And The Stones

Billy Preston, whose glorious keyboard wizardry spirited him from playing gospel for Mahalia Jackson at the age of 10 to session gigs with the Beatles ("Get Back") and the Rolling Stones ("Miss You"), died June 6. He was 59.

Nicknamed "the Fifth Beatle," Preston also pumped out a string of '70s R&B and pop hits as an artist in his own right, including "Will It Go 'Round in Circles," "Space Race," "Nothing From Nothing" and "With You I'm Born Again," a duet with Syreeta Wright.

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sion playing. One of his last recorded appearances is his piano/organ work on the song "Warlocks" for the Red Hot Chili Peppers' latest album, "Stadium Arcadium." Preston reportedly jumped out of bed after hearing a tape of the song, recorded his contribution and got back in bed.

His signature organ playing can also be heard on Neil Diamond's latest album, "12 Songs," as well as the 2005 Starbucks album, "Believe to My Soul," with Ann Peebles, Mavis Staples, Irma Thomas and Allen Toussaint.

"He was a magnificently inspired musician who brought much to the party," R&B historian David Nathan says. "He was a one of a kind character; a man with wit and a ready smile."

Born in Houston in 1946 and raised in Los Angeles, Preston was an organ- and piano-playing child prodigy whose career knew no bounds. In 1958, 12-year-old Preston played the young W.C. Handy in the 1958 biopic "St. Louis Blues." The '60s found him recording for the Vee-Jay label, touring with Little Richard and acquainting the national TV audience with his exuberant style and gap-toothed smile as a regular on the ABC music series "Shindig."

Mentored by none other than Ray Charles, Preston brought a gospel-honed, joyous fervor to his artistry that cemented his reputation as a leading session musician. In addition to playing keyboards on the Beatles albums "Let It Be," "The White Album" and "Abbey Road," Preston backed the Rolling Stones and Eric Clapton. His organ artistry added flavor to several major hits by Sly & the Family Stone.

Preston's association with the Beatles led to his being signed to the group's Apple Records. His debut album for the label, "That's the Way God Planned It," was released in 1971.

But Preston didn't click as a solo artist—rocking his trademark towering afro—until his tenure at A&M Records. He later recorded for Motown. Besides his 1972 Grammy Award for "Outa-Space," Preston picked up another Grammy that same year for his contributions to the George Harrison- and Phil Spector-produced album of the year, "The Concert for Bangladesh."

Among Preston's final public appearances was the 47th annual Grammy Awards in 2005 when he performed with Bonnie Raitt in a special tribute to Ray Charles.

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RADIO BY ANTONY BRUNO

# Got HD? Radio Format Starts New Push

In the coming weeks, high-definition radio proponents will launch the second phase of a promotional campaign. The mission? To increase awareness of a format that until now has remained a relative footnote on the digital music landscape.

It couldn't come at a better time. Like print media and TV networks, terrestrial radio has struggled in recent years with new-media upstarts elbowing into the content-delivery party and cannibalizing its audience.

Sirius Satellite Radio and XM Satellite Radio combined have more than 11 million subscribers. The estimated monthly audience for Internet radio is more than 52 million. Most recently, podcasting has emerged as a popular on-demand alternative.

HD radio is the terrestrial industry's answer to these multiple threats. But coordinating the rollout of the format with the availability of affordable receivers needed to tune in to it has proved challenging.

Only 6% of the country's 13,000 radio stations broadcast in HD. Most broadcasters are waiting for more HD receivers to become available. To date, only 100,000 units are in the market and none for less than \$300.

All this is expected to change in the next six months. The number of radio stations broadcasting HD

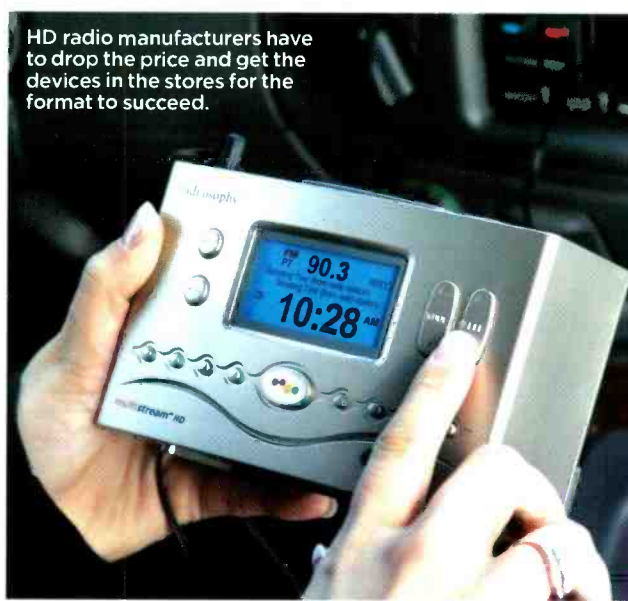
radio is forecasted to reach 1,200 by the end of the year. The HD Radio Alliance, an organization consisting of the nation's largest radio broadcasters, is conducting a \$200 million "Got Milk?"-style awareness campaign for HD radio on members' respective stations, which president/CEO Peter Ferrara will support via a media roadshow next month.

More than 500,000 HD receivers are expected to reach retail shelves by the holiday season, according to Pat Walsh, CFO for iBiquity, the primary provider of HD radio technology.

And for the first time, there's a coordinated effort between the radio broadcasters and manufacturers to promote HD radio devices in consumer electronic retail stores. In mid-May, RadioShack became the largest retail chain to begin selling HD radios via a pilot program in 100 of its 5,000 stores, and talks are ongoing with Best Buy and Circuit City.

Analysts consider such dedication by broadcasters essential to HD radio's ultimate success. But just transmitting existing radio programming in HD is not enough.

In addition to richer sound quality, HD technology also allows broadcasters to add multiple audio and data streams to each channel, called "multicasting." While



HD radio manufacturers have to drop the price and get the devices in the stores for the format to succeed.

the main channel may be an HD version of a station's traditional feed, broadcasters will need to provide additional programming for the other channels, such as a commercial-free new-music feed or a 24/7 news and traffic feed.

"I'm not convinced that higher fidelity is what people are looking for," says Bill Billings, founder of HD radio manufacturer Radiosophy. "But extra content is always something people will pay to get."

Manufacturers have some work to do as well, particularly regarding price. According to a recent Arbitron study, 35% of consumers say they'd buy a HD radio if it was only \$50. That figure dropped to 21% for a price of \$100, 9% for \$200 and 5% for \$300.

Yet HD radios only just began selling for less than \$500. Although Boston Acoustics recently dropped the price of its Receptor tabletop HD radio model to \$300 in February, and newcomer Radiosophy is introducing a \$250 model this summer, anything more than \$100 remains a market impediment.

Satellite radio took hold by penetrating the pre-installed automotive audio market. To date, only BMW offers HD radio as an in-car option in its 5, 6 and 7 Series models. According to iBiquity, another eight car manufacturers have committed to offering HD receivers in

more than 40 models over the next several years.

Portable devices at this stage are almost out of the question. HD radios consume much more power than portable MP3 players, making battery life a major problem.

Despite these challenges, HD radio has an unmistakable advantage of having that established base of 250 million traditional radio listeners, according to the NAB. And it's free.

A recent Arbitron study found that 43% of satellite radio subscribers are either "very" or "somewhat" interested in buying a HD radio as well.

"That tells me that adopters of new technology like all kinds of new technology," iBiquity's Walsh says. "HD is just another logical product for them to add to their digital portfolio."

Additionally, the study found that those who subscribe to satellite radio, listen to Internet radio or regularly download podcasts did not report any decline in their average AM/FM radio usage.

"While the number of new technologies proliferate, AM/FM radio will continue to be the key source of music and information," says Sue Kevorkian, an analyst with IDC. "As time goes on, and as tech costs come down, there will be a proliferation of HD receivers in cars, portable devices and other ubiquitous devices you see in everyday things today."

## BITS & BRIEFS

### ZINGY COURTS CONSUMERS

Zingy, one of the original aggregators of polyphonic ringtones, is taking its content directly to consumers. While the company still provides wireless operators with much of their ringtone content, Zingy is now offering end-users content subscription plans through which they can acquire new ringtones and other media via wireless messaging services. For \$5 a month, users can download either three master ringtones, six polyphonic ringtones or six wallpaper images. The plans are available to Cingular, Sprint and T-Mobile subscribers. The company is backing up the effort with an online, print and mall advertising campaign that launched the first week of June.

### PRAISE FOR PRINCE

The International Academy of the Digital Arts and Sciences will fete Prince at the 10th annual Webby Awards ceremony June 12 in New York. The artist will be recognized for his "visionary use" of the Internet to distribute his music and con-

nect with fans, most famously exemplified by his decision to release the 1997 album "Crystal Ball" exclusively on the Web. Other honorees include the founders of MySpace, Gorillaz and Mark Cuban.

### GEFFEN 'FEEDS' FANS

Geffen Records has relaunched its Web site with a new feature that allows fans to sign up for automatic updates from their favorite artists. Fans can subscribe to syndicated "feeds" that include videos, news and music clips delivered automatically to their computer when new content is added. Geffen partnered with FeedBurner to implement the new capabilities. Fans can also subscribe to these feeds via each individual artist's Web site, as well as to their MySpace profiles. More than 50 Geffen acts are included in the effort. Additionally, Geffen is integrating its content with the FeedBurner Ad Network, allowing the label to place multimedia content in online ads designed to coincide with upcoming album launches or other promotions.

## HOT RINGTONES™ JUN 17 2006 Billboard

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ORIGINAL ARTIST
1	1	86	#1 2 WKS SUPER MARIO BROTHERS THEME	KOJI KONDO
2	2	13	MS. NEW BOOTY	BUBBA SPARXXX FEATURING YING YANG TWINS & MR. COLLIPARK
3	3	7	MISSION-IMPOSSIBLE	LALO SCHIFRIN
4	5	11	BEST FRIEND	50 CENT & OLIVIA
5	4	10	WHAT HURTS THE MOST	RASCAL FLATTS
6	12	4	RIDIN' RIMS	DEM FRANCHIZE BOYZ
7	6	5	MY HUMPS	THE BLACK EYED PEAS
8	8	84	THE PINK PANTHER THEME	HENRY MANCINI
9	7	29	LAFFY TAFFY	DAL
10	11	24	GASOLINA	DADDY YANKEE
11	9	19	GRILLZ	NELLY FEATURING PAUL WALL, ALI & GIPP
12	24	45	GOLD DIGGER	KANYE WEST FEATURING JAMIE FOXX
13	34	2	WHERE'D YOU GO	FORT MINOR FEATURING HOLLY BROOK
14	10	3	Y TODO PARA QUE	INTOCABLE
15	13	86	HALLOWEEN	JOHN CARPENTER
16	16	11	GIRL	DESTINY'S CHILD
17	18	13	GIMME THAT	CHRIS BROWN
18	17	13	TOUCH IT	BUSTA RHYMES
19	19	3	RIDE WIT ME	NELLY FEATURING CITY SPUD
20	15	18	SO SICK	NE-YO

Based on polyphonic ringtones data provided by, in alphabetical order: Squared, Digi, Fall, West/Motown, Intospace Mobile, MIDIRingtones/AG Interactive, XRing, Zingy and Zango, A Wider Than Company. Chart endorsed by CTIA - The Wireless Association and Mobile Entertainment Forum.

### CLASSICAL FANS GET THEIR OWN DIGITAL PLAYER

Aspiring to give classical music collectors the same technological edge that today's pop music fans now enjoy, Fortuna Classical Music has introduced the Maestro—billed as the first digital music player designed specifically for the genre.

The Maestro can store up to 3,600 CDs in the system, which users may then classify and organize by such standard classical definitions as composer, conductor, performer, ensemble, instrument, period, work and act.

Included in the \$5,000 price tag: Fortuna will load up to 1,000 CDs and the entire booklet of each, not just the cover art, provided by the customer. Each additional CD will cost \$3.

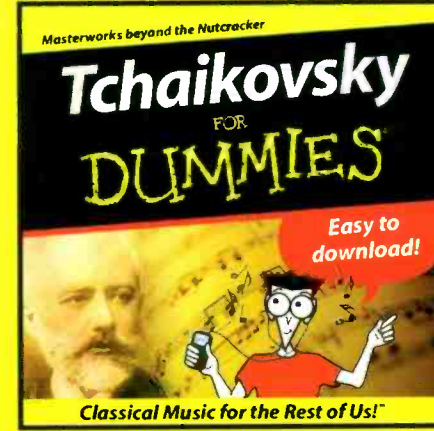
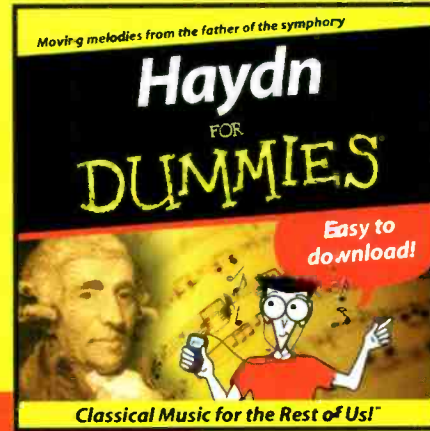
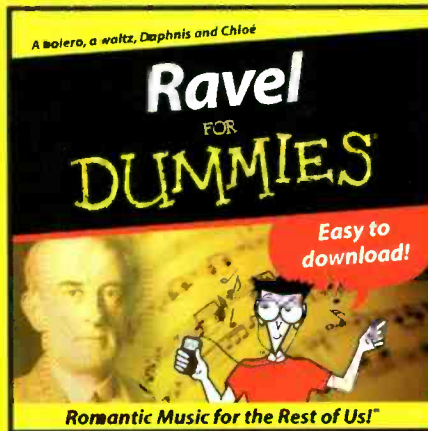
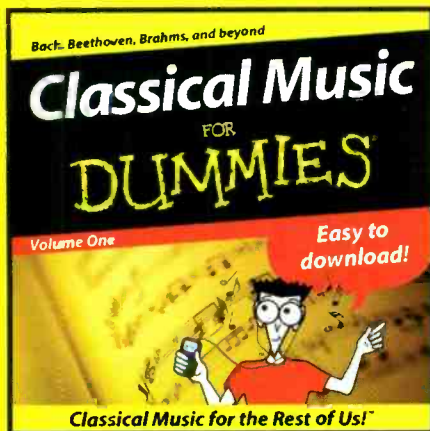
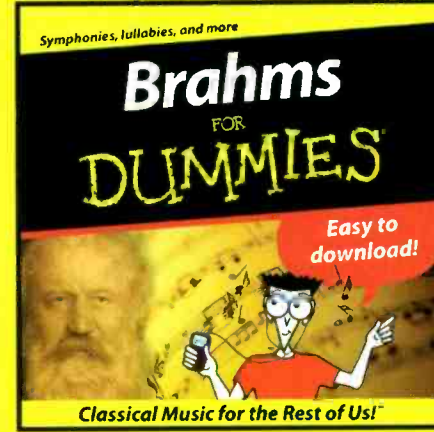
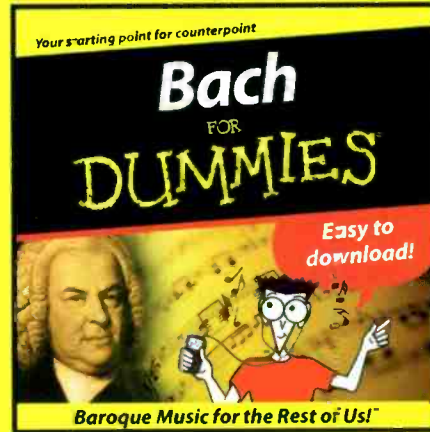
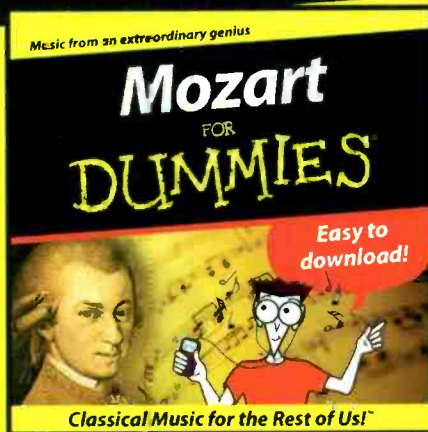
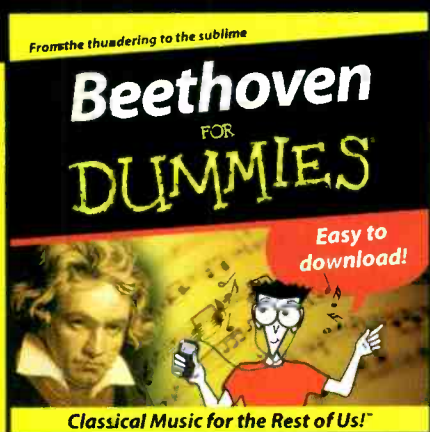
Alternatively, customers can opt for a device preloaded with 5,000 tracks from Naxos' Cornerstone Collection in lieu of the CD-scanning service. Those who want the 5,000-track collection and the 1,000-CD scanning service can do so for an extra \$3,000.

The Maestro is available from Fortuna's Web site, [fortunaclassical.com](http://fortunaclassical.com). —Antony Bruno





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# Artist's Music Goes World Wide

Jim Noir's 'Eanie Meany' Heard By Millions in Adidas World Cup Ad

**B**ritish newcomer Jim Noir is a huge soccer fan. During the 2006 FIFA World Cup June 9-July 9 in Germany, he plans to attend one of the England games. Already, though, his music is associated with the World Cup, thanks to Adidas.

Noir's "Eanie Meany" is featured in Adidas' global Impossible Team ad campaign for the World Cup. In the star-studded campaign, two kids pick their dream soccer team. David Beckham, Michael Ballack, Kaká, Raúl, Michel Platini and other soccer greats quickly make their presence known.

By commercial's end, the song's spotlighted lyric ("If you don't give my football back/I'm gonna get my dad on you") will be lodged in your brain. Consider this a great piece of advertising art, with the buoyant music and playful visuals complementing each other, resulting in something closer to art house film.

The campaign was created by Adidas' global ad agency, 180/TBWA in Amsterdam. The creative team consisted

of co-executive creative directors Andy Fackrell and Richard Bullock, art director Chris Landy and copywriter Lee Hempstock.

According to Landy and Hempstock, the agency was looking for a piece of music that was childlike and innocent, as well as upbeat and uplifting. "Jim's lyrics talk about getting your ball back from an angry neighbor, something we identified with," Landy says.

Noir finds the exposure great, particularly since "Eanie Meany" was written "in my bedroom when I didn't have a job," he says. And, talk about beginner's luck, it was also the first song he wrote.

Since the campaign launched a few weeks ago, attendance at Noir's live U.K. shows has increased. The same is true of his radio airplay, says his manager Richard Jones of Manchester, England-based Key Music Management. The campaign is "bringing greater awareness to Jim and his [debut] album," he adds.

The album, "Tower of Love," was released in December via British indie My Dad Recordings, which has since licensed

it to Atlantic U.K. for the world. Jones says most markets have accelerated their release dates to capitalize on the attention "Eanie Meany" is getting in the ad.

On July 10, the day after the World Cup final, "Eanie Meany" will be released as a commercial single in the United Kingdom.

Seattle-based Barsuk has licensed the album for the United States and Canada and will release it Aug. 8.

Unfortunately, "timing has not been ideal for us," Barsuk co-founder Josh Rosenfeld says. "Because our marketing campaign isn't in full swing, it will be more difficult to connect the dots between the ad and Jim, the artist."

That said, Rosenfeld says the label, with the help of POC Media, will do much "post-hoc dot connecting," including a viral marketing blitz. And because of the sporty lyric of "Eanie Meany," Rosenfeld believes it could have other sports-related uses beyond the World Cup.

Barsuk will service three videos ("Eanie Meany," "My Patch" and "A Quiet Man") to

various broadcasters in the coming weeks. College radio will also receive the album. Noir is also expected to soon commence a U.S. trek.

By that point, and with Adidas' help, "hundreds of millions of people will have heard Jim's music," Jones says. "We just have to keep the momentum going."

### EAT TO THE BEAT?

Have you caught the TV spot for Papa John's Perfect Pan Meats pizza promotion? We did and we're still shaking our head in disbelief. It features the sounds of the Go-Go's 1982 hit "We Got the Beat," which, for this campaign, has been rewritten to "We Got the Meat."

Sure, the new words reflect the many meats available on one of Papa's pizzas—and may even pay homage to all-male Go-Go's tribute band We Got the Meat—but please, this is outright, grade-A lyrical abuse. What, oh what, were Charlotte Caffey, who wrote the song, and her bandmates thinking? Perhaps they really do need a vacation.



NOIR



## Legal Matters

SUSAN BUTLER sbutler@billboard.com

# Crunching The Numbers On Catalog

The auction process is under way as Bertelsmann AG spins off its publishing arm. Number crunchers for those bidding on BMG Music Publishing are now digging into the catalog. For those unfamiliar with the process, attorney Mark Levinsohn with Epstein Levinsohn Bodine Hurwitz & Weinstein in New York describes some factors that prospective buyers will consider.

Of the 1 million-plus songs in the catalog, they will be focusing on the quality of those that generate 70%-80% of the net publisher's share of revenue. Only the company will know which songs are the top revenue generators. Standards or evergreens—those that are always in season and never lose their revenue—will have a high valuation.

Pop songs, particularly teen pop, will be less valuable. Historically, the popularity of this type of music, with lyrics that do not have a deep meaning and music that is light and fluffy, comes in waves. On the other hand, teen pop always seems to come back into favor. When it does, the revenue stream can be very valuable.

Rap and hip-hop music used to be considered as having a limited life. Today it has many new uses. These tracks are sampled as well as used in motion pictures and TV commercials, particularly

those associated with a commentary on some cultural element.

When evaluating the quality of the songs, considerations will be made on whether they are transient in terms of contemporary style; whether artists in other countries would record them in other languages; and whether the copyrights lend themselves to new, original arrangements.



How the income is weighted between revenue types is important. If a copyright's revenue is heavily slanted toward mechanical royalties rather than performance income or synchronization fees, there are certain inferences and projections that can be made. Today, songs that generate primarily mechanical royalties are not considered a very healthy copyright because mechanical revenue is trending downward globally as CD sales decline.

Copyrights with significant performance revenue often have a higher value. Generally, these songs were singles with heavy radio play. There tends to be a higher awareness about the song, so it often attracts new uses such as cover recordings and synchronization licenses.

Production music can be valuable if the company has a big

slice of the market like BMG. This type of music is generally nondescript, not featured music used as background sound to create a mood or feeling. It is used for TV shows, motion pictures, live events and many other purposes. The composers' rights are often bought out, with the creator often only retaining the right to collect the writer's share of public performance income. Even though it is licensed for relatively low prices, the publisher retains all the revenue.

Another factor in the value of the catalog is the number of copyrights that are owned versus those that are subject to sub-publishing or administration deals. The latter brings in much less revenue for the publisher.

Often a long-term admin deal runs five to seven years. But if there is a 15-year agreement, those copyrights can be as valuable as if they were owned. When a buyer is paying a multiple of 10, for example, it expects that in 10 years it will receive enough revenue from the net publisher's share for a complete return on its investment. An admin deal that lasts longer than the period equal to the multiple will be expected to bring in revenue the entire time.

The contractual terms in those deals will also be important. Some may depend on who is running the company. If current top management or a key person leaves, the publisher may have the option of terminating its admin or subpublishing deal.



# Major Instability

With Each Of The Four Big Record Companies Facing Uncertainty, Will Independent Distribution Take A Hit?

If things weren't topsy-turvy enough due to all the still unanswered questions over how the digital model's roll-out will affect the physical-goods world, look what's going on at the major-label level. EMI is still trying to buy Warner Music Group (WMG). A dissident shareholder has recruited financial allies in a ploy to break up Vivendi Universal. And does the Bertelsmann plan to sell its publishing and take on debt once and for all secure the future of the Sony BMG joint venture?

With all this up in the air, some suggest there is not one ounce of stability among the majors. In this environment, you

of merit. And second, the major-owned indie distributors still offer a comfort zone that is almost becoming unique in that sector.

Meanwhile, of the activity at the majors, the one situation that could have the most impact on the independent world would be EMI's offer to acquire WMG. If that deal ever happens, the merged entity would own five distribution companies (WEA and EMI Music Marketing) and three independents (ADA, Ryko and Caroline), a situation certainly ripe for consolidation.

Will an EMI/WMG merger happen? Some music industry

The other way, WMG would have to take on all the work of rationalizing the two companies and then wait for the stock market to recognize it—not such a sure bet.

Nowadays, the market seems to reward companies for future possibilities and punish companies about to achieve them. The latter occurrence is called profit-taking on Wall Street, which means companies have to sell a new future to boost share price.

The future that WMG management and board would have to sell to Wall Street if it were the buyer would be the rationalization of the two companies and, of course, the re-

# If the merger came to pass, the new entity would own five distribution companies.

would think there would be anxiety among staff at the majors. But the music industry has been through so much upheaval this decade that major-label staffers are probably inured by now to these types of disruptions.

Nevertheless, some independent labels are disturbed by all the instability at the majors, particularly since so many indies are dependent on the majors via their indie distribution companies Alternative Distribution Alliance (ADA), RED, Caroline, Fontana and now Ryko Distribution.

"All of the indie distributors of any merit nowadays are owned by one of the majors," says the owner of a large indie label distributed by a major-owned distributor. "And it seems like anything can happen any day. Would you sign with any of them right now, not knowing what might happen at their parent?"

While that indie-label owner has a point, he isn't right on all counts. First, there certainly are other indie-owned distributors

financial types—and lawyer types, too (Billboard, May 20)—were surprised that when EMI offered to buy WMG for \$28.50 per share, the latter's board only turned down the offer and didn't try to trump it by making a bid on EMI. In fact, rumors persist that such a move may still occur.

If that kind of gambit happens, it could be seen three ways: a ploy to get EMI to up the ante on its offer; a case of Wall Street brinkmanship; or the WMG investors believing that they can make a much bigger killing than the one promised by an EMI acquisition.

But other financial executives speculate that the WMG investors have already hit a home run. So why take on further risk? One financial executive speculates, "My gut tells me that WMG will wait and let EMI pursue them. If EMI steps up its bid to about \$32-\$33, that's almost double the [\$17-per-share] amount that the WMG IPO went for, and that's a pretty good return."

wards of digital distribution. But the market already appears to reward WMG for both those possibilities. By mid-April, nearly 11 months after WMG went public, share price had grown to almost \$23 from \$17 as management began to deliver on financial and digital promises. Since then, share price went up to \$29 on the rumors and then the announcement of the EMI offer. Since then, it has dropped to \$27.01. On the other hand, EMI's share price has grown from about 252p (\$4.71) in mid-April to 281.5p (\$5.27) as of June 5.

WMG private-equity consortium shareholders have many questions to answer: Cash out if EMI hits the price sweet spot? Risk that the market will continue to reward WMG if it turns around and proposes buying EMI? If so, what share price would justify the additional risk? How long until the price is right so investors can cash out?

The only question facing the EMI board right now: Should it up its offer? ...

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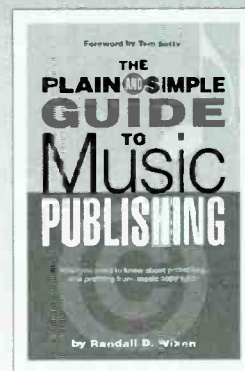
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# BOXSCORE Concert Grosses

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	GROSS/ TICKET PRICE(S)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$7,686,380 \$300/\$55	<b>MADONNA</b> The Forum, Inglewood, Calif., May 21, 23-24	40,044 three sellouts	The Next Adventure, Goldenvoice/AEG Live
2	\$7,257,750 \$375/\$75	<b>MADONNA</b> MGM Grand Garden, Las Vegas, May 27-28	27,528 two sellouts	The Next Adventure
3	\$4,761,555 \$350/\$55	<b>MADONNA</b> HP Pavilion, San Jose, Calif., May 30-31	27,024 two sellouts	The Next Adventure
4	\$4,186,671 (\$2,252,178) \$65.06/\$46.47	<b>TAKE THAT</b> Wembley Arena, London, May 8-10, 24-26	66,276 six sellouts	SJM Concerts
5	\$2,915,056 \$225/\$175/\$127.50/ \$87.50	<b>CELINE DION</b> Colosseum at Caesars Palace, Las Vegas, May 3-7	19,281 20,740 five shows two sellouts	Concerts West/AEG Live
6	\$2,804,583 \$362.75/\$57	<b>MADONNA</b> Staples Center, Los Angeles, June 3	14,183 sellout	The Next Adventure, Goldenvoice/AEG Live
7	\$2,100,954 \$225/\$175/\$127.50/ \$87.50	<b>CELINE DION</b> Colosseum at Caesars Palace, Las Vegas, May 25-28	15,559 16,592 four shows two sellouts	Concerts West/AEG Live
8	\$1,780,531 \$64.50/\$54.50	<b>KENNY CHESNEY, DIERKS BENTLEY, SUGARLAND</b> Wachovia Center, Philadelphia, May 25-26	29,013 two sellouts	Varnell Enterprises, The Messina Group/AEG Live
9	\$1,758,769 \$95/\$85/\$45/ \$35	<b>RBD</b> Allstate Arena, Rosemont, Ill., May 19-20	24,483 26,590 two shows one sellout	Roptus
10	\$1,665,966 \$51	<b>PEARL JAM, MY MORNING JACKET</b> TD Banknorth Garden, Boston, May 24-25	33,181 two sellouts	Live Nation
11	\$1,548,695 \$86.75/\$61.75/ \$41.75	<b>TIM MCGRAW &amp; FAITH HILL</b> St. Pete Times Forum, Tampa, Fla., June 2	18,694 sellout	Live Nation
12	\$1,515,562 \$69.50/\$49.50	<b>KENNY CHESNEY, DIERKS BENTLEY, SUGARLAND</b> Crey Stadium, Columbus, Ohio, May 27	24,312 26,576	The Messina Group/AEG Live
13	\$1,480,985 \$64.50	<b>KENNY CHESNEY, DIERKS BENTLEY, CARRIE UNDERWOOD</b> Van Andel Arena, Grand Rapids, Mich., June 2-3	23,969 two sellouts	Mischell Productions, The Messina Group/AEG Live
14	\$1,360,553 \$87.25/\$62.25/ \$37.25	<b>TIM MCGRAW &amp; FAITH HILL</b> BankAtlantic Center, Sunrise, Fla., June 4	16,868 sellout	Live Nation
15	\$1,121,234 \$86/\$61/\$41	<b>TIM MCGRAW &amp; FAITH HILL</b> TD Waterhouse Centre, Orlando, Fla., June 3	13,905 sellout	Fantasma Productions, Live Nation
16	\$963,143 \$65/\$55/\$47.50/ \$39.50	<b>KENNY CHESNEY, SUGARLAND, JAKE OWEN</b> Hersheypark Stadium, Hershey, Pa., May 28	17,789 28,861	Live Nation, The Messina Group/AEG Live
17	\$799,162 \$49/\$24	<b>RASCAL FLATTS, GARY ALLAN, THE WRECKERS</b> Post-Gazette Pavilion, Burgettstown, Pa., May 27	22,842 sellout	Live Nation
18	\$783,552 \$53	<b>PEARL JAM, MY MORNING JACKET</b> Quicken Loans Arena, Cleveland, May 20	15,060 sellout	Live Nation
19	\$584,381 \$53.50	<b>PEARL JAM, MY MORNING JACKET</b> Palace of Auburn Hills, Auburn Hills, Mich., May 22	11,492 12,559	Live Nation, Palace Sports & Entertainment
20	\$564,504 \$64.50	<b>KENNY CHESNEY, DIERKS BENTLEY, LITTLE BIG TOWN</b> Allen County Coliseum, Fort Wayne, Ind., June 4	9,209 sellout	Mischell Productions, The Messina Group/AEG Live
21	\$518,645 \$64.50	<b>KENNY CHESNEY, DIERKS BENTLEY, CARRIE UNDERWOOD</b> Roberts Stadium, Evansville, Ind., June 1	8,462 sellout	Mischell Productions, The Messina Group/AEG Live
22	\$512,245 \$53	<b>PEARL JAM, MY MORNING JACKET</b> Van Andel Arena, Grand Rapids, Mich., May 19	10,168 12,355	Live Nation
23	\$497,639 \$49/\$24	<b>RASCAL FLATTS, GARY ALLAN, THE WRECKERS</b> PNC Bank Arts Center, Holmdel, N.J., May 26	12,723 16,743	Live Nation
24	\$496,058 \$38.50	<b>BLACK EYED PEAS, PUSSYCAT DOLLS, FLIPSYDE</b> Oakland Arena, Oakland, Calif., May 12	12,697 sellout	Another Planet Entertainment
25	\$390,583 (\$43,803 Canadian) \$71.91/\$44.78	<b>ANDRÉ RIEU, JOHANN STRAUSS ORCHESTRA</b> Scotiabank Place, Ottawa, May 28	6,034 9,539	André Rieu Productions
26	\$385,002 \$71.50/\$16.50	<b>DEPECHE MODE, SHE WANTS REVENGE</b> Nissan Pavilion, Bristow, Va., May 2	9,036 22,455	Live Nation
27	\$362,420 \$122/\$57	<b>RBD</b> Patriot Center, Fairfax, Va., May 26	4,320 5,200	Roptus
28	\$337,822 \$128/\$53	<b>RBD</b> HiFi Buys Amphitheatre, Atlanta, May 28	3,977 4,630	Roptus, House of Blues Concerts
29	\$322,082 (\$416,568 Australian) \$112.11/\$96.65	<b>DEEP PURPLE, STATUS QUO, SWANEE</b> Convention Center, Brisbane, Australia, May 7	3,381 sellout	Andrew McManus Presents
30	\$317,925 \$105/\$55	<b>RBD</b> Cricket Arena, Charlotte, N.C., May 27	4,250 4,700	Roptus
31	\$307,703 (\$343,200 Canadian) \$76.21/\$40.35	<b>DANIEL O'DONNELL</b> Scotiabank Place, Ottawa, May 26	6,042 sellout	Attila Glatz Concerts
32	\$242,184 \$39.50/\$29.50	<b>BRAD PAISLEY, SARA EVANS, RANDY ROGERS</b> American Bank Center, Corpus Christi, Texas, April 30	6,372 7,500	AEG Live
33	\$238,865 \$39.50	<b>BRAD PAISLEY, SARA EVANS, ERIC CHURCH</b> Alltel Arena, North Little Rock, Ark., April 28	6,190 6,700	AEG Live, Live Nation
34	\$238,472 \$48.75	<b>MARTINA MCBRIDE, WARREN BROTHERS</b> Pepsi Arena, Albany, N.Y., April 28	6,016 6,528	Police Productions
35	\$236,304 \$27	<b>FALL OUT BOY, ALL-AMERICAN REJECTS &amp; OTHERS</b> Cricket Arena, Charlotte, N.C., May 2	8,752 sellout	House of Blues Concerts

TOURING BY RAY WADDELL AND COURTNEY LEAR

## THREE FOR THE ROAD

Latin Stars Anthony, Solis, Pausini Team Up For Triple Treat

The second Juntos en Concierto tour, featuring Latin stars Marc Anthony, Marco Antonio Solis and Laura Pausini, will ride a wave of increasing popularity for live Latin music in North America.

Produced by Live Nation and sponsored by the ING Group, the 20-city tour begins July 14 at the Shoreline Amphitheater in Mountain View, Calif., and will play large major-market venues this summer.

The promoter is understandably bullish on the tour's potential. "We have three huge stars. We have three unbelievable voices," says Kate Ramos, senior VP of Latin Music for Live Nation.

While Anthony is best-known to the mainstream U.S. audience, Solis and Pausini have considerable followings. Solis has been one of the most popular and enduring artists in Mexico for more than 30 years. Italian Pausini began recording in her native language as a

young girl, but has achieved her greatest success through her Spanish-language projects.

Last year's debut Juntos en Concierto tour, featuring Anthony, Alejandro Fernandez and Chayanne, grossed \$13,629,094 and drew 200,238 to 17 shows.

While some Latin tours, such as recent undertakings by RBD and Juanes, are trying to build audiences in traditionally non-Hispanic markets, Juntos' limited time frame demands an approach more focused on strong Latin areas. "This is definitely a Hispanic tour with a Spanish-speaking audience," Ramos says. "And we do many tours, so we know the markets that welcome [Latin] concerts and tours, and usually it's the highest populated cities."

The concerts will be promoted primarily through Latin media. "However, we recognize that many Latinos are bilingual, so there will be some advertising in English mediums," Ramos says.

Tickets range from \$30 to \$150, although some radio station promotions will offer tickets for as low as \$9.90, according to Ramos.

Last year, the debut tour played several amphitheaters, a first for a Latin tour, and more sheds are on the route this year.

More amphitheaters means more lower-priced tickets because of the lawn seats. "We are trying very hard to make the tour accessible to all," Ramos says.

As tour sponsor, ING will not only help defray costs, but the financial services company is also making a charitable contribution. "Through their support of the Hispanic Scholarship Fund, they have committed to provide a scholarship in each tour market to a student in need," Ramos says. "There is a minimum commitment of \$100,000. A portion of proceeds from all ticket sales will go towards the charity component."

Asked why he would revisit the "trio" concept after pulling

## IEG/BILLBOARD TOUR SPONSORSHIP

SPONSOR/TOUR	ESTIMATED FEE	LEVERAGE	DEALMAKERS
<b>Bass Pale Ale InBev USA</b> BritBus Tour, 10 cities, May	\$150,000	InBev is using British music as a platform to contemporize the Bass brand and encourage trial among 21- to 29-year-olds. Company is activating the cross-country trek of a classic British double-decker bus with listening parties at bars and venues. Participating acts include the Magic Numbers, Hard-Fi and Paul Oakenfold. The program is the second recent music program for Bass, which sponsored the eight-city Taste of Greatness concert series in April and May in conjunction with Rolling Stone magazine.	Julia Jones, BritBus founder, and Anthony Giardina, Bass Pale Ale brand manager
<b>Hershey The Hershey Co.</b> Tim McGraw/Faith Hill Soui2Soul II Tour, April-September, 70-plus stops	\$3.5 million	Confectioner is leveraging its sponsorship of the first couple of country music with the All Access Code promo offering codes in specially marked Hershey products that can be used to access free music downloads including an exclusive live duet of the Grammy Award-winning song "Like We Never Loved at All." It also is running an online sweeps on <a href="http://hersheys.com/timandfaith">hersheys.com/timandfaith</a> offering autographed merchandise and a trip to the tour's final show.	Scott Siman, RPM Management president, and Chris Baldwin, Hershey senior VP, U.S. Commercial Group
<b>LG Electronics LG Electronics MobileComm U.S.A.</b> Cirque Du Soleil Delirium Tour, January-December, 60 stops	\$3 million	Wireless handset manufacturer aligned with Cirque's du Soleil's new music-themed arena tour to promote its multimedia phones and entertainment devices equipped with MP3 and on-demand music capabilities. LG is routing the tour to secondary markets to provide fans with a one-of-a-kind experience. Company is activating the tie with on-site product display and hospitality for retailers and wireless service providers.	Ryan Sandilands, Cirque du Soleil corporate alliances director; Craig Hoover, Live Nation VP of national sales; and Jon Maron, LG director of marketing
<b>Reader's Digest Music Reader's Digest Assn.</b> Presenting, Engelbert Humperdinck tour, April-November, 20-plus stops	\$200,000	Direct-marketing music company is using its first-ever sponsorship to promote Humperdinck's new career retrospective CD boxed set. Reader's Digest Music is activating the tie with hospitality in select markets, ticket giveaways, online promotions and on-site marketing activities.	Christopher Trela, Int'l Creative Management, and Len Handler, Reader's Digest Music director of product development
<b>Toyota Tundra Toyota Motor Sales U.S.A.</b> Presenting, Brooks & Dunn Long Haul Tour	\$4.5 million	Toyota signed a two-year deal with the country music superstars to promote its full-size pickup truck to country music fans. The sponsorship is part of a larger marketing effort by Toyota to reach America's truck buyers, the last remaining segment of the U.S. auto market still considered fiercely loyal to the Big Three. Toyota will leverage with ticket giveaways and other dealer promotions.	Rick Shipp, William Morris Agency agent; Steve Jett, Toyota national advertising and engagement marketing manager; and Jim Farley, Toyota VP of marketing



From left, SOLIS, PAUSINI and ANTHONY



## On The Road

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

# Clapton Plays States In The Fall

Fan anticipation appears high indeed for Eric Clapton's U.S. tour, and a final Billboard Boxscore ranking in the top 10 for the year would seem likely.

As expected, Clapton will follow his sold-out European tour

with a North American run this fall, beginning Sept. 16 at the Xcel Energy Center in St. Paul, Minn. ([billboard.biz](http://billboard.biz), May 25).

Highlights of the 14-country European jaunt include seven nights at London's Royal Albert

Hall and a historic show in Moscow's Red Square.

Clapton's touring band consists of Doyle Bramhall II and Derek Trucks (guitars), Chris Stainton and Tim Carmon (keyboards), Willie Weeks (bass) and Steve Jordan (drums). The Kick Horns (Simon Clarke, Roddy Lorimer and Tim Sanders) are on brass and Michelle John and Sharon White do backing vocals. The Robert Cray Band will open the North American shows.

Rumors flew after last year's sold-out Cream reunion shows at New York's Madison Square Garden that Clapton would next resurrect Derek & the Dominos, his supergroup with the late Duane Allman that produced the classic album "Layla and Other Assorted Love Songs" in 1970. Those rumors intensified when talk surfaced that Trucks would tour with Clapton, given Trucks' Allman Brothers pedigree.

Since original Dominos

member Carl Radle died in 1981 and the group's Jim Gordon has been institutionalized since 1984, any true "reunion" would have been in name only. But the sterling reviews coming in from Clapton's European shows reveal he is including D&D material in his set list.

The tour will work with local promoters in each market, most of whom fall under the Live Nation banner. A presenting sponsor is not onboard. Tickets range from \$55 to \$125.

Clapton last toured extensively in 2002, grossing \$44.3 million from 60 dates, seventh among all tours that year. Cream's three nights at the Garden last November grossed \$10.6 million, the seventh-highest boxscore of 2005.

The last of the announced 20 Clapton dates for 2006 is Oct. 23 at the American Airlines Arena in Miami. He is booked by Rick Roskin at Creative Artists Agency and managed by Peter Jackson.

it off successfully last year, Anthony simply says, "It works."

Anthony says the tour is an opportunity to showcase the quality of music available to this audience. "If someone else was doing it, I would go, 'Wow, these three amazing artists are coming together. I want to go see, to just surround myself with the best that they have to offer.'"

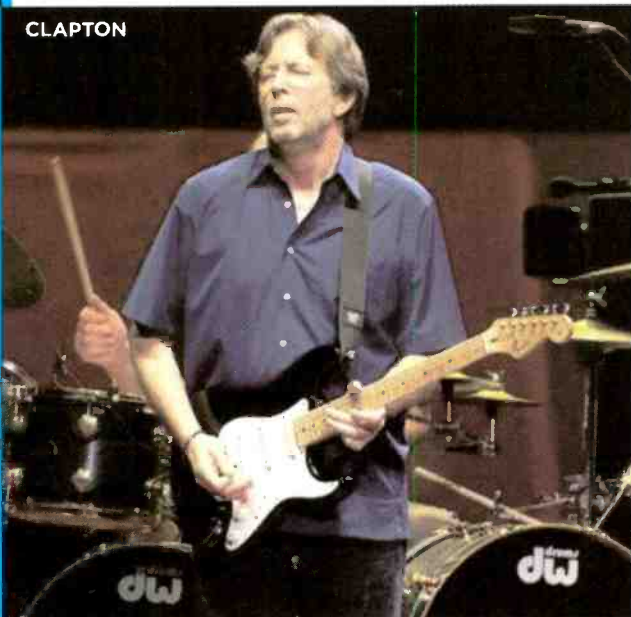
Each artist will have an hour onstage, "so of course it's going to be like a greatest hits," Anthony explains. "Not only my greatest hits, but Laura is going to do the same, and Marco is going to do the same—a big bang for your buck."

Anthony says he wanted to

surround himself with tour-mates who represented the best of their genres—Anthony's music is tropical, Pausini is pop, and Solis is pop and regional Mexican. "That's how I want to share my evening, because I [usually] don't," he says. "I'm in a very fortunate position where I've done tours in America alone."

Anthony says he has not determined what will be in his set, or whether it will include material from his English-language albums. "I write my set list five minutes before I go onstage and sometimes, on the fly, I'll change it in the middle," he says.

CLAPTON



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3-Year Term Savings Certificate <b>4.70% APY</b> \$1,000 minimum balance	3.25% \$1,000 minimum balance	3.45% \$2,500 minimum balance	4.55% \$1,000 minimum balance	4.50% \$500 minimum balance

APY = Annual Percentage Yield. Source: Financial institution website and/or phone survey 06/01/06. Rates subject to change without notice. Some rates from other institutions may have additional qualifying requirements. Please check with your financial institution for current rates. Certificates are subject to early withdrawal fees and penalties. First Entertainment deposits insured up to \$100,000 by the NCUA. Other institution insured up to \$100,000 by the FDIC. Bank of America, Wells Fargo, Washington Mutual and Citibank are registered trademarks.



ERIC CLAPTON: GEORGE CHIN/WIREIMAGE.COM; JUNTOS EN CONCIERTO: ALBERT L. ORTEGA/WIREIMAGE.COM

>>> PILAVACHI TO HEAD EMI CLASSICS

Former Decca Music Group president Costa Pilavachi has been named global president of London-based EMI Classics. Pilavachi will succeed Richard Lyttelton, who is retiring at the end of July.

Pilavachi was replaced at EMI Classics earlier this year by Deutsche Grammophon VP of A&R Bogdan Rosic. In his new role, Pilavachi will report to EMI Music chairman Alain Levy and vice-chairman David Munns.

Pilavachi was appointed president of Amsterdam-based Philips Music Group in 1997 and named president of Decca in January 1999. Later that year, Decca and Philips were merged as the London-based Universal Classics & Jazz division of Decca Music Group, with Pilavachi placed in charge.

Company veteran Lyttelton became president of EMI Classics in 1988, having joined the company as a management trainee in 1969. —Lars Brandle

>>> NEW FRONT FOR WMJ

Warner Music Japan (WMJ) has purchased a minority stake in Tokyo-based mobile-broadcaster and wireless-application developer FrontMedia. Financial details of the deal were not disclosed.

FrontMedia operates a hybrid-broadcasting platform through the Marugoto Station mobile Web site on leading Japanese telecoms NTT DoCoMo, Vodafone and KDDI. It is Japan's first hybrid radio and mobile broadcast service.

WMJ will provide content for FrontMedia, which in turn will give WMJ access to mobile applications, including mobile broadcasting and video streaming on all three major mobile carriers, as well as full track downloads via DoCoMo. WMJ and FrontMedia will also develop new mobile and multiplatform products and services. —Steve McClure

>>> MONTEIRO ADDS DIGITAL STRIPES

Universal Music Malaysia managing director Sandy Monteiro has added the newly created role of VP of digital for Universal Music South East Asia (excluding China). Monteiro continues to report to Universal Music South East Asia president Harry Hui. According to Hui, Monteiro will play a key regional role in "establishing, developing and expanding all aspects of digital, particularly the mobile and Internet platforms."

In a related move, Universal Mobile Malaysia business development manager Yew Ming has been promoted to the new role of director of digital for Universal Music South East Asia, effective immediately. Yew reports to Monteiro. —Christie Leo

>>> APRA DOUBLE FOR BEN LEE

BMG Music Publishing-signed artists Ben Lee and Bernard Fanning were the big winners at the 15th annual Australasian Performing Right Assn. Awards, held June 5 at the Four Seasons Hotel in Sydney.

Lee's "Catch My Disease" was voted song of the year by APRA's 30,000-plus registered members. It was also named most-performed Australian work of last year.

Fanning, who fronts rock band Powderfinger, was chosen songwriter of the year by APRA's board of writer and publisher directors, following the success of his October 2005 solo album "Tea & Sympathy" (Dew Process/Universal).

Among the other nine categories, the board gave its breakthrough songwriter award to power rock trio Wolfmother (Universal Music Publishing). —Christie Eliezer

>>> V2 TO UNIVERSAL U.K.

Universal Music will provide U.K. distribution services for V2, the London-based independent record label founded, and recently sold, by Richard Branson. Effective July 1, Universal's Milton Keynes depot will handle all U.K. and Ireland releases from V2 and distributed labels, which include Wichita, Moshi Moshi, City Slang, and Arts and Crafts.

V2 recordings scheduled for release in the coming months include sets by the Dears, Bugz in the Attic, the Black Keys, Little Man Tate, Lambchop, the Datsuns and Mercury Rev.

Previously, Pinnacle distributed V2 in the United Kingdom; RMG handled distribution in Ireland.

Branson founded V2 in 1996, but his Virgin Group recently sold its stake in V2 Records to U.S. investment bank Morgan Stanley for an undisclosed sum. The bank is understood to now own 95% of V2, while Branson retains the remaining 5%. —Lars Brandle

# Country Sans Majors

Canadian Country Acts Are Leaning Indie

TORONTO—What's happening to country's Canadian accent?

Industry insiders see 2006 as a year of transition for domestic country music here, following the trimming of major-label rosters at home and in the United States.

Canada has long been recognized as a country talent breeding ground, yet there are no Canadian country acts directly signed to majors in Canada. And only three Canadians, Shania Twain (Mercury), Terri Clark (newly signed to Sony BMG) and Lisa Brokop (Curb), have homes at established Nashville labels.

That's because there is an uneasiness among major labels in Canada over the costs associated with creating competitive country music and skepticism about securing U.S. release commitments for Canadian acts.

"I don't think we'd get involved in country music unless we had a co-venture with Nashville or a guaranteed commitment of a release concurrent with ours," Warner Music Canada director of A&R Steve Blair says.

In 1998, Billboard reported on breakthroughs for Canadians in Nashville with chart successes for the likes of Twain, Brokop and Clark, as well as the earlier success for Michelle Wright.

When those artists opened the door, other Canadian acts stepped through and began working with Nashville labels, including Paul Brandt, Carolyn Dawn Johnson, the Wilkinsons, George Canyon, Aaron Lines and Emerson Drive.

However, those artists and others have parted from their U.S. labels in the past few years and now have direct signing, licensing or pressing and distribution deals in Canada. (Emerson Drive has signed to start-up indie Midas Records in the United States.)

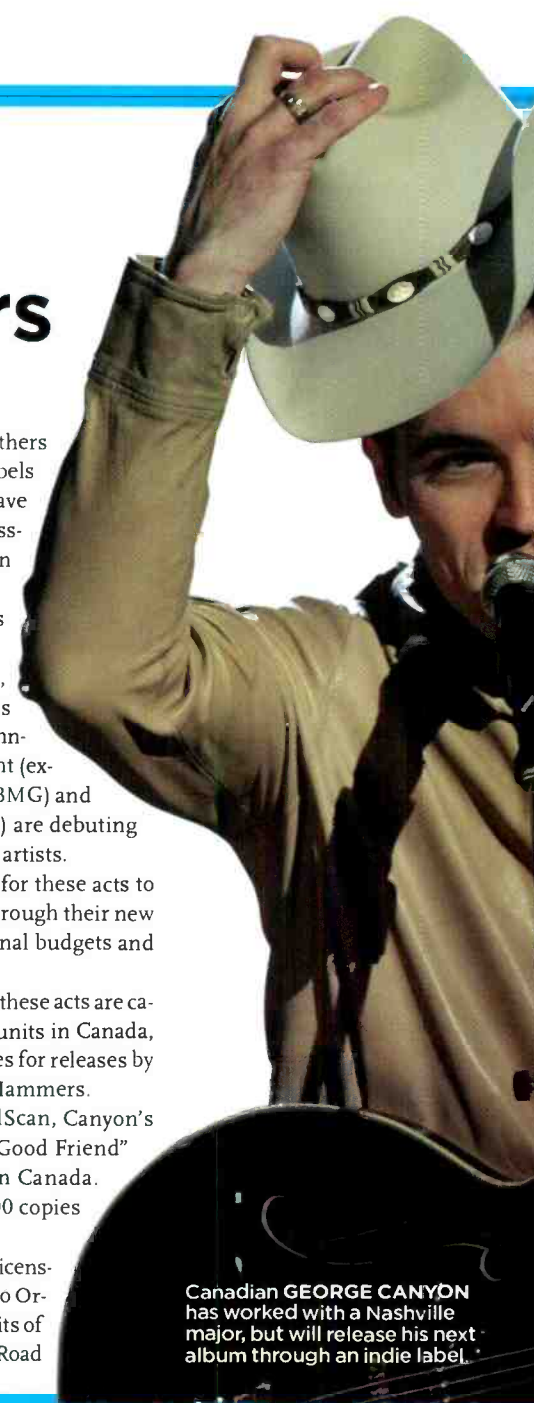
During the coming weeks, such Canadian country artists as Canyon (ex-Universal South), Johnson (ex-Arista Nashville), Wright (ex-Arista), Prairie Oyster (ex-Vik/BMG) and Adam Gregory (ex-Sony Music) are debuting domestic albums as indie-label artists.

However, it may be difficult for these acts to repeat their previous success through their new deals, with restricted promotional budgets and less clout at retail and radio.

Some observers contend that these acts are capable of selling at least 30,000 units in Canada, pointing to recent domestic sales for releases by Canyon, Brandt and the Road Hammers.

According to Nielsen SoundScan, Canyon's Universal South album "One Good Friend" (2004) has sold 56,000 units in Canada. Canyon's album has sold 36,000 copies in the United States.

After Brandt switched from a licensing deal at BMG Music Canada to Orange Records, he sold 79,000 units of "This Time Around" (2004). The Road



Canadian GEORGE CANYON has worked with a Nashville major, but will release his next album through an indie label.

# Sanctuary Back To Basics

New CEO Frank Presland Says Company Will Focus On Strengths

LONDON—Sanctuary Group's new leaders say they plan a fresh era of financial vigilance, with a focus on the company's strengths rather than its much-vaunted "360-degree" business model.

"I would prefer to concentrate on the ordinary business principles," says Frank Presland, the London-based company's new CEO. "We should concentrate on the businesses where you can compete at the best level, with the best margins."

Presland says the company's recorded music activities will be among the assets most closely studied as the group moves forward.

On May 26, a statement released to the London Stock Exchange confirmed that the independent music company's board had removed Sanctuary co-founder Andy Taylor as

CEO following an investigation into financial irregularities in Sanctuary's accounts.

Taylor stepped down as executive chairman to take the CEO role in November 2005 (Billboard, Dec. 3, 2005). Former British Airways CEO Bob Ayling was subsequently appointed non-executive chairman April 4.

In its London Stock Exchange statement, Sanctuary's

board noted certain "adjustments made in the accounts [for the year ending Sept. 30, 2005] should have been presented as a correction of fundamental errors and not as changes in accounting policy." Sanctuary confirms Taylor's salary of £391,000 (\$730,000) will continue to be paid for one year from the date of his departure.

The CEO's removal was "no real surprise," Bridgewell Securities analyst Patrick Yau says. "The only surprise was how long it's taken."

The board has had to address "confidence issues," and "has opted for the 'whiter than white' strategy," another London-based analyst suggests.

The market appeared to approve of Taylor's ouster. In morning trading following the statement, Sanctuary's price climbed more than 5% to 48 pence (90 cents) on the London Stock Exchange.

The Sanctuary review was launched after pressure from watchdog the Financial Reporting Review Panel, which analyzes U.K. companies to ensure compliance with legal and ac-



Sanctuary CEO Frank Presland still has his Twenty-First Artists Management, and client ELTON JOHN.

# UpFront

Hammers' October 2005 self-titled debut on Open Road Recordings has scanned 44,000 units.

Toronto-based Open Road is also home to Doc Walker, the Wilkinsons, Jason McCoy and Johnny Reid. Label head Ron Kitchener manages the Road Hammers and says a U.S. deal is pending. "We expect to have the album out in September," he says.

Meanwhile, Canyon's Nashville-based manager Bob Doyle is looking for a U.S.-based major label to license "Somebody Wrote Love," Canyon's new album. "In a perfect world, it'd be nice to have signed in both places," he says. "Hopefully, [the album] will be considered. Canada is an important territory but not so critical that someone would say, 'If we can't have Canada, we won't do the deal.'"

Johnson's manager, Scott Welch, is also seeking a U.S. deal for her.

From one standpoint, the loss of major-label status in Canada is not necessarily a negative. "These artists going independent makes our life easier," says Casey Clarke, director of music programming at national video channel CMT Canada and PD for country radio station CING in Hamilton, Ontario. "We now have a better working relationship than we did when they were signed to American labels—we can now work more closely with them." ♦♦♦

counting standards.

The group had reported losses for the year ended Sept. 30 2005, of £142.6 million (\$266 million), compared with a loss of £26.7 million (\$49.89 million) in the previous year. The losses were partly blamed on the performance of Sanctuary's Urban Records Group, which was subsequently shuttered.

Earlier this year, Sanctuary unveiled a heavily discounted £110 million (\$205 million) equity fund-raising to help it dig out of mounting debt (billboard.biz, Feb. 3).

Presland was swiftly appointed following Taylor's dismissal. He remains CEO of Twenty-First Artists Management, which represents Elton John and James Blunt. Sanctuary acquired the company in April 2005 for \$30.1 million.

Presland says he will likely

**50%**  
Rise in Sanctuary's stock price following news of Taylor's exit

handle the Sanctuary role until the end of 2006, when the position will be reviewed.

"Sanctuary," he adds, "has never really had enough volume and spread of artists to average things out that the major record companies can. I shall be exercising greater caution in any forecasts I make."

In Sanctuary's May 26 statement, Ayling described Presland as "a hugely experienced and respected industry figure" who will "help drive the business to deliver appropriate levels of performance."

Taylor founded Sanctuary

as an artist management company in 1976 with Rod Smallwood, with whom he co-managed metal act Iron Maiden. Smallwood remains with Sanctuary as worldwide head of artist relations.

Through acquisitions and organic growth, Sanctuary developed its 360-degree business model, adding interests in recorded music, music publishing, visual entertainment and merchandising. During the past 18 months, it has disposed of its recording studio and book publishing units and initiated a partial sale for its music publishing assets.

"It's never really been a full 360-degree model anyway," Presland says. "The company has been treating music publishing as a non-core business. If you were a true 360-degree music business you would not ignore music publishing." ♦♦♦

## ATTENTION: CLASS ACTION SETTLEMENT

**TO: ALL PERSONS WHO CO-OWNED ANY INTEREST IN ONE OR MORE COPYRIGHTED MUSICAL COMPOSITIONS WITH ACUFF-ROSE MUSIC, LLC; BMG SONGS, a division of BMG MUSIC PUBLISHING N.A., INC.; CAREERS-BMG MUSIC PUBLISHING, a division of BMG MUSIC PUBLISHING N.A., INC.; MULTISONGS, a division of BMG MUSIC PUBLISHING N.A., INC.; BMG MUSIC, D/B/A BMG ENTERTAINMENT; SCREEN-GEMS-EMI MUSIC INC.; COLGEMS-EMI MUSIC INC.; SONY/ATV MUSIC PUBLISHING LLC; SONY MUSIC ENTERTAINMENT INC.; WARNER/CHAPPELL MUSIC, INC.; WARNER MUSIC GROUP CORP.; AND/OR THEIR AFFILIATES DURING THE PERIOD BETWEEN JANUARY 1, 2000 AND OCTOBER 1, 2005.**

**Your rights may be affected by a proposed settlement in two class action cases pending in Los Angeles County Superior Court, State of California, Case Nos. BC 286202 and BC 304386**

The Court has tentatively approved a proposed settlement in connection with two class action lawsuits that allege that defendants settled a series of copyright infringement lawsuits against MP3.com in 2000, but failed to account and pay to their co-owners their purported shares of the settlement proceeds. The settling defendants deny all liability. The Court has not yet ruled, one way or the other, on the merits of the claims.

The settlement makes available up to \$1,050,000 in potential benefits. If you want to be excluded from the settlement, you must send a letter to the Claims Administrator at P.O. Box 3240, Portland, OR 97208-3240, postmarked on or before July 28, 2006. The last day to file and serve with the Court listed below any comments in support of or in opposition to the settlement is also July 28, 2006. If you want to make objections, you must comply with the procedure set forth in the long form notice. To obtain a copy of the long form notice, or to obtain more information regarding the settlement, you may log on to [www.scarletmoonsettlement.com](http://www.scarletmoonsettlement.com), call 310-712-6280, or submit the request for information form. Class counsel will seek an award of up to \$350,000 in attorneys' fees, costs, and expenses. This notice is a summary only. **To be eligible for the potential benefits under the settlement, you must obtain and return a claim form (see instructions in the box below) to the Claims Administrator, P.O. Box 3240, Portland, OR 97208-3240 by no later than September 12, 2006.** A hearing to consider the fairness of the settlement will be held on August 25, 2006, at 10:00 a.m. in Department 307 of the Los Angeles County Superior Court, located at 600 S. Commonwealth Avenue, Los Angeles, California. **Please do not contact the Court for information.**

### REQUEST FOR INFORMATION

(This is not an Opt-Out Request)

I would like to have more detailed information about the proposed settlement and a claim form mailed to:

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## MVD To Sell Audio

DVD Distributor Embraces The CD

As much as the music DVD industry has grown over the years, it's still paltry when compared to the CD market. Music Video Distributors (MVD) senior VP of sales and marketing Ed Seaman long saw the allure of selling CDs, but held out as long as he could.

"My concern has always been that if we're doing audio as well as DVD, maybe we lose our edge," Seaman says. "Then we're just like everyone else."

Those fears have been allayed, Seaman says, at the urging of a number of the DVD companies the distributor handles. This month, MVD will be rebranded MVD Entertainment Group, and launch MVD Audio. To start, MVD will handle releases from German label Inakustic and Polish label Metal Mind.

Some initial releases include albums from Allison Bernard and America on Inakustic and titles from Behemoth, Immolation and Artrosis on Metal Mind. Long term, Seaman plans to sign some third-party U.S. labels, and will start with upstart Universal Warning Records.

"We're not looking at breaking artists," he says. "We're looking at established acts and established labels. We're going to be working with a lot of our current partners, particularly those in Europe."

Seaman isn't daunted by the

challenge of a crowded marketplace. He looks forward to combining CD and DVD packages as well as securing audio content that MVD had already distributed on DVD. If the CD side of the business is slow at first, Seaman says his staff has a thick skin.

"For us, and for our sales and marketing people," Seaman says, "music video was the dog of the industry forever. It wasn't until a few years ago that music video became one of the saviors of the industry, so our staff is used to banging on doors and getting doors slammed in our faces."

**REGIONAL TERMS:** As one company enters the music distribution landscape, another newcomer just enjoyed its first success. In early May, the debut from the Terms, "Small Town Computer Crash," bowed at No. 11 on Billboard's Heatseekers chart.

Interestingly, the album, which was released via Maple Jam Records and Ken Antonelli's Icon Music Entertainment Services, has seen the majority of its sales come from the chain level. "Small Town Computer Crash" has sold 7,000 copies, according to Nielsen SoundScan, and approximately 85% of those sales have occurred at chains, most notably Trans World Entertainment's FYE outlets.

"There are certainly a lot of great bands that come at the indie level," Antonelli says. "But it's not only about selling indie bands to indie accounts. A lot of the buying public shops at chains."

With a sound not too dissimilar from rock acts Matchbox Twenty and Goo Goo Dolls, the Greg Ladanyi-produced "Small Town Computer Crash" should certainly appeal to a mainstream demo. Antonelli describes Trans World as one of his "retail partners," and the direct relationship with the chain is apparent by clicking on the Terms' FYE-branded Web site.

It's not easy for an indie band to tap into a chain audience right from the start, but the Terms have been playing up their association with Louisiana State University, which some of the band members attend. The act's song "Welcome to the Now" appears in a commercial for LSU, and about 80% of the album's sales come from southern Louisiana.

In addition, the act has been promoting the set by playing high schools and talking to kids about the importance of attending college. It sounds like a tactic that could either win new fans or inspire spitballs, but Antonelli is pleased with the early results. "They do a lot of promoting and handshaking and autograph signing," he says. ...

## LITTLE STEVEN'S UNDERGROUND GARAGE GARAGE ROCK



Welcome, all ye garage-a-holics—'tis I, King of the Freaks!

And the Maggots have written me a theme song. How nicely Swedish of them.

"Monkey Time!" is their fourth outing (screaming-apple.de), and we're digging the new Farfisa organ player. If they keep tearing it up live, it's going to be "Maggot Time" soon.

Big news—possible Kinks reunion! The battling Davies brothers may be sheathing their swords. In the proud tradition of the Everlys and carried on by the Gallaghers, Ray and Dave have been trying to kill each other for the last 50 years or so. But ever since Dave's stroke in '04, they've been getting along much better. Ray told me when it first happened Dave was freak-ing him out because they weren't arguing at all. Then one day, they had a nice, old-time fight, and he knew Dave would make it. Dave's out

supporting "Bug," and Ray is still finishing up "Other People's Lives," and then they'll talk.

Injury List: Add Nick O'Malley, new bass player for Arctic Monkeys. One week after replacing Andy Nicolson, O'Malley broke his hand. The roadie that threw him over a wall as a prank was reportedly remorseless—oh, those English kids. He'll tour in plaster. O'Malley, not the roadie.

Joan Jett & the Blackhearts' "Sinner" is loaded with hits, so we'll help you out. Our favorites are "Everyone Knows," "Turn It Around," "A Hundred Feet Away" and "Bad Time." Then there's a great cover of Sweet's "A.C.D.C." "Change the World" is very cool, too. And don't forget "Naked" and "Baby Blue." This album is a problem for single pickers. It's out, go get it.

See you next week!

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

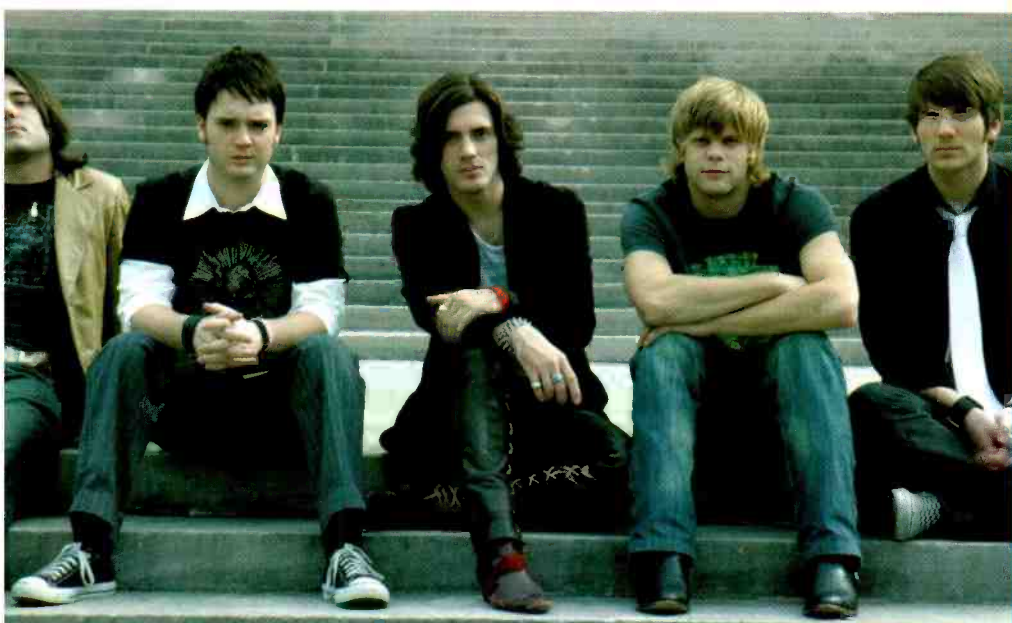
### COOLEST GARAGE SONGS

TITLE/LABEL	ARTIST
1 <b>KING OF THE FREAKS</b> Screaming Apple	THE MAGGOTS
2 <b>IF IT TAKES A LIFETIME</b> Big 3 Records	CHEAP TRICK
3 <b>AFTER THE GARDEN</b> Reprise	NEIL YOUNG
4 <b>ARE YOU READY FOR IT?</b> Teenacide	THE HOLOGRAMS
5 <b>EVERYONE KNOWS</b> Blackheart	JOAN JETT & THE BLACKHEARTS
6 <b>NOTHING TERRIBLY NEW</b> Universal	THE HELLACOPTERS
7 <b>HANDS</b> V2	THE RACONTEURS
8 <b>WORLD WIDE SUICIDE</b> J Records	PEARL JAM
9 <b>STEADY, AS SHE GOES</b> V2	THE RACONTEURS
10 <b>I BET YOU LOOK GOOD ON THE DANCEFLOOR</b> Domino	ARCTIC MONKEYS

### COOLEST GARAGE ALBUMS

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

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



THE TERMS



BY RAY WADDELL

## Q & A (Ringo Starr)

**R**ingo Starr is a band man. And while he is best-known for his time spent in a certain other band from Liverpool, the world's most famous drummer is most interested in talking about his current outfit.

Starr is in rehearsals for his ninth All-Starr Band tour, which begins June 14 in Toronto. This year's version will feature Rod Argent, Mark Hudson, Richard Marx, Billy Squier, Edgar Winter and Sheila E. They'll be out for six weeks this summer, with a setlist ranging from Squier's "The Stroke" to Argent's "Hold Your Head Up" to Starr's own "It Don't Come Easy."

Keyboardist Argent, an original member of '60s British Invasion band the Zombies, says Starr's drumming was an influence on "She's Not There" and other early Zombies hits. "I've always loved Ringo's drumming," Argent says. "His sense of groove, and the way that he introduced patterns into verses of songs had a big impact on me when the Beatles first came out in England around 1962. So the idea of playing with him after all these years is just fantastic."

Even as Argent and the other All-Starrs gear up, Starr's former band is in the news. Apple Corps, which represents the Beatles' business interests, has cut a deal with Cirque du Soleil and the MGM Mirage for a new \$30 million show incorporating Beatles music. "Love" will debut in June at a new 2,000-seat theater at the Mirage in Las Vegas.

Additionally, Starr is recording a new album to be released next year. There are also increased signs that the Beatles catalog will finally make its digital debut. Interviewed by phone from London, Starr was polite in discussing his rock'n'roll past, but it is clear his focus is on the future.

**Q:** What do you enjoy most about your All-Starr Band tours?

**A:** The playing. Onstage time is just the best place for me, I love it.

**Q:** How do you go about putting the band together?

**A:** It started in 1989 when I just looked in my phone book. [The 1989 lineup included Nils Lofgren, Joe Walsh, Billy Preston, Jim Keltner, Clarence Clemons, Levon Helm and Rick Danko.] And I'd run out of numbers by 1995. Managers submit people they'd like to be in the All-Starrs; sometimes the artists themselves let us know they'd like to be in one. Then I sit with a load of CDs and just feel this would be a good lineup.

**Q:** Then you just start rehearsals and work up a setlist?

**A:** [The band members] have to have had hits in the '60s, '70s, '80s or '90s, now. I've certainly got the hits from the '60s and the '70s, actually. I always say it's like the best "1-800-Band" in the world. You get a chance to see the artists doing their hits, but with this different combination of musicians.

And for me, rather than have six bands onstage doing 20 minutes each, it's great to have all the artists. We've got piano, organs, bass guitar, drums, and we all have to learn everybody's songs. The joy is, I support them 100%, and so far, most of the All-Starrs have supported me 100%.

**Q:** Is touring still fun for you?

**A:** I've never heard anyone say touring is fun. The playing is what's fun. You have to get on the plane, get in the van, get in these strange hotels to do what I do. I am a musician, I am a drummer, I started playing a long time ago, and I'm still getting this chance, so it's great.

**Q:** Did you miss it when the Beatles stopped touring?

**A:** I didn't miss it when the Beatles stopped touring because we all realized the reason we did stop in those days—and we were all like 25—was that we did a couple or three years and, in all honesty, nobody listened. And that was part of our gig. So we decided to spend more time in the studio. I felt as a musician at the end of the Beatles' touring I

was not playing as good as I could because of the noise. You have to remember, we didn't have all the volume we have now. We had those small amps and the house PA wherever we played, including Shea [Stadium in New York].

**Q:** And no in-ear monitors.

**A:** None of that. Maybe there would have been a different attitude if we'd have had that at that time.

**Q:** How involved have you been in the Cirque du Soleil show?

**A:** George Harrison met [Cirque founder] Guy Laliberte five years ago and he presented the idea to George. And we met with Guy and we had several meetings on our own and we finally came to the decision. I love the Cirque shows anyway, and we did it with our music, and George Martin is now remixing and actually even going a little further than just remixing. He's using other takes on certain stuff. They are the actual [Beatles] recordings, but it could be "take nine." We've all followed the music from day one—as soon as George got a couple



**Q:** It seems you enjoy the band mentality and working off the other players.

**A:** I do, I love bands. I love when we make the records, I like hanging out with the other members. We write the songs and then we get into the studio and play them and work them out, get them down. I've always said I am a band member. I love being in the band. I've always been in bands. From Rory Storm before the Beatles and the Darktown Skiffle Group. It's just something I really enjoy, hanging out with writers and musicians.

**Q:** How were you affected by Buck Owens' recent death?

**A:** Buck was great, he was a huge influence in the late '50s and early '60s in country music. As you know, I loved him and I also covered his version of "Act Naturally," and in the '90s we did a duet on it together and put that out. I didn't have a lot of time hanging out with Buck, but for me he was a huge country influence.

**Q:** There is a lot of speculation about the Beatles' music becoming available soon for digital downloading. Any comment on that?

**A:** My big comment is, "Yes, the Beatles' music will one day be downloading."

**Q:** Can you be a little more vague about that?

**A:** I can be really vague if you want me to. This is all very exciting, but what we're doing here is plugging the All-Starr Band.

**Q:** Any advice you'd like to give to up-and-coming musicians?

**A:** Keep playing. That's all we can do, we keep playing. For me, if you're a musician you're playing for the music, not to be famous, and that's how it works. ...

of tracks done, we went to listen to it. And over the last couple of years we keep going to EMI to make sure we love what we're hearing.

George and Giles, his son, have done a great job. I think everyone will be absolutely amazed when they hear what George and Giles have done with the music. I love the music, so that's all I'm involved with. I'm not involved with hiring the acrobats.

**Q:** And you're not going to do any acrobatics yourself, I presume?

**A:** [Laughs] I will not be doing

any acrobatics myself, no.

**Q:** What can you tell us about your work on the new album?

**A:** Right now I'm just finishing up recording so I can have a break before I start rehearsing myself, of course, in my studio to get to know Rod Argent and Billy Squier's numbers. I'm just finishing the album, it probably won't be out this year because of the tour and then I'll want a break. I'll probably finish it 'round about November. That's the plan. It's a CD in the works.

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S E L C U K

THE NEW

BY BRIAN GARRITY ILLUSTRATION BY SELÇUK DEMIREL

# SRU REVIEW

JUNE 17, 2006

[WWW.BILLBOARD.BIZ](http://WWW.BILLBOARD.BIZ) 27

# RETAIL OPTIONS EXPLODE AMIDST THE DIGITAL BOOM

**W**hen Southern rapper T.I. dropped his latest album “King” via Grand Hustle/Atlantic in March, the release was notable not just for the music that helped yield a No. 1 position on The Billboard Hot 100. From a retail perspective, it was also at the fore of a new industry approach to rolling out product in the digital age.

The title was not just released as an album. “King” encompassed more than 200 retail SKUs, including individually sold album tracks, more than a half dozen bonus cuts, mastertones for almost every album track, ringback tones, video ringers, wallpaper, music videos and original videoclips.

That’s a very different approach from just five years ago when the average artist release had only a handful of SKUs associated with it: an album, a single and maybe a music video collection.

“This is what we’ve been talking about in terms of becoming a music-based content company rather than a songs and record company,” Warner Music Group (WMG) chairman/CEO Edgar Bronfman Jr. said of the company’s efforts with T.I. in a recent conference call with analysts and investors. “Being an old pro at the consumer products business, one of the things you don’t want to see is SKU proliferation, but the great thing for our business is that these are digital SKUs. We have no increased cost in developing the SKUs. Almost all of the SKUs are simply slicing and dicing the original three SKUs we have been promoting and developing for the last 20 years.”

While not every artist release is so aggressively merchandized, it is a rapidly rising trend among priority acts from all the major labels.

And the good news for labels is that it’s creating an almost unlimited window of new revenue opportunity.

Label execs say digital technology allows record companies to grow revenue not only through increased distribution but also through an increased product portfolio well beyond the horizons that existed just three years ago.

“We believe that there has to be enormous amounts of product innovation,” says Alex Zubillaga, executive VP of digital strategy and business development at WMG.

With a dramatic up tick in the number of products sold by the labels come new demands on their ability to process transactions and royalties.

“We are moving from hundreds of millions of transactions to billions of transactions,” says James Anderson, chief information officer for EMI Music. “The challenge for the industry is to keep up with it—control those assets and products and account for them back to their artist, and also collect the money from the various retail and distribution players. You have to have the computing power to handle that. You can’t do it manually anymore.”

Mike McGuire, research director at Internet research firm GartnerG2, notes that with download sales in the United States alone expected to increase to \$920 million by 2008, the industry is on the clock to get its back-end systems in order.

“Record labels have to ensure their infrastructure and processes can handle increasing transaction volume,” McGuire says.

Indeed, North America and Japan already are seeing big spikes in transaction volume, with Europe close on their heels. New mobile and PC-based à la carte sales are driving transactions, but the growing tide of digital subscription busi-

ness promises to push transaction levels even higher.

Nielsen SoundScan data indicates this growth in the marked spikes of its unit volume sales figures, which are up 42% in the last three years. (SoundScan tracked 686.8 million units sold in 2003, a figure that rose to 976.6 million units in 2005.)

Among music companies, the responses to these logistical tracking challenges vary. All major labels are quietly in the midst of upgrading their internal accounting systems, many of which are aging, inefficient and ill-equipped for robust à la carte commerce.

Accounting systems fall into two major categories: transactions, or the money coming in to the labels as music is purchased, and royalties, or the money going out to artists, songwriters and others with a stake in any transaction.

While the labels are handling their own transaction system upgrades, Universal Music Group (UMG) and WMG are taking it one step further when it comes to artist royalty accounting. The companies have formed a joint venture that aims to ultimately handle key royalty accounting functions for both major labels within the coming years.

Exigen Group, a San Francisco-based specialist in business software development, is joining UMG and WMG in backing the venture, called Royalty Services.

The three companies are investing a total of \$30 million in the new company, sources estimate.

Based in New York, Royalty Services will utilize spe-

cially designed transaction processing systems. The new company will tally royalties for millions of transactions that UMG’s and WMG’s respective information technology departments currently handle.

The initial focus of the venture is to develop a new software platform that will work for UMG’s and WMG’s individual accounting policies. Additionally, each company’s respective royalty information will remain confidential.

A source familiar with the situation estimates that the new royalty processing platform with launch by the end of the year.

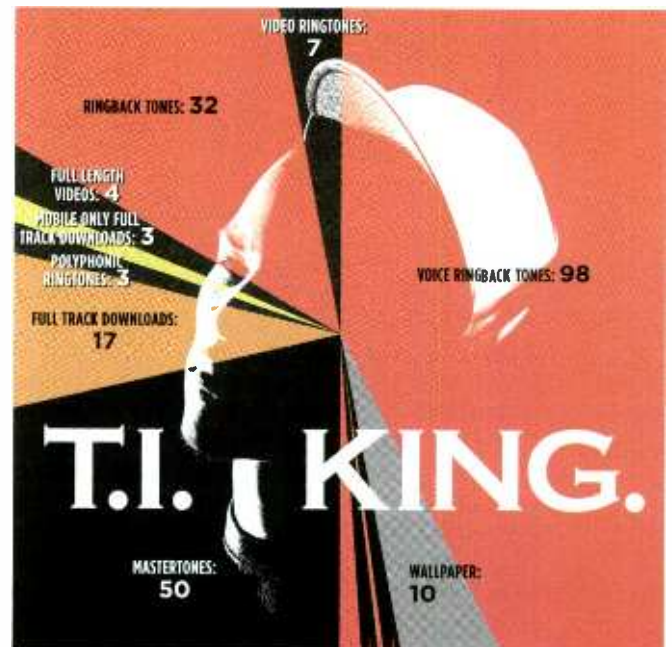
Whether the labels develop their own proprietary systems or team together for a pan-industry solution, the key technological challenge they face in handing the onslaught of transactions is properly identifying assets and products.



Warner Music Group chairman/CEO EDGAR BRONFMAN JR. is pleased to have many new ways to sell music from his labels’ artists, including rapper T.I.

## A RISING T.I. DE

How do you get to 231 SKUs from one album? Billboard counts the ways.



FULL ALBUM CD WITH DVD COMBO: 2

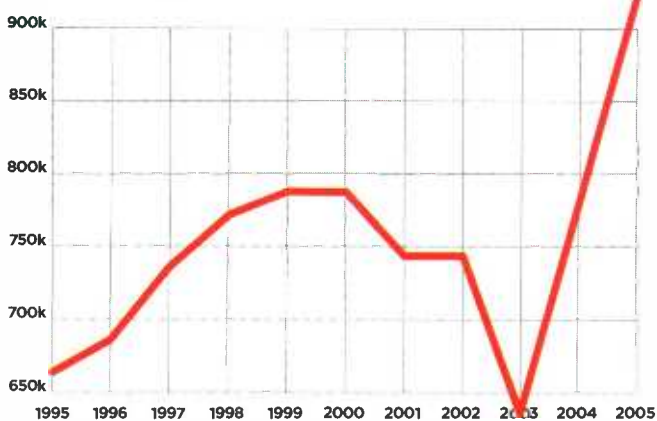
DIGITAL ALBUM: 2

FULL ALBUM CD: 2

DIGITAL ALBUM WITH DIGITAL BOOKLET: 1

## THE NUMBERS SKU UP

Total units sold, 1995-2005



SOURCE: Nielsen SoundScan

That’s where metadata comes in.

Properly tagging and categorizing assets and products is the lynchpin in the labels’ ability to process transactions and royalties quickly and efficiently.

This is not an issue isolated to the recording industry. Banking and financial institutions have been overhauling their ability to handle greater volume of transactions more quickly since the late 1990s.

The labels’ success in upgrading their accounting systems will allow record companies to move to what in banking terms is called “straight-through processing.” The ability to process transactions on a real-time basis rather than on an overnight basis—known in the banking industry as “batch windows.”

With the labels intent on expanding their product selection even wider still in the name of driving sales, they will need to be able to digest all these transactions as quickly as possible.

“That’s what the industry is going to have to handle,” EMI’s Anderson says. “Overnight windows have become constrained.”



# Moment of Truth

BY

*Susan P. Butler*

**The digital age offers unlimited sales potential—and seemingly as many licensing and contractual headaches. Can artists, publishers and labels get on the same page before it's too late?**

**Artists vs. labels.** It may be the oldest love-hate relationship in the music business. However, this once simple, but antagonistic, conundrum of who should get what has evolved into a dynamic stumbling block to the digital future. ¶ With so many new retail platforms and services, each with their own interests to protect, labels need a whole new set of rights to sell their music. But artists, after years—decades, even—of fighting for control, are not so quick to hand it over. Especially if they already have contracts in place—ones that do not grant the labels the rights they need to distribute music to all of these new platforms. Artists are in negotiating mode.

“We have to retain some type of rights, otherwise we get exploited,” Grammy Award winner Alicia Keys says. “It’s very much about leveraging. If you have the leverage to say, ‘Well, you have to do this for me before I do this for you,’ then you’re in a good position.”

Even if it slows the process of getting music online, she says. “I personally feel that the more independent that you remain, the bigger and better you will be able to be in the future.”

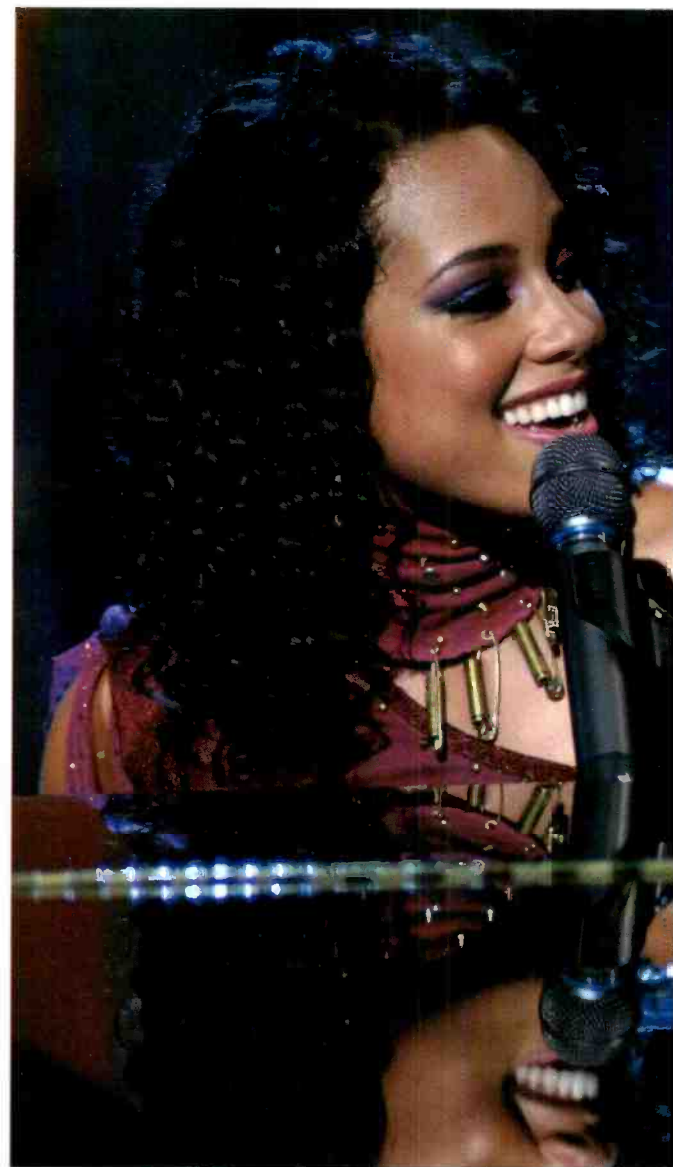
The hurdles to a streamlined digital music world go beyond the artist-label dynamic, however. When it comes to publishing, it’s difficult—sometimes impossible—to track down and negotiate every necessary license, especially given the tens of thousands of small publishers around the world.

The promise of the Internet is the consumer’s ability to buy any and every recording. But only a fraction

of all recordings are available, online or off. Far more tracks are available on such peer-to-peer file-trading services as BitTorrent or Limewire. Want to bundle a hot new hit with its video, liner notes and a ringtone, in the hopes of enticing a customer to buy, instead of steal, the music? That often requires the artist to give the label permission to do so. And it requires labels and online services to locate and individually negotiate with the publishers—sometimes as many as a dozen of them.

It’s a bit of a mess.

This music industry of tomorrow—if it is to flourish—must create a fast, simple system for determining what recordings and compositions are available, and to clear the rights of those that are not. Billboard takes a look at the recording and publishing sides of the business, and asks: Just what is the holdup?



Adding still another complexity, the contracts can even incorporate terms from other contracts.

Independent labels also face similar problems. In 2000, one prominent artist known to Billboard signed a contract with an indie label. The artist negotiated terms that said all rights in the recordings would revert to the artist if records were no longer available through retail for a period of six continuous months; the artist simply had to send written notice of his desire to get the rights back after that period.

The contract did not define “retail” to include online sales, but it did not exclude them, either. If the label relied on one interpretation of vague contract terms and only offered the recordings through a digital service, it could place itself at financial risk if the artist took another point of view.

Music executives say they want to offer their recordings. But locating old contracts, reviewing them individually and

KEYS: LARRY BUSACCA/WIREIMAGE.COM

## RECORDED MUSIC

From 1992 through 2005, there have been about 450,000 albums commercially released and tracked for U.S. sales by Nielsen SoundScan. With 12 songs per album on average, that means more than 5.4 million tracks were commercially released in the United States by major and larger indie labels during the last 13 years. Apple’s iTunes offers about 3 million songs.

Consumers and digital service providers continually complain that labels and publishers are keeping most of their music under lock and key, especially older archived works. Among the catalogs of recordings that digital consumers want but are not available legitimately online are those by the Beatles and Led Zeppelin.

Many digital music companies that try to license music from labels and publishers point to the industry’s licensing process as one of the wrenches in the system. While the system was structured around pre-Internet laws and has its flaws, the real culprit may be hundreds of thousands—perhaps millions—of contracts signed by creators, record and production companies, publishers and distributors during the last half-century. These contracts control rights in tens of millions of recordings worldwide.

For decades, artists have fiercely negotiated individualized terms in their record deals. And here’s the rub—those same terms are often keeping this lush catalog out of the hands of those who may pay for it.

Commonly, the contracts require the labels to secure the artists’ special permissions before offering recordings for certain purposes. Other times they require renegotiation to offer recordings through new technology. Still other times the contract terms, drafted before the Internet’s presence, do not clearly permit the label to offer digital recordings.

“Providing archival recordings is much more problematic,” says a major-label attorney who asked not to be identified. “The forms of agreements vary widely. There are

coupling and other marketing restrictions that arguably put labels in a position of having to determine if they might be in breach if they suddenly offer the music digitally without seeking further artist consent.”

For example, under many older deals, the labels are unable to do the following:

- Edit or alter the master recordings.
- Couple them with other artists’ recordings on a compilation.
- Use them with any audiovisual material.
- Sell the recordings as anything other than an album in the sequence provided by the artist.

## TRACKING DATA FOR DOLLARS

As if publishing and recording deals are not complicated enough in the current environment, add to that the identification of rights holders and the crystal ball starts getting even murkier.

When companies must negotiate and secure individual licenses, identifying current rights holders can be a nightmare. Inaccurate data can lead to money seeping through the cracks when it comes to things like royalty payments.

Since copyright registration is not mandatory, no central database exists that lists rights holders. The Harry Fox Agency grants individual licenses; it relies on those who want a license to identify the recorded composition accurately so the HFA can match the data to that provided by its 27,000 publisher members worldwide.

ASCAP, BMI and SESAC collectively represent all U.S. publishers who need these performing rights organizations to license songs for radio airplay and other uses. They offer blanket licenses; those who license from them

provide a portion of the data they need to pay their songwriter and publisher members.

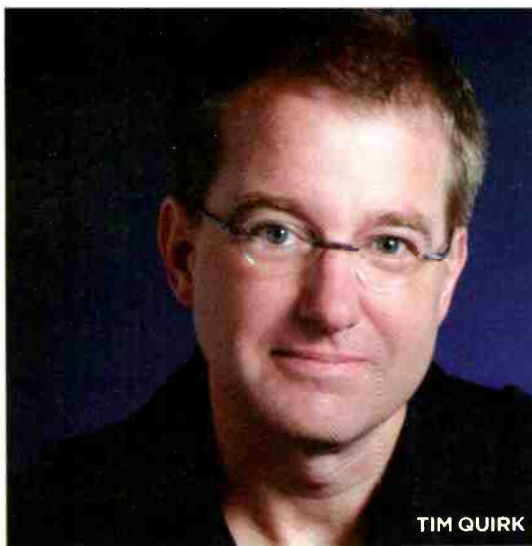
But much of this data includes inaccuracies. Songwriters’ names are often designated differently—sometimes using a first-name initial or a nickname and other times the full legal name—and song titles can include typographical errors. Thousands of songs are simply titled “Bonus Track” or “Hidden Track.”

“People are scrambling data,” HFA general counsel Michael Simon says. Out of 1 million license requests, “50,000 may be for a ‘bonus’ or ‘hidden’ track.” Each request can take 10 minutes to clear up, he says. With 50,000 requests, it can take more than 8,300 man hours just to respond to a request for a song that the artists or songwriters failed to title uniquely.

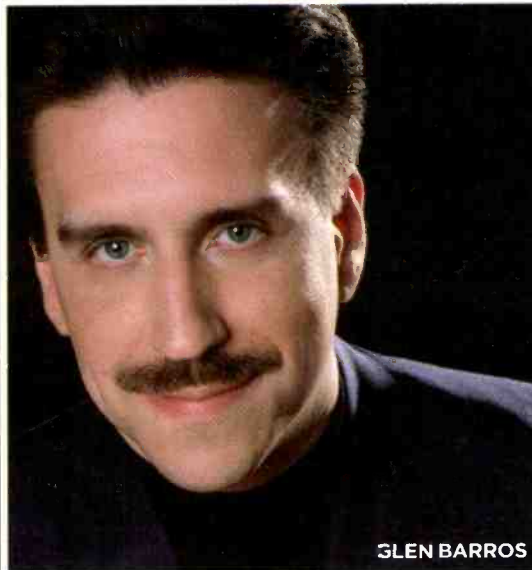
In 2005, the HFA received more than 5.7 million license requests for digital licenses. More than 4 million did not result in licenses that year. The agency attributes much of the problem to receiving inaccurate data.



**ALICIA KEYS** says that artists should manage their rights carefully. **TIM QUIRK** of RealNetworks and Concord Records president **GLEN BARROS** are two of many music executives who say the music-licensing process needs to get a lot faster and easier.



**TIM QUIRK**



**GLEN BARROS**

Today many labels are placing similar restrictions on digital services.

Executives with one service, who spoke on condition of anonymity, say there is a huge level of micro-management by labels.

"When they define everything we can do, it prevents us from innovating in our products. We have to go back and get new permissions," one executive says.

As a result, the services will never be able to license from every indie label, another executive says. "It takes months just to work with all the major labels."

Observers say it is inevitable that contract terms will have to be streamlined so music will be available to meet consumer demand. To ensure that indie labels are not left out of the loop, a limited number of aggregators will likely fill the need. The exact number will depend on how profitable the market becomes.

"Most of the labels, like any other business, will apply their resources in the most cost-effective way to try to get the low-hanging fruit and maximize revenues," says Joe Salvo, of counsel to Weil, Gotshal & Manges in New York and a former major-label attorney. "You first put out your newer repertoire where you don't have any contract issues and you are dealing with more recent and commercially popular material, stuff that you know is going to sell in greater quantities. And then, when you have time, you come back and do a second sweep for the higher-hanging fruit."

## PUBLISHING

Concord Records president Glen Barros believes the music industry is struggling to get out of its own way. He's speaking specifically on the thorny issue of licensing compositions.

Unlike recordings, securing publishing rights for newer songs is more difficult than clearing rights for older songs. In the past, one or two songwriters typically wrote a song. Today, there may be a dozen writers and publishers for one composition, which will often include samples of other songs.

When a blanket or compulsory license is not available for certain rights, negotiating with a number of publishers over one project can be challenging at best, destructive at worst.

"We are competing as an industry not against our peers in the industry, but against all the other entertainment options that are happening out there," Barros says. "Any time you want to add value, any time you want to do anything other

## TOMORROW'S MUSIC BIZ?

In Congress, entertainment law offices and music business boardrooms across the globe, representatives for labels, publishers, artists, digital music services and others are coming together to try to work out methods to get all interested parties in synch. If they succeed, tomorrow's music business could be one where:

- Contracts no longer restrict record companies on how they may license, sell and market artists' recordings.
- The major labels and a few so-called aggregators, which represent indie labels and unsigned artists, are the only companies that directly license these recordings to online and wireless service providers.
- Every song on these recordings is properly licensed because a small number of organizations administer licenses for all publishers, even for those that do not want their works in the digital space.
- One publisher or organization handles the rights for each song regardless of the number of writers and publishers.
- Every company that uses or holds rights in music identifies and tracks recordings, compositions, uses and revenue streams by the same data standards.
- Those who do not use the standards lose any advantages they could have in the marketplace.

contacting artists takes labor and time. Sometimes the process can take years to clear rights for a single artist.

"The thing that always benefited me the most is the fact that radio stations could play anything they wanted as long as it was commercially released," says Tim Quirk, former singer/lyricist for pop-punk band Too Much Joy and currently GM of music content and programming for RealNetworks. "The real solution is to not have to go back over the paperwork to make it available online." But contractually labels may not be able to avoid this.

Some digital service executives want Congress to compel all artists and labels to offer their previously released recordings to services regardless of contractual terms, similar to the songwriters' compulsory mechanical license.

This position presumes that the recorded masters are still available and in good condition, which is not always the case.

To take on the data challenges, several leading companies formed a nonprofit standards organization in May (Billboard, May 13). The Digital Data Exchange hopes to improve the quality of information relating to music, the identification of rights owners, the reporting of sales data and, ultimately, the distribution of royalties to rights holders.

Standardizing this information becomes particularly important when offering music with value-added components to compete with illegitimate services. "I can get a track at an illegitimate service, but I can't get a bundle of content," a record industry executive says. The bundle may include an album with video, clips from the studio sessions, a screensaver, biographies, photographs or other graphics. A standardized global release identifier would provide a means of uniquely identifying each piece of content that contains music-related content.

Where the music industry will focus most of its efforts and financial resources—anti-piracy, technology, legal contracts, back-end systems—remains to be seen.

than what is normal and straightforward, it is a very labor-intensive process. You need to have the agreement of your suppliers—the music publishers. That's where the process is impossible. You can't get out of first gear because you can't move quickly, you don't know what your costs are going to be. It's just not worth it sometimes."

One publisher—often a small independent—can halt an entire project. "Most publishers are responsive, the big ones in particular," Barros says. "But they all want to be treated similarly, so there's always a most-favored-nations clause in these deals." This requires the label to pay each publisher no less than what it pays the publisher that receives the most favorable deal. "When one publisher then quotes a very high rate, the whole package becomes too expensive to justify."

Online service executives also fear lawsuits from publishers when they negotiate individual licenses.

"Because the penalties are so steep, you have to step very cautiously," one executive says.

In May, a small group of independent publishers filed a class action lawsuit against 10 of the largest online music services for failing to secure licenses to sell downloads. The publishers want \$150,000 per infringement under copyright law; if licensed, the statutory royalty rate for downloads is 9.1 cents per download.

Last December, 28 independent publishers sued Napster, claiming that their songs had not been properly licensed for a subscription service. They want \$150,000 for each infringement of 800 recordings (at least \$120 million).

Online service executives hope that a legal system can be set up that is similar to that applied to certain Internet service providers. It would permit them to leave music online and promise to take it down if someone objects rather than risk liability for hefty damages under copyright law. "If somebody really has a problem, then you take it down. But you should not be on the hook [risking] the entire business," one executive says.

"It's a minefield," another executive says. "It could be more lucrative for a publisher to sue and get maximum damages than to enter a legitimate licensing deal. All you need is one cranky judge."

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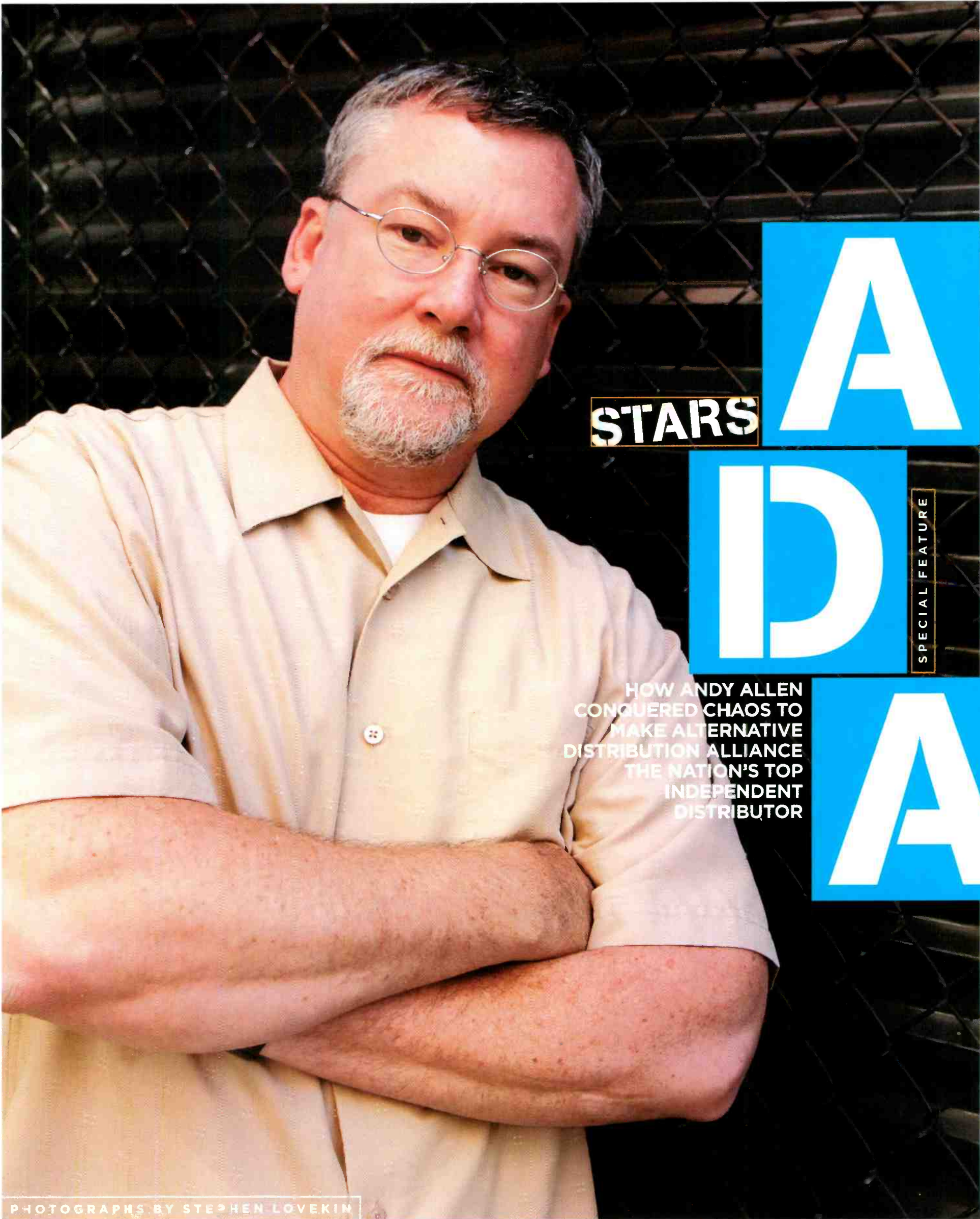


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**STARS**

**A**

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SPECIAL FEATURE

HOW ANDY ALLEN  
CONQUERED CHAOS TO  
MAKE ALTERNATIVE  
DISTRIBUTION ALLIANCE  
THE NATION'S TOP  
INDEPENDENT  
DISTRIBUTOR

**A**

PHOTOGRAPHS BY STEPHEN LOVEKIM

# 'GREAT' MUSIC PEOPLE'

BY ED CHRISTMAN

## ADA'S LABELS LAUD THE CREATIVE SAVVY OF 'INDIE DISTRIBUTOR WITHOUT PEER'

When Alternative Distribution Alliance convenes its sales conference this week, the independent distribution arm of Warner Music Group will mark 13 years in business, during which it has become the nation's top indie distributor. ■ But when ADA launched on May 16, 1993, odds for its long-term success were not great. How ADA survived its first year, let alone remained open long enough to achieve its market-leading stature, is quite a tale.

ADA was born and shaped amid corporate infighting at WMG, and from day one WEA Distribution regarded it as an unwanted corporate stepchild.

The Warner turmoil spilled over into ADA: Its leadership office was a revolving door, with three top executives in its first 13 months. It missed first-year revenue projections of \$15 million by a mile, only hitting \$3 million in sales. In fact, sources say it did not make a profit for its first five years.

What else could go wrong?

For one, its technology systems were initially built for a Macintosh computer environment at a time when the PC's dominance was even greater than it is today. It took about two years

to get its systems working right.

Its first warehouse initially suffered logistic problems of the worst kind: The pallets were too big for the shelves. Making matters worse, ADA initially faced a cool reception from retailers, who were turned off by the name—its acronym reminded merchants of all the money they had just spent to comply with the 1990 Americans With Disabilities Act.

But ADA's future was certainly assured on May 23, 1994, the day Andy Allen walked through the door to assume leadership of the company.

"Andy really brought a lot of focus and managerial smarts to the situation," says Jon Pone- man, head of Seattle-based Sub Pop, which was in the first batch of labels to sign distribution

deals with the company. "He brought a lot of understanding, empathy and vision, and made us all feel much more comfortable in ADA."

Tommy Boy Records president Tom Silverman, who was then a WMG executive involved in the debate surrounding the creation of the indie distributor, describes ADA as "the Cadillac of the indie-distribution business. And I think that is largely due to Allen's leadership."

If Allen bought stability to what up until then was a chaotic situation, he himself attributes the company's endurance and subsequent growth to his staff and a number of labels like Beggars Banquet, 4AD, Sub Pop, Touch and Go and Matador, most of which have been with the company since day one.

"We started out with a core group of people, many of whom are still here," Allen says. "We also started with a core **continued on >>p36**

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An expanded version of this special feature is available at [billboard.biz](http://billboard.biz).



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A great distributor is only as good as the team it puts on the field.

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GM MICHAEL BLACK has been with the company since it began in 1993.



FACT FILE

Alternative Distribution Alliance  
 President: Andy Allen  
 Headquarters: New York  
 Annual sales: \$200 million (Billboard estimate)  
 Distribution market share: 2.67% (Nielsen SoundScan)  
 Web site: ada-music.com

from >>p34

group of labels, and it is very satisfying to us that we grew together as a group."

That growth this year is expected to reach \$200 million in volume, according to Billboard estimates, making the wholesaler the nation's largest independent distributor, trailing behind only the four majors.

ADA distributes about 70 labels and more than 100 imprints, which combined have about 4,500 albums, not including vinyl, EPs or digital bundles.

It's not uncommon for ADA to handle between 50 and 65 new releases per month, and in April about 100 albums hit the street, Allen reports. Also, the wholesaler occasionally eclipses its first-year volume of \$3 million in a single day, he adds.

Those types of numbers were hard to imagine in its early days, given its tumultuous beginning.

The concept of ADA came from three different directions, two within WMG and one outside of it.

At the time, major labels were experimenting with ways to develop baby artists in a more cost-effective manner. Sony Music was three years into its ownership of RED, EMI had inherited Caroline as part of its acquisition of Virgin Records, PolyGram had formed Independent Label Sales and BMG Distribution fielded BIG, or BMG Independent Group.

Within WMG, its then-CFO Jerry Gold and chairman Bob Morgado were discussing how to capitalize on the opportunities in the independent sector when Restless Records executives, who

had recruited Roadrunner Records, were shopping the idea of forming an independent distribution company around their labels.

Along the way they visited Thom Whalley, then a senior VP at Interscope, which at the time was a joint venture with WMG and distributed by WEA.

The Restless/Roadrunner idea was simple: create an independent distributor where a portion of equity would be used to induce large indie labels to sign on.

Whalley apparently mentioned the idea to Gold, who championed the concept within WMG. Others endorsing the concept included Atlantic label executives and Silverman, whose label Tommy Boy was co-owned by WMG, and who sat in on the strategy sessions conducted by the senior corporate staff of WMG.

Unaware of those efforts, Elektra Records and its labels were simultaneously involved in discussions with WEA's senior management to set up an indie-like mechanism within the major distributor's framework. Through that initiative, a separate sales arm would be created under the WEA umbrella to work developing artists from WMG labels to retail accounts.

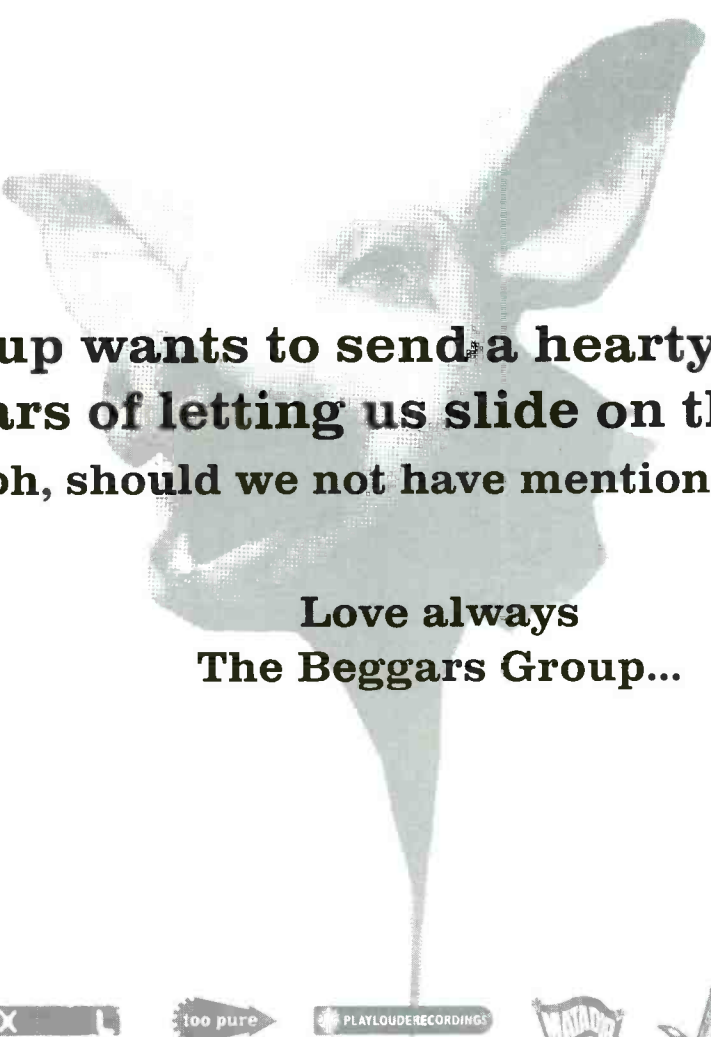
When both groups became aware of each other's initiatives, a struggle ensued within the company over which version of indie distribution would go forward. Morgado quashed the infighting by endorsing the proposal that would become ADA.

Before it launched, ADA was initially called Pan American, and its first labels, which were granted equity stakes, continued on >>p38

# Congratulations to ADA on 15 Glorious Years

and to Fontana on 15 Terrific Minutes

matador records



**Beggars Group wants to send a hearty thank you to ADA  
for all the years of letting us slide on those bump charges  
(oh, should we not have mentioned that?)**

**Love always  
The Beggars Group...**





**Q: What do The Shins, The Postal Service and Iron & Wine have in common?**

- A:** They've never heard of Andy Allen.
- B:** They've all been successfully Incubated!
- C:** They're paying for this ad.
- D:** All of the above

Just kiddin' gang! Congratulations Andy and everyone at ADA! We're proud to be represented by you!

Your pals at Sub Pop.



from >>p36

were Restless and Sub Pop. (Roadrunner chose to stay with its then-distributor RED.)

By May 1993, Restless head of sales Clark Staub was picked to helm the company as acting GM, and staffing began. But starting a company from scratch proved to be a difficult task, and soon a senior Warner Bros. Records executive, Adam Sohmer, moved over to head the company.

While ADA was still a work in progress, its 14-person sales staff began working Restless catalog and current releases; it also inherited

a 100-album catalog of WMG titles including albums from Love, the MC5, Hüsker Dü, the Stooges, the Hoodoo Gurus, Gang of Four, the Dead Boys and the Flamin' Groovies.

From the get-go, ADA was established as an "alternative rock" distributor, a distinction it retains to this day. On Aug. 3, 1993, ADA shipped its first WMG album, the Germs' "M.I.A.: The Complete Anthology," from Slash/Warner Bros.

While the distributor was not exactly off and running, it lingered long enough for Allen to come aboard, nine months later.

"What I expected to find the first day was a great group of labels with great music looking to achieve great things," Allen recalls. "What I didn't expect was that WEA then wasn't a fan of the company, and we didn't have the kind of relationship we do now. We had to do everything on our own, like learning how to build a warehouse."

In the early days that led to embarrassments like having a consultant recommend a pallet that proved to be three inches too wide for the shelves in the warehouse. "It took us a long time to get it right," Allen says.

Slowly, things started to turn around for the fledgling company. Liz Phair's first album, 1993's "Exile in Guyville," which has sold 458,000 copies, according to Nielsen SoundScan, went a long way in establishing the ADA name.

"That was one of the first indie rock records to be successful," Allen recalls. It would be the label's first record to ship gold, although it would not be certified until 1998. Also part of the core group of labels that proved to be invaluable to the early continuity of the company were Beggars Banquet, Touch and Go and Mute.

But it was the self-titled Better Than Ezra album that finally put ADA on the map as far as retail was concerned.

That platinum record was the first instance of success between a WMG label (Elektra) and ADA.

Soon things were going more smoothly, if not profitably. But that changed by 1998, when ADA grew to an estimated \$60 million in sales. At the time, WMG titles accounted for about 13% of ADA's volume.

From 1999 to 2004 ADA began to thrive while Roger Ames ran WMG. But it has been under the current Warner leadership that the company has exploded to become the **continued on >>p40**

**From the get-go ADA was established as an 'alternative rock' distributor, a distinction it retains to this day.**

**MITCHELL WOLK, former CFO at RED, joined ADA as executive VP.**



**CONGRATULATIONS**

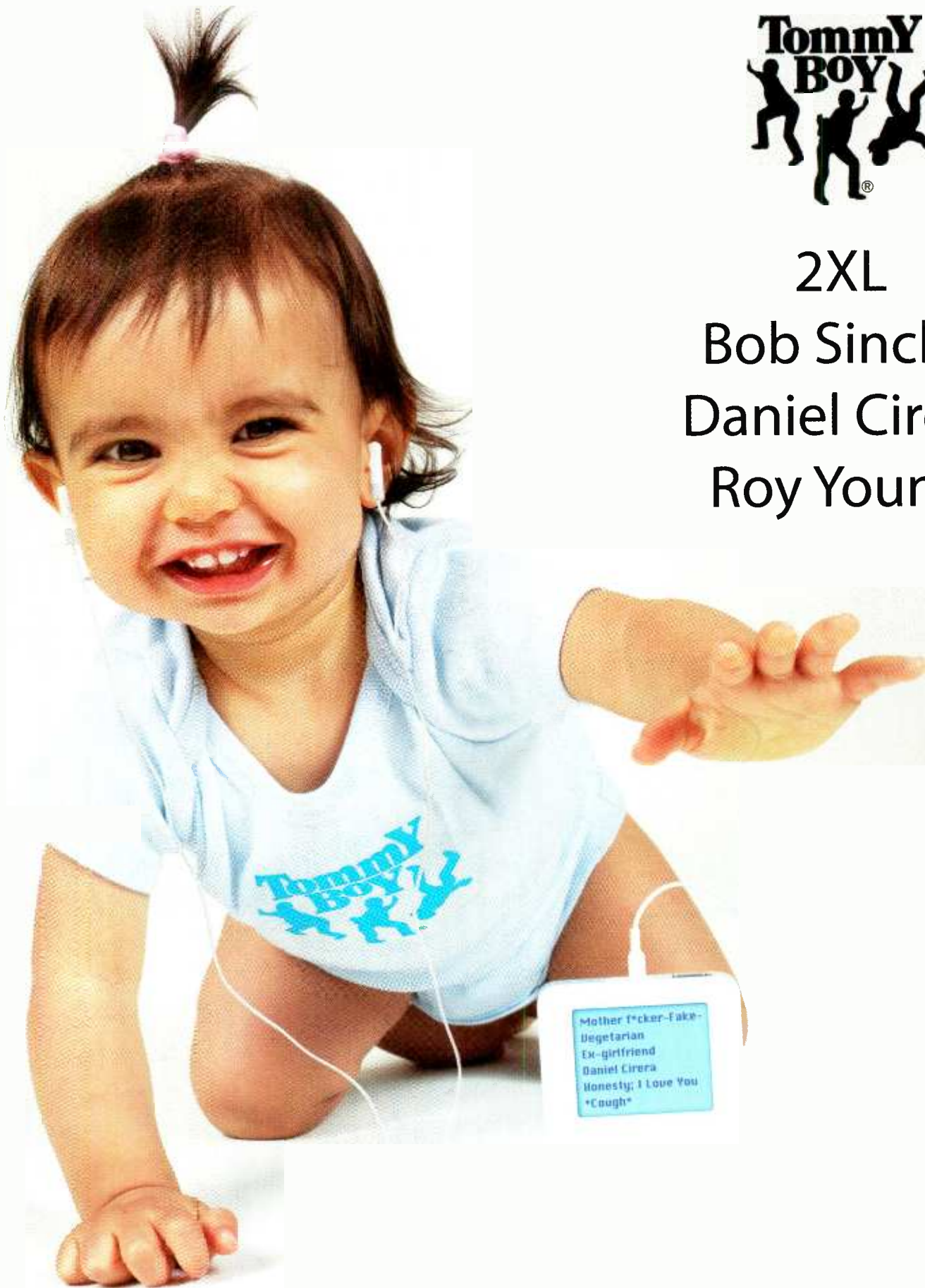
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from >>p38

top-volume independent distributor, moving from third place to first.

WMG chairman Edgar Bronfman Jr. and WMG North American president Lyor Cohen invested in the independent label business because "the future of the music business is the vibrancy of the indie community," WEA president John Esposito says. As part of that, when Cohen arrived, "he recognized what a crown jewel in ADA he had at his disposal."

Esposito says that through ADA's 13-year history, "it has proven itself to be an indie distributor without peer, and the proof of that is to talk to its labels."

SideOneDummy co-founder Joe Sib says that signing with ADA was one of the big breaks in establishing the label. "SideOneDummy wouldn't be SideOneDummy without ADA," he says. "The relationship Bill and I have with Andy Allen has been based upon years of friendship. He's more than a distributor; he's a mentor."

On the other end of the spectrum, Epitaph Records has been building its brand for 20 years. As one of the leading independent labels it is well-versed in all aspects of marketing music. Nevertheless, what Epitaph GM Dave Hanson likes about ADA is that "it feels like a partnership. We can talk about everything, an idea or a concern, and we never have to refer to the contract, which is always a good sign."

On top of that, ADA's staff "are great music people," he adds.

**ADA has its own information systems group since gathering and presenting information is an important part of what it does for its labels.**

ADA has a staff of 70, including a 40-person sales team. Many work off-site, but there are three ADA offices: the headquarters in downtown New York and regional offices in Minnesota and Burbank, Calif., which share space with WEA.

From a logistics point of view, ADA divides the country into three divisions: two regional and one national, with advertising and touring functions supporting the sales efforts.

ADA also has its own information systems group, since information gathering and presentation is an important component of what it does for its labels. That also allows ADA to maintain its own financial functions and generate financial statements. But manufacturing, warehousing, shipping and processing returns are handled through WEA Distribution's deal with manufacturing company Cinram, while WEA itself handles collections and credit risk.

Key staffers include GM Michael Black, who has been with the company since the beginning, as has senior VP of sales and marketing David Orleans; CFO Keith Wood; and Michael Bassin, head of the national sales. Recently Mitch Wolk, the former CFO at RED, has joined the company as executive VP.

Allen says he and the staff strive to maintain a family attitude at the company. "We have had very little churn in the staff; we make a fair effort to promote from within, identifying the next people in line for promotions so that we can create up-

continued on >>p42



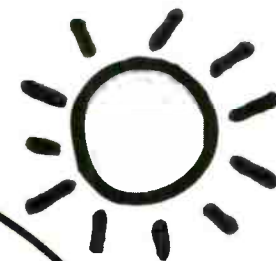
**DAVE ORLEANS** is the company's senior VP of sales and marketing.

LESTER COHEN/WIREIMAGE.COM



**Andy & ADA**  
Thanks for riding  
the big wave with  
us for all these  
years!!

--your San Diego surfdogs





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from >>p40

ward mobility for the staff.”

Likewise, Allen works hard to make sure that ADA's labels grow together as a group. If the labels enjoy growth at the same speed, they feel good, but if there is a huge disparity, it can cause bad feelings among smaller labels, he says.

Indeed, Allen points out that while there is a certain amount of churn at all distributors, ADA's core group of labels remains constant.

“It is the core group of labels that started with us which define who we are and who have been the propellant of our growth,” Allen says. The only ones who have left are Restless and Mute, but the latter was because of a sale to EMI.

ADA has supplemented those labels through the years with imprints like Barsuk, Saddle Creek, Fueled by Ramen and Comedy Central. Another big plus is that Epitaph, which ADA distributed in its early days on a nonexclusive basis, has returned to the fold.

ADA also has remained true to its initial start as an indie-rock-based distributor, Allen says. “We have experimented and tested the boundaries of what we consider indie rock, including handling dance, metal, some hip-hop and rap. We also got singer/songwriters covered pretty thoroughly, and we have a fair amount of free jazz.”

But ADA has not done straight jazz, country or classical, and that has been a conscious business decision. “One reason we can maintain a smaller staff is we have confined the company to genres we fully understand,” Allen says.

Not only do ADA staffers have a feel for the music, they know the marketplace, too, Sub Pop's Poneman says. “The ADA staff has shown great tenacity and savviness to get the records

where we need them,” he says. For tenacity, he cites Nirvana's “Bleach,” which was the band's second record and is now platinum.

That album, in fact, is ADA's best seller. It is followed by Better Than Ezra's “Deluxe” (Elektra), the Squirrel Nut Zippers' “Hot” (Mammoth), the Vengaboys' “Party Album” (Strictly Rhythm/Rhino/Groovilicious) and Panic! at the Disco's “A Fever You Can't Sweat Out” (Fueled by Ramen).

Epitaph head of sales John Strickland praises ADA's “ability to keep pushing a record once it's out. It's one thing to solicit and support for a month, but when you're talking three or four months out of the gate, that's when we're seeing a big difference.”

In addition to the music and the savvy staff, the other ingredient propelling ADA nowadays is its relationship with WEA and WMG. Last year, not including the minority-owned Sub Pop, WMG labels and titles accounted for 9.7% of ADA's sales.

Besides digital, the Bronfman-led WMG identified the indie sector as a growth area for the company. Other moves it has made include starting the incubator labels of EastWest and Asylum, which both also sign deals with indie labels. Other incubator labels include the Perfect Game, started by Warner/Chappell, and Cordless, which signs baby bands and distributes their music digitally. All those labels, except Asylum, are distributed by ADA.

WMG also has completed its acquisition of Ryko, which will continue to operate its distribution company. Practically any indie label can come to WMG now because the company has a diverse group of distributors, Esposito says.



The ADA executive team includes, from left, MICHAEL BLACK, MITCHELL WOLK, KEITH WOOD, MICHAEL BASSIN and ANDY ALLEN.

ADA's placement under WEA's umbrella in 2001 and the switch to the major's fulfillment capabilities has been a turning point, Allen says. “It is the secret of our success; it would have been very difficult for us to grow at the same pace if we still had our own warehouse.”

As a key cog in WMG's indie plans, all the marketing services that have been built for EastWest and Asylum can now be offered to the ADA labels, Esposito explains.

If the ADA labels want to upstream, it is something that is available to them, but they are not pressured to do so. Beyond upstreaming, “ADA and its labels have access to us for advice and counsel,” he says. “We don't impose anything; we offer our service.”

For his part, Allen says that “as much as I rely on WEA for their support, services and advice, and admire what they do, we think they are in a different business than us.”



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**DIM MAK**



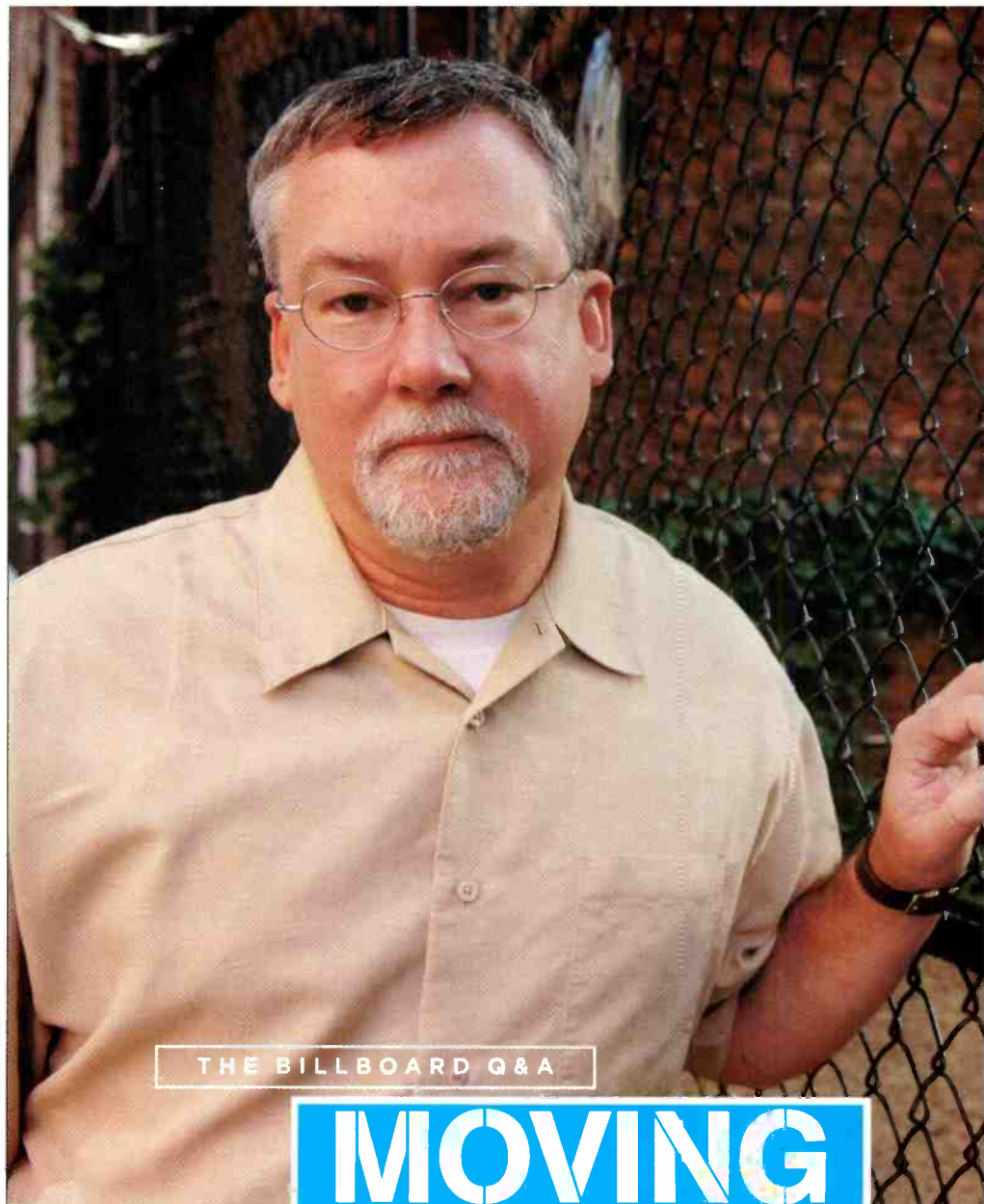


We at Hopeless and Sub City are pleased to express our appreciation and gratitude to ADA for being a terrific partner. Having just begun our relationship in January of this year, we have had many successes already and hope to see many more in the coming years. We wish the best to all the staff at ADA and we are excited to be a part of the family.

Sincerely,  
Hopeless & Sub City Records



SUB CITY



THE BILLBOARD Q&A

**MOVING**

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**ANDY ALLEN TALKS ABOUT HIS VIEWS ON MUSICAL BYTES, BIG BOXES AND ADA'S INDIE PARTNERS**

**A**s his company marks its 13th year in business, Alternative Distribution Alliance president Andy Allen spoke with Billboard about his company's past, present and future, and the trends shaping music retail.

**Let's start with something easy. What is the fate of physical product?**

I don't see physical product going away. We are doing significant digital business, but I don't see less physical sales. In fact, the digital sales we are experiencing either are driving physical sales after someone samples songs digitally, or we are seeing a consumer that has been dormant and no longer visits physical retail. Digital has reignited their passion in music and re-energized them to find and consume music.

**When will digital sales equal physical sales?**

I have no idea when it will be the equivalent. In some cases we are seeing [digital] sales of 25% or more on a title and that is a significant increase from last year. The revenue is still trailing [physical sales] by a significant margin at this point, so I won't hazard a guess.

**How do you view the health of the brick-and-mortar account base currently?**

There is no shortage of space devoted to hit music today. But I am concerned about the presentation of catalog to consumers. All the stores that carry catalog are shrinking their space to music.

Many of our labels have significant catalogs,

and that is our challenge—to make sure it is still represented to the consumer.

I can't imagine we will see new entries into specialty retail, but I suspect we will continue to see specialty stores that know their audience well and will present titles to their subset lifestyles. But we also certainly are seeing niche product selling well digitally.

**What's your assessment as to how the digital market is evolving?**

It is a transaction-based business and extremely logistic-intensive. I doubt there will be thousands of superstores that carry all music titles. I suspect eventually there will be a few that are successful in carrying everything, and then there will be specialty sites that drive niche sales but draw upon the resources of the buy guys, not unlike what Amazon does today.

**Like the mystery book Web site stopyoure-killingme.com?**

That is among both our favorite Web sites and the best example of what I am talking about.

**How many brick-and-mortar accounts do you sell to today?**



**Congratulations**

**To Andy and all our Friends at ADA.**

**Wishing you 'All The Best'!**

**Bill Leopold and everyone at**

**W. F. Leopold Management**

Our account base used to number about 1,100 stores, including our mainstream channel and those accounts that we sell to on an event basis, like a boutique or art gallery. Nowadays, I would say we sell to about 400 billed-to accounts and about 350 of those are indie accounts, or what we would call small chains, so we have a pretty big footprint in direct sales to indie stores. They are an extremely important part of our account bases.

There are less [nontraditional] out-of-channel accounts now, but we sell to some fashion houses and whole food stores, and we include things like hottopic.com in our mainstream channel.

**How does your account base differ from that of WEA Distribution?**

We sell to everyone that WEA sells to and to more indie stores, including stores that sell vinyl. That is why Rhino uses us to sell their titles that they have reissued in vinyl, like T. Rex and Fleetwood Mac. We enjoy that part of the business greatly.

**How are ADA sales shifting in the various account sectors?**

While the indie [retail] sector is an extremely important channel and a huge part of the taste-making process, there is no question there are fewer of them. The bright spot is that there has been real strength in that sector for us this year. Indies have always broken our records, and we have seen some great activity for our records in those stores this year.

**How are you working with the other sectors, music-specialty chains and big boxes?**

Our sweet spot has always been the indies and the music-specialty chains, but we have had some significant successes in places like Wal-Mart. Three years ago, it would have been fairly unusual to find a good indie selection of new releases in the big-box stores, but that has changed.

Sometimes content keeps titles out of those stores. But that is something they will have to deal with, because people expect to find that product in those stores.

**How have you changed to accommodate the growing strength of big boxes in your sales mix?**

That has been a significant change for us. It requires us to redeploy the sales force and rethink the service levels. When dealing with a large account, it needs a lot of management, a lot of commutation and requires team selling. We have to monitor what each of those accounts needs to make sure it works for both parties.

**Let's turn to the label side of the business. How will you dance with labels now that Ryko Distribution is part of Warner Music Group?**

What Ryko Distribution offers their group of labels is just as unique as what we do for ours,

and as such, there is certainly room for both companies. The labels they have would be underserved if they were with ADA. There is enough difference between us so that if a label comes along, it could be clear as to which distribution company the label should be with. I love that WMG will give labels that option.

Having said that, I still look at Ryko as a competitor just as Atlantic Records looks at Warner Bros. Records. It will keep us on our toes.

**How does ADA interact with WMG's major labels and its incubator labels, Asylum, EastWest, Cordless and Perfect Game, the Warner/Chappell label?**

The original intent as ADA was conceived is that it would market and develop talent at the indie level for the WMG major labels. It is not uncommon for us to be working several of WMG's own projects like we did with Elektra on Better Than Ezra. Beyond that, Atlantic, Warner Bros. and the incubator labels have a variety of relationships with indie labels that is very wide-ranging. Some are straight P&D deals

with no equity ownership and just basic services, while with others there is a firm connection between the indie labels and WMG.

For example, the Fueled by Ramen label in Florida, which was tremendously successful with Panic! at the Disco. That came through WMG and an affiliation with Atlantic, with ADA doing the distribution duties.

In one instance, the signing could be done by

Fueled by Ramen and the initial marketing by the indie label and then developed by a partnership with Atlantic. On another occasion, there might be a joint signing. There is no fixed deal, and there is certainly no deal that we are out there trying to sell to indie labels.

What WMG is trying to do is establish a relationship with smart people who find good music and then tailor a deal to whatever support they think they need.

**How do you work with the incubator labels?**

For EastWest, they do the marketing, and we do the distribution for them. In addition, EastWest also can provide marketing services for indie labels, whether they sign them or if they are here at ADA through P&D deals. Up to this point, Asylum's distribution has been all done by WEA. The Perfect Game hasn't released his album yet. We also handle releases in the U.S. for Chrysalis Publishing and their Echo label out of England.

Cordless had a very interesting launch earlier this year, and those releases first made available digitally will be offered physically when they prove themselves through ADA. We expect to have some of their music soon. I think it won't be long before the Cordless concept is proven successfully in both the digital and physical world.

—Ed Christman

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**RECORDS**

# AN ADA ARRAY

BY TODD MARTENS

VETERAN AND  
 BUZZ BANDS JOIN  
 DISTRIBUTOR'S  
 GALLERY OF  
 WINNING ARTISTS

Here is a roundup of noteworthy acts distributed by Alternative Distribution Alliance.

#### PANIC! AT THE DISCO

Decaydance/Fueled by Ramen

Fresh off the success of its act Fall Out Boy, the label Fueled by Ramen delivered another hot record. "A Fever You Can't Sweat Out" from Panic! at the Disco has reached No. 1 on Billboard's Top Independent Albums chart and has sold 647,000 units in the United States, according to Nielsen SoundScan.

But Fueled by Ramen has had a bit of help, and illustrates the way ADA and its distributed labels can work with ADA's parent company, Warner Music Group. WMG imprint Lava has helped the band at radio. Ramen founder John Janick likes having one foot in both the indie and major worlds. "Lava is doing a great job, but we told them, 'We don't want you to go in and do what you do with some of your other records and beg them to play it. We don't care.'"

#### SCOTT WALKER

4AD

With "The Drift," the enigmatic Scott Walker returned with his first solo album since 1995's "Tilt." The Ohio-born singer has remained a cult artist in the United States, but rose to prominence in the United Kingdom as a member of the Walker Brothers. "The Drift" takes Walker into bleak and moody territory, an album of highly literate and carefully constructed songs. It may not be storming the charts since its U.S. release on May 23, but the project gives ADA one of the most critically anticipated albums to be released in 2006. A flurry of press should still provide a nice sales story for the 63-year-old singer and 4AD, which is part of the Beggars Group. Due later this year: the documentary "Scott Walker: 30 Century Man," which features interviews with Radiohead, Damon Albarn and David Bowie, among others.

#### GNARLS BARKLEY

Downtown/Atlantic

With the debut album from Gnarls Barkley, ADA found itself distributing what is shaping up to be one of the summer's hottest independent songs. The album's "Crazy" has already hit No. 1 in the United Kingdom and is a top 25 hit on Billboard's Modern Rock chart in the United States.

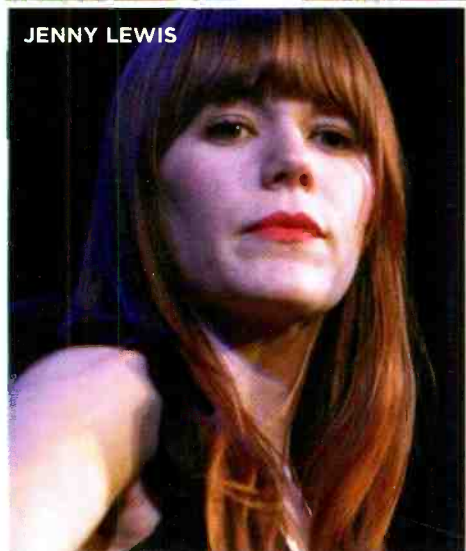
Gnarls Barkley, a collaboration between Danger Mouse and Cee-Lo, is the second release on Josh Deutsch's Downtown Records. The Gnarls Barkley album "St. Elsewhere" was released May 9, and is part of an upstreaming deal Downtown has with Atlantic Records. For now, the album is being worked via ADA. Downtown released the album to online outlets a week earlier, but "Crazy" was not made available as an individual track. "This isn't part of Downtown's overall philosophy regarding single sales on iTunes," Deutsch says. "We just felt that it's such a stunning album. We didn't see a compelling reason, given the organic growth and the press interest, to not give people the opportunity to check the rest of the album out."



NEKO CASE

#### PANIC! AT THE DISCO





JENNY LEWIS

GNARLS BARKLEY

print Anti-. Epitaph may bring ADA some of its top-selling titles, such as Matchbook Romance, Bad Religion, Dangerdoom, Pennywise and From First to Last, but Anti- has gradually been building its name as well. The label now boasts a catalog that includes Tom Waits, Bettye LaVette, Nick Cave, Blackalicious, the Coup, Jolie Holland and Neko Case. In March, Case released "Fox Confessor Brings the Flood," the alt-country temptress' first proper full-length for the label. Like all her releases, the critics loved it. But this one has become a steady seller for Anti- and ADA, peaking at No. 4 on the Top Independent Albums chart. Case will be touring throughout the summer, and recently appeared on programs on NPR and A&E.

**ARCTIC MONKEYS**

Domino

ADA picked up U.K.-based Domino for distribution just a few months ago, lucking into one of the hottest buzz bands of 2006. Arctic Monkeys' first offering, "Whatever People Say I Am, That's What I'm Not," has sold 207,000 units in the United States, according to Nielsen SoundScan, an astonishing amount for a debut album that still lacks any sort of significant airplay here. But what the Arctic Monkeys have had is media attention, even winning an appearance on "Saturday Night Live." The hot-selling British rockers continue to tour, recently issued an EP and are regulars on MTV2. But Domino has licensed its artists in the United States before, as it did with Franz Ferdinand. So will the band be sticking with ADA? "Right now, we're putting it out on our own," Domino GM Kris Gillespie says. "But we're always open to ideas."

**BAND OF HORSES**

Sub Pop

Seattle-based Sub Pop has continued its hot streak into 2006. The storied indie has enjoyed a bit of a resurgence the past few years, thanks to such acts as the Postal Service, Iron & Wine, Wolf Parade, the Elected and the Shins, who are slated to release a new album by the end of 2006. The Neil Young-influenced Band of Horses arrived in April amid a flurry of high critical marks. The band made its way to Top Heatseekers, where it spent two weeks, and peaked at No. 26. While the album is no longer on the chart, Band of Horses, which formed out of the ashes of Carissa's Weird, has proved Sub Pop can continue to deliver and break new artists, as it did last year with Modest Mouse protégé Wolf Parade. Band of Horses is selling out clubs across the country, and will appear at the Pitchfork Music Festival in July in Chicago.

**NEKO CASE**

Anti- Records

The secret weapon of Los Angeles-based Epitaph Records has been its adult-orientated im-

**GRANDDADDY**

V2

Veteran V2 act Granddaddy says it is breaking up, and ADA has its final album. "Just Like the Fambly Cat" will be a fitting end to the band's career if Granddaddy indeed calls it quits. From rock rave-ups to electro-folk, the album shifts in styles from song to song, offering the listener a bit of an aural tour through Granddaddy's career. The band's last album, "Sunday," peaked at No. 84 on The Billboard 200 in 2003. The new album, released May 9, entered the Top Independent Albums chart at No. 10.

Interestingly, Granddaddy was a pretty recent score for ADA. Its label, V2, was purchased by Sheridan Square earlier this year. Sheridan Square in turn struck a deal with WEA, in which some acts would earn major-label distribution and others would go through ADA.

**JENNY LEWIS**

Team Love/Saddle Creek

One of the year's more surprising albums has been the solo debut from Rilo Kiley front-woman Jenny Lewis, "Rabbit Fur Coat." The album, with its conversational lyrics and hint of Southern soul, was released on Team Love, a Saddle Creek-affiliated imprint run by Bright Eyes' Conor Oberst. While Saddle Creek has provided ADA with its share of indie hits, including Bright Eyes, the Faint and Cursive, "Rabbit Fur Coat" became the first from Team Love to make a strong sales impact. Released at the start of the year, the album has spent more than a dozen weeks on the Independent Albums tally and peaked at No. 6. The album has sold 69,000 units, according to Nielsen SoundScan. Lewis has done promotional dates on "Late Show With David Letterman" and influential public radio station KCRW Santa Monica, Calif. She will spend much of the summer touring Europe.

To Andy, Michael and the entire ADA Staff  
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# WRITER'S NIGHT

Composers And Publishers Take The Spotlight As The **Songwriters Hall Of Fame** Bestows Honors  
BY SUSAN BUTLER

## PERHAPS

it is the melody that hooks the mind. Maybe the words touch an internal chord, forming a tear or spreading a smile. Whatever makes a song connect for the first time, the inevitable question from the casual listener is, Who is singing that song? Rarely does one ask, Who wrote that song?

For many years, songwriters and their publishers rarely saw their names on records. Even today, these creators are often the faceless reasons for the success of countless artists, producers and others. Unfortunately, they say, they are sometimes treated like second-class citizens. That is why the Songwriters Hall of Fame is so special and so essential.

"We're honoring the underlying reason for the whole music business—the song," says Hal David, chairman/CEO of the Hall of Fame. "When it's all said and done, the one thing that is there in the beginning and remains always is the song. We have fantastic artists over the years, but it's always the song."

For songwriters, the Songwriters Hall of Fame is their Academy Awards. Those inducted and those honored by various awards are selected by a secret committee made up of 15 of their peers. The names of the committee members, appointed by the organization's highly qualified board of directors, are withheld to prevent inappropriate lobbying.

Hall of Fame president Linda Moran explains that throughout the year, hundreds of names are gathered of composers and songwriters whose work has been published for at least 20 years. The committee narrows the list down to 24, eventually selecting three songwriters and two artist/songwriters to be inducted. They also select recipients of special awards that salute songwriters, performers, a publisher and a song.

At the 37th annual induction and awards ceremony June 15 in New York, world-renowned artists will perform songs in homage to their composers. The industry elite, the creators and the music lovers will mingle with one another. Awards will be presented, speeches will be given and stories will be shared. But most important, on this night under glittering lights, the composers and songwriters will be treated like royalty. ....

ILLUSTRATION BY ELLEN WEINSTEIN

JUNE 17, 2006 | [www.billboard.biz](http://www.billboard.biz) | 49

# THE SECRET TO SONGWRITING SUCCESS

More Writers Are Producing Tracks, And Music Publishers Wouldn't Want It Any Other Way

**ADD THE WORD** “producer” to a songwriter’s credit and publishers will take special notice. Combine that with the talent to craft hit songs—not just arrange tracks written by others—and to sonically reproduce them for a string of artists and watch the music climb the charts. ■ Today, long-term success depends on a songwriter’s ability to wear more than one hat. ■ Billboard recently asked some top music publishers to explain the business reasons behind this and looked to today’s hottest producer/songwriters to offer creative insight into the art of putting together a hit song.

## WHAT PUBLISHERS WANT

Placing a song has become truly challenging outside of Nashville, where the art of pure songwriting still has a meaningful place, notes David Renzer, Universal Music Publishing Group chairman/CEO.

That is why it is becoming increasingly important for songwriters to branch out. Particularly because a producer usually has greater access to artists and record company executives where they can learn about specific projects for which their songs may be appropriate, says Richard Blackstone, Warner/Chappell chairman/CEO.

In turn, for the publisher, the investment made—in terms of an advance—in a songwriter can be spread out over many artists’ projects rather than be dependent on one artist’s success when that writer is also a producer, says Irwin Robinson, Famous Music Publishing chairman/CEO.

Indeed, Marty Bandier, EMI Music Publishing chairman/co-CEO, adds that the producer/songwriter “has long been the primary foundation for the success we’ve had over the years.”

Producer/songwriters also have the advantage of taking their vision for the song and carrying it all the way through the recording, says Danny Strick, Sony/ATV U.S. president. They can also inspire the artist to deliver great performances, which often makes the difference between a good record and a great one, adds David Mantel, Zomba Music Publishing U.S. president.

Grammy Award-winning producer John Shanks has worked with artists ranging from Michelle Branch and Ashlee Simpson to Sting and Bon Jovi. Shanks says that his experience as a songwriter helps him “get inside the song” as a producer, and figure out how to best present the song through recording, instrumentation and arrangement.

“The manner in which a song is built up should represent the melody, lyric and chord structure, creating the best impact for the listener,” Shanks says. “In turn, they’ll feel a part of what the artist is trying to convey emotionally and feel the writer’s inspiration.”

Grammy winner Jermaine Dupri, who is also president of Virgin Records Urban Music, finds that song-

writing helps his work as a producer in many ways. When he writes lyrics, for example, he can ensure that the music has the same emotion. That ultimately makes for a better song, he says. His long list of credits includes work with Usher and Mariah Carey.

Billy Mann has co-written and produced for artists ranging from Jessica Simpson and Anastacia to Celine Dion and Hall & Oates. Being a songwriter keeps a producer “focused on not polluting the integrity of the song you’re producing,” Mann says, adding that he places the importance of presenting the song first and the production second.

Five-time Grammy winner Glen Ballard believes that recognizing great material is the most valuable tool for a producer. He has worked with such artists as Alanis Morissette, Quincy Jones and No Doubt. His songwriting craft is carried into the production. “The architecture for a successful song is the blueprint for a successful record,” he says.

Scott Storch has a string of hits for Terror Squad, Mario, 50 Cent, Chris Brown and others. He notes that working as a songwriter helps him as a producer to take the material much further. “It adds more when you can see beyond the eight-bar loop, because when you understand the music, you can actually build a song that has energy and dynamics to it,” he says.

Linda Perry, who has worked with Pink and Gwen Stefani, among others, points out pros and cons for songwriters who produce. When Perry writes, she hears the production in her head. “I know what kind of song it wants to be,” she says. Then when she begins the recording, it is easier to produce because she already knows what it is supposed to sound like.

But it can also affect the process. “In some cases when I hear all the parts in my head it

doesn’t allow me to explore other options,” she says, “meaning I no longer have an open mind, which can stagnate the production.”

For those who want to wear both hats, producer/songwriters offer some advice. When writing songs, “learn to be clear and as unique as possible,” says Dallas Austin, who has worked with such acts as TLC and Stefani. “But don’t forget that you are expressing things to other people, so it has to be understandable to the consumer.”

Ballard suggests that songwriters pick 10 favorite songs or albums and really break down why they like them, what works and go from there. “The longer you grind, eventually you will come into your own,” says Dre, part of the duo Cool & Dre, who have worked with 50 Cent, the Game, Ja Rule, Fat Joe, Mary J. Blige and others. “This industry is full of bandwagon hoppers, but as long as you stay relevant in the streets, you will force the industry to deal with you.”

—Susan Butler



LINDA PERRY has written and produced hits for such artists as Pink and Gwen Stefani.

# 20

## THOM BELL, INDUCTEE

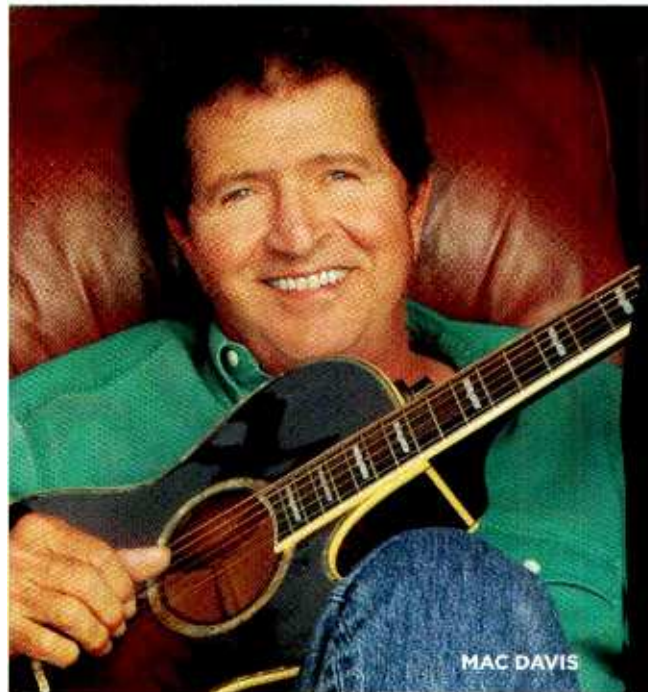
Thom Bell’s groundbreaking productions with acts like the Delfonics, the Spinners, the O’Jays, the Stylistics and others have retained timeless appeal. Considered a principal architect of the influential “Philly Soul” sound, he co-wrote the Stylistics’ most memorable hits, including “Stop, Look and Listen” and “Betcha by Golly Wow.” He co-composed such Spinners hits as “Could It Be I’m Falling in Love” and “One of a Kind Love Affair” as well as the Spinners/Dionne Warwick duet “Then Came You.”

Bell, a two-time Grammy Award winner, also arranged such O’Jays classics as “Back Stabbers,” “Love Train” and “For the Love of Money.”

## MAC DAVIS, INDUCTEE

Mac Davis is one of America’s most popular entertainers. In 1965, he began composing songs recorded by such artists as Glen Campbell and Lou Rawls. Elvis Presley recorded Davis’ songs including “Memories,” “In the Ghetto” and “A Little Less Conversation.”

Davis landed a record deal in 1970, releasing the charting single “Whoever Finds This, I Love You.” Two years later, he scored a No. 1 pop hit with “Baby, Don’t Get Hooked on Me.” His success in the 1980s in-



cluded four consecutive top 10 country hits. In 1990, Davis performed the title role in “The Will Rogers Follies” on Broadway.

## WILL JENNINGS, INDUCTEE

Will Jennings has touched emotional chords since his music career began in the 1970s. His collaborations led to such memorable songs as Barry Manilow’s “Looks Like We Made It” and Steve Winwood’s Grammy Award-nominated “Higher Love.”

“Up Where We Belong,” composed with Jack Nitzsche and Buffy Sainte-Marie for the film “An Officer and a Gentleman,” won a 1982 Academy Award. In 1991, Jennings paired with Eric Clapton to pen the touching “Tears in Heaven.” Another Oscar balanced his mantle in 1997 with Grammy and Golden Globe Awards for “My Heart Will Go On,” the theme to “Titanic” composed with James Horner and performed by Celine Dion.

## SYLVIA MOY, INDUCTEE

Sylvia Moy found her true calling in the Motown sounds. She was part of the creative team that wrote such classics as “My Cherie Amour” for Stevie Wonder and “It Takes Two” for Marvin Gaye.

AARON RAPOPORT

FROM LEFT TO RIGHT: ALANMERCE.COM; TOM MUNRO; MARY ELLEN MARK

# 06 INDUCTEES AND HONOREES

Profiling This Year's  
New Members And  
Special Awardees

As the first female record producer at Motown, Moy has earned six Grammy Award nominations and 20 BMI awards. She has written theme songs for such TV shows as "Blossom," "The Wonder Years" and "Growing Pains." She has also been involved with the theme music for movies including "It Takes Two" and "Mr. Holland's Opus."

## HENRY COSBY, INDUCTÉE

Hank Cosby, a gifted saxophonist, producer and songwriter, teamed up in 1962 with 11-year-old Little Stevie Wonder to write "Fingertips." A later live recording of the song launched the prodigy's groundbreaking career.

Cosby co-wrote such enduring songs as Wonder's "Uptight (Everything's Alright)" and Smokey Robinson & the Miracles' "Tears of a Clown." He teamed with Wonder on a number of hits like "I Was Made to Love Her." He also worked in various capacities with the Supremes, Marvin Gaye, Gladys Knight & the Pips, the Temptations and others. He died in 2002 at 73.

## KRIS KRISTOFFERSON

### Johnny Mercer Award

Kris Kristofferson's songs have a deep appeal that ex-

press passion, yearning and social concerns with a directness that belies their poetry. He is honored by the hall of fame with the Johnny Mercer Award, presented to a previously inducted songwriter whose quality of work upholds the gold standard set by the legendary Mercer.

Less than one year after the Rhodes Scholar took a job as a janitor for Columbia Records while trying to break into the music business, he forever changed country music songwriting. Songs like "Me and Bobby McGee," "For the Good Times" and "Sunday Morning Coming Down" were recorded by icons Janis Joplin, Ray Price and Johnny Cash, respectively. Three Grammy Awards and 17 top 40 albums later, more than 450 artists have covered Kristofferson-penned tunes.

## JOHN MAYER

### Hal David Starlight Award

John Mayer is a songwriter with a unique vision, a virtuoso guitarist and an expressive singer. He is very much of his time, but he also possesses a healthy respect for the performers and music creators who have preceded him. He will receive this year's Hal David Starlight Award, presented to a gifted songwriter in the early years of his or her career, whose original songs are making a significant impact in the music industry.

JOHN MAYER

KRIS KRISTOFFERSON



PETER, PAUL & MARY

Mayer's 2002 album, "Room for Squares," included such hits as "Your Body Is a Wonderland," "Why Georgia" and "No Such Thing." Mayer's next studio effort, "Heavier Things" in 2004, included the Grammy Award-winning song of the year, "Daughters."

## ALLEN KLEIN

### Abe Olman Music Publishers Award

Allen Klein started his career as an accountant, entering the music business through a friendship with publisher Don Kirshner. In 1962, he met Sam Cooke and soon became his manager. At one time, Allen managed both the Beatles' Apple Corps and the Rolling Stones. Klein will receive this year's Abe Olman Music Publishers Award, presented to the publisher whose songs have garnered global recognition and whose work has furthered the career of songwriters.

Klein's company, ABKCO Music & Records, has become one of the leading independent treasuries of copyrights and master recordings. The music publishing division holds more than 2,000 copyrights, including songs composed by Mick Jagger and Keith Richards, Sam Cooke, Bobby Womack, Ray Davies and Pete Townshend.

—Susan Butler

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"David, thanks for a great service - the best of its kind, I believe, on the planet!" - Ed Chaffin, Magic Fire Music, NYC

# ON THE CHARTS

## THE MUSIC PUBLISHING RECAPS

for the Songwriters Hall of Fame special are year-to-date standings, from the Dec. 3, 2005, issue—the beginning of the chart year—through the May 20, 2006, issue. ■ Recaps for The Billboard Hot 100 and Hot R&B/Hip-Hop Songs charts are compiled using a combination of gross audience impressions monitored by Nielsen BDS along with sales of paid music downloads and retail store sales as compiled by Nielsen SoundScan. Recaps for Hot Country Songs, Hot Latin Songs, Hot Christian Songs and Hot Christian Adult Contemporary are based on gross audience impressions from Nielsen BDS. ■ Titles receive credit for airplay (and sales where applicable) accumulated during each week they appear on the pertinent chart. ■ In cases where more than one songwriter wrote a particular track, points are equally divided between the composers. Publisher and publishing corporations are likewise evenly split. Publishing corporations receive 100% of the point values compiled by any publisher in which the parent company holds at least 50% equity. Publishing corporations also receive 25% of the point value built by publishers that they administer but do not own. ...

Recaps compiled by chart managers Anthony Colombo, Ricardo Companioni, Raphael George, Wade Jessen and Silvio Pietrolungo.

## Hot R&B/Hip-Hop Songs Publishing Corporations

Pos. PUBLISHING CORPORATION (No. Charted Titles)

- 1 EMI MUSIC (116)
- 2 BMG/ZOMBA MUSIC (52)
- 3 UNIVERSAL MUSIC (68)
- 4 WARNER/CHAPPELL MUSIC (81)
- 5 CHRYSALIS MUSIC (10)
- 6 SONY/ATV MUSIC (19)
- 7 WINDSWEPT HOLDINGS MUSIC (18)
- 8 FAMOUS MUSIC (12)
- 9 SHANIAH CYMONE MUSIC (12)
- 10 LYFE IN MUSIC (3)

## Hot R&B/Hip-Hop Publishers

Pos. PUBLISHER (No. Charted Titles)

- 1 EMI APRIL,ASCAP (65)
- 2 EMI BLACKWOOD,BMI (54)
- 3 ZOMBA SONGS,BMI (17)
- 4 UNIVERSAL,ASCAP (26)
- 5 WARNER-TAMERLANE,BMI (28)
- 6 BMG SONGS,ASCAP (17)
- 7 CHRYSALIS MUSIC,ASCAP (10)
- 8 NAKED UNDER MY CLOTHES,ASCAP (9)
- 9 SONGS OF UNIVERSAL,BMI (12)
- 10 SONY/ATV TUNES,ASCAP (7)

## Hot R&B/Hip-Hop Songwriters

Pos. SONGWRITER (No. Charted Titles)

- 1 JOHNTA AUSTIN (9)
- 2 JERMAINE DUPRI (12)
- 3 BRYAN-MICHAEL COX (6)
- 4 SEAN GARRETT (10)
- 5 SCOTT STORCH (8)
- 6 KASEEM DEAN (4)
- 7 KEYSHIA COLE (2)
- 8 SHAFFER "NE-YO" SMITH (7)
- 9 ROBERT KELLY (5)
- 10 MARY J. BLIGE (3)

## Hot Country Publishing Corporations

Pos. PUBLISHING CORPORATION (No. Charted Titles)

- 1 SONY/ATV MUSIC (42)
- 2 EMI MUSIC (27)
- 3 WARNER/CHAPPELL MUSIC (34)
- 4 UNIVERSAL MUSIC (29)
- 5 WINDSWEPT HOLDINGS MUSIC (9)
- 6 BMG/ZOMBA MUSIC (12)
- 7 TEN TEN MUSIC (4)
- 8 BIG LOUD SHIRT INDUSTRIES (6)
- 9 TOKECO TUNES MUSIC (4)
- 10 MEMPHERSFIELD MUSIC (4)

## Hot Country Publishers

Pos. PUBLISHER (No. Charted Titles)

- 1 SONY/ATV TREE,BMI (24)
- 2 WB,ASCAP (18)
- 3 EMI BLACKWOOD,BMI (12)
- 4 UNIVERSAL,ASCAP (12)
- 5 EMI APRIL,ASCAP (14)
- 6 WARNER-TAMERLANE,BMI (22)
- 7 SONY/ATV CROSS KEYS,ASCAP (13)
- 8 GREATGOOD SONGS,ASCAP (1)
- 9 MEMPHERSFIELD,ASCAP (4)
- 10 ALMO MUSIC,ASCAP (6)

## Hot Country Songwriters

Pos. SONGWRITER (No. Charted Titles)

- 1 CRAIG WISEMAN (6)
- 2 RIVERS RUTHERFORD (4)
- 3 BRETT JAMES (4)
- 4 JEFFREY STEELE (4)
- 5 KRISTEN HALL (2)
- 6 JAMEY JOHNSON (2)
- 7 MONTY POWELL (3)
- 8 KEITH URBAN (3)
- 9 SCOTTY EMERICK (4)
- 10 TOBY KEITH (4)

## Hot 100 Publishing Corporations

Pos. PUBLISHING CORPORATION (No. Charted Titles)

- 1 EMI MUSIC (123)
- 2 BMG/ZOMBA MUSIC (45)
- 3 WARNER/CHAPPELL MUSIC (72)
- 4 SONY/ATV MUSIC (43)
- 5 UNIVERSAL MUSIC (66)
- 6 CHRYSALIS MUSIC (12)
- 7 WINDSWEPT HOLDINGS MUSIC (17)
- 8 CHERRY LANE MUSIC (8)
- 9 CHICAGO X SOFTCORE MUSIC (3)
- 10 FAMOUS MUSIC (10)

## Hot 100 Publishers

Pos. PUBLISHER (No. Charted Titles)

- 1 EMI APRIL,ASCAP (54)
- 2 EMI BLACKWOOD,BMI (56)
- 3 WARNER-TAMERLANE,BMI (25)
- 4 BMG SONGS,ASCAP (17)
- 5 UNIVERSAL,ASCAP (29)
- 6 SONG 6 MUSIC,BMI (1)
- 7 SONY/ATV SONGS,BMI (9)
- 8 WB,ASCAP (30)
- 9 CHICAGO X SOFTCORE,BMI (3)
- 10 SONY/ATV TUNES,ASCAP (11)

continued on >>p54

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from >>p52

### Hot 100 Songwriters

Pos. SONGWRITER (No. Charted Titles)

- 1 SEAN GARRETT (8)
- 2 DANIEL POWTER (1)
- 3 JOHNTA AUSTIN (6)
- 4 FAHEEM "T-PAIN" NAJM (2)
- 5 SCOTT STORCH (5)
- 6 JERMAINE DUPRI (8)
- 7 WILLIAM "WILL.I.AM" ADAMS (4)
- T8 FALL OUT BOY (3)
- T8 PETER WENTZ (3)
- T10 CHAD KROEGER (3)
- T10 NICKELBACK (3)

### Hot Latin Publishing Corporations

Pos. PUBLISHING CORPORATION (No. Charted Titles)

- 1 EMI MUSIC (35)
- 2 SONY/ATV MUSIC (25)
- 3 UNIVERSAL MUSIC (24)
- 4 WARNER/CHAPPELL MUSIC (19)
- 5 BMG/ZOMBA MUSIC (13)
- 6 PEERMUSIC (3)
- 7 BLUE KRAFT MUSIC (5)
- 8 CRISMA MUSIC (2)
- 9 EDIMONSA MUSIC (2)
- 10 MAFER MUSIC (3)

### Hot Latin Publishers

Pos. PUBLISHER (No. Charted Titles)

- 1 EMI BLACKWOOD, BMI (19)
- 2 UNIVERSAL-MUSICA UNICA, BMI (14)
- 3 SONY/ATV DISCOS, ASCAP (10)
- 4 FILTRO, BMI (3)
- 5 SAN ANGEL, ASCAP (4)
- 6 EMI APRIL, ASCAP (13)
- 7 BMG SONGS, ASCAP (11)
- 8 LOS CANGRIS, ASCAP (8)
- 9 PREMIUM LATIN, ASCAP (2)
- 10 SER-CA, BMI (4)

### Hot Latin Songwriters

Pos. SONGWRITER (No. Charted Titles)

- 1 MARTHA I. PESANTE (3)
- 2 WISIN (8)
- 3 RAYMOND AYALA (8)
- 4 YANDEL (7)
- 5 ANTHONY "ROMEO" SANTOS (3)
- 6 JUANES (2)
- 7 WILLIAM O. LANDRON (5)
- 8 VICTOR CABRERA (1)
- 9 MARCO ANTONIO SOLIS (2)
- 10 SHAKIRA MEBARAK R. (4)

### Hot Christian Adult Contemporary Publishing Corporations

Pos. PUBLISHING CORPORATION (No. Charted Titles)

- 1 EMI MUSIC (38)
- 2 WARNER/CHAPPELL MUSIC (25)
- 3 CONSUMING FIRE MUSIC (3)
- 4 BMG/ZOMBA MUSIC (19)
- 5 WORD MUSIC (16)
- 6 STOLEN PRIDE MUSIC (1)
- 7 WINDSWEPT HOLDINGS MUSIC (3)
- 8 BRIDGE BUILDING MUSIC (3)
- T9 CLUB ZOO MUSIC (2)
- T9 SWECS MUSIC (2)

### Hot Christian Adult Contemporary Publishers

Pos. PUBLISHER (No. Charted Titles)

- 1 CONSUMING FIRE MUSIC, ASCAP (3)
- 2 WORD MUSIC, ASCAP (13)
- 3 EMI CHRISTIAN MUSIC GROUP, ASCAP (13)
- 4 WORSHIPTOGETHER.COM, ASCAP (6)
- 5 THE LOVING COMPANY, ASCAP (6)
- 6 CRAZY ROMAINE MUSIC, ASCAP (2)
- 7 THIRSTY MOON RIVER PUBLISHING, ASCAP (4)
- 8 STOLEN PRIDE, ASCAP (1)
- 9 BRIDGE BUILDING, BMI (3)
- 10 BIRDWING MUSIC, ASCAP (9)

### Hot Christian Adult Contemporary Songwriters

Pos. SONGWRITER (No. Charted Titles)

- 1 MARK SCHULTZ (2)
- 2 MARK HALL (2)
- 3 JEREMY CAMP (1)
- 4 MAC POWELL (2)
- 5 THIRD DAY (1)
- 6 CHRIS TOMLIN (3)
- 7 JON EAGAN (1)
- 8 ED CASH (3)
- 9 MATTHEW WEST (2)
- 10 KENNY GREENBERG (1)

### Hot Christian Publishing Corporations

Pos. PUBLISHING CORPORATION (No. Charted Titles)

- 1 EMI MUSIC (42)
- 2 WARNER/CHAPPELL MUSIC (24)
- 3 CONSUMING FIRE MUSIC (3)
- 4 BMG/ZOMBA MUSIC (17)
- 5 WORD MUSIC (15)
- 6 STOLEN PRIDE MUSIC (1)
- 7 BRIDGE BUILDING MUSIC (4)
- 8 WINDSWEPT HOLDINGS MUSIC (3)
- T9 CLUB ZOO MUSIC (2)
- T9 SWECS MUSIC (2)

### Hot Christian Publishers

Pos. PUBLISHER (No. Charted Titles)

- 1 WORD MUSIC, ASCAP (14)
- 2 CONSUMING FIRE MUSIC, ASCAP (3)
- 3 EMI CHRISTIAN MUSIC GROUP, ASCAP (15)
- 4 WORSHIPTOGETHER.COM, ASCAP (7)
- 5 THIRSTY MOON RIVER PUBLISHING, ASCAP (4)
- 6 THE LOVING COMPANY, ASCAP (6)
- 7 CRAZY ROMAINE MUSIC, ASCAP (2)
- 8 STOLEN PRIDE, ASCAP (1)
- 9 BRIDGE BUILDING, BMI (4)
- 10 BIRDWING MUSIC, ASCAP (10)

### Hot Christian Songwriters

Pos. SONGWRITER (No. Charted Titles)

- 1 MARK HALL (2)
- 2 MARK SCHULTZ (2)
- 3 JEREMY CAMP (1)
- 4 MAC POWELL (2)
- 5 THIRD DAY (1)
- 6 CHRIS TOMLIN (3)
- 7 JON EAGAN (1)
- 8 MATTHEW WEST (2)
- 9 BARLOWGIRL (2)
- 10 ED CASH (3)



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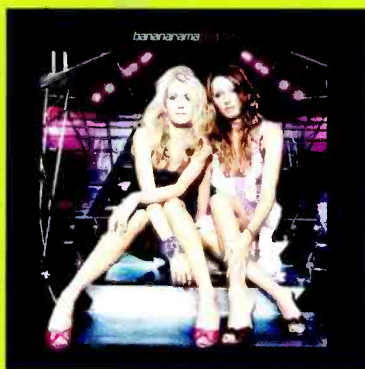
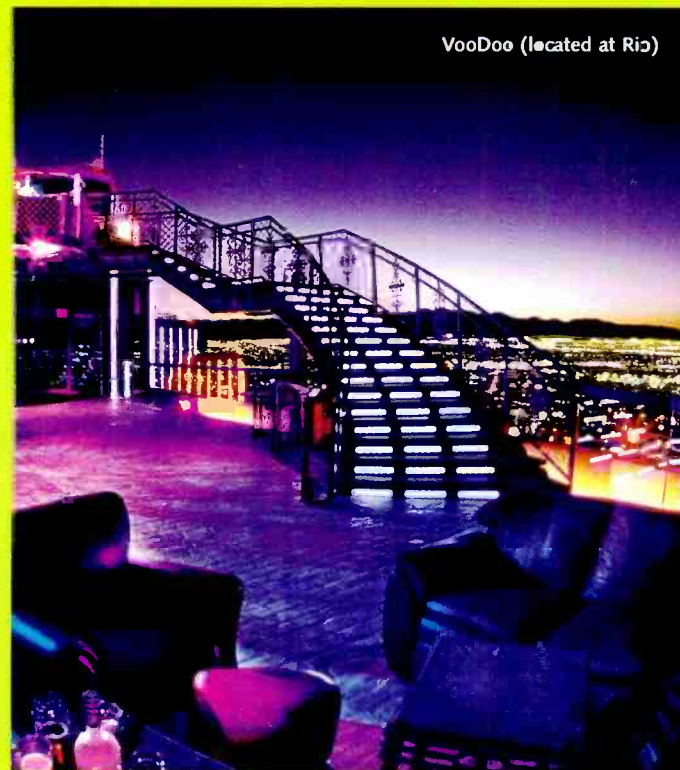


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REMIX





**The Editors**  
U.K. band keeps hype machine in check



**Sony BMG's Next Step**  
All eyes are on how Rob Stringer will lead



**Cham's 'Ghetto Story'**  
Artist raises awareness of poverty in Jamaica



**No More Waiting**  
Danielle Peck finally gets to make her debut



**Chapter Three**  
DJ Josh Wink spins more 'Profound Sounds'

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JUNE 17, 2006

# MUSIC



had a woman give birth to a whole slew of rappers, and I'm just a dead-beat daddy, whooping 'em. I don't really have a chance to sit down with any of these cats, so through a record I know they'll hear that."

Whether Cube is actually playing into the beef-for-sales schtick against which he's rapping is up for debate. "At the end of the song [Cube] says, 'Young rappers looking for pocket change/With boo boo lyrics/Go get your diapers changed,'" recites Tha Beatsmith, who produced "Child Support" with his brother Dee. "Everybody calls 50 Cent spare change. Cube is really good at hinting at stuff to get you talking, but I don't think he has anything against any rapper out there because he's a franchise himself."

Cube also returns to the angrier side of his lyrics on "The Nigga Trap," where he criticizes President George W. Bush and California Gov. Arnold Schwarzenegger for perpetuating the socioeconomic factors that create American ghettos. R&B/hip-hop WQHT (Hot 97) New York DJ Green Lantern, who produced the track, says, "In the second verse he says, 'You only got two places/State of California got two faces/Motherfuckin' devils get straight racist/When they get you in them lonely dark places.' I'm an OG, so to hear him go back to saying relevant political shit right now is crazy to me."

Though Cube says neither track will be the controversial singles the media would love to hate, he does admit that releasing "Laugh" independently has given him the opportunity to make his own choices.

"In this age of uploading and downloading, ownership is the key because there's so many other outlets for the music besides record stores," he observes. "It's being able to make a deal with the music with videogaming companies, iTunes or make a soundtrack deal faster. If you own it, you can make those deals without giving [a major label] a percentage."

Despite his absence from the charts, Cube has remained a consistent seller. His 1992 effort "Predator" is his most successful, having shifted 2.2 million units in the United States, according to Nielsen SoundScan. His 2000 Priority swan song, "War & Peace Vol. 2," has shifted 994,000. But what does switching to an independent mean financially for such an established artist?

"I'm on the independent TVT, and I sold 2 million records. So if that was a major label, that'd be like 4 million," analyzes BME label head Lil Jon, who also produced three tracks on "Laugh." "So I look at an independent as you double the sales, and that's probably what you'd do on a major label. Major labels have a different kind of push and different relationships with advertising, MTV and BET. Independents don't have the same kind of respect. It's a little harder, but sometimes it's a bigger payoff in the end because you get more of the profits."

"You get with a major label for their distribution," Cube says. "If you have the money to promote yourself then you should do your records independently. It's just smarter." ...

**HIP-HOP** BY HILLARY CROSLLEY

## Ice Cube The Indie Kid?

Rap Star Releases 'Laugh Now Cry Later' On His Own Lench Mob Label

Ice Cube isn't exactly your typical indie star. The rapper who came "Straight Outta Compton" with N.W.A. in 1988 has sold millions of albums, and of course, is a bona fide box-office draw. He's juggling four film projects at the moment, including the recently announced "Welcome Back Kotter," and recently premiered his controversial FX documentary, "Black White," in which black and white families are sent into the world disguised as members of the opposite race.

But an indie kid, it turns out, Cube is. After a six-year hiatus without a new album, he's back with "Laugh Now Cry Later," his first without longtime label Pri-

ority. The set arrived June 6 on his own Lench Mob imprint.

The album is off to a solid start. First single "Why We Thugs" bowed earlier this month at No. 37 on the Rhythmic Top 40 chart and has remained there for three weeks. The video gets strong play on "MTV Jams" as well as BET's hip-hop show, "Rap City." And his second single, "Go to Church," featuring Lil Jon and Snoop, was recently added to BET's playlist and is coming to MTV soon.

Competing with what he calls "happy rap," the artist born O'Shea Jackson decided to make "Laugh" quite serious. Even though "Why We Thugs" courts commercial appeal with production by Scott Storch and a classic thick bass line, the pointed "Child Support" is one of the new tracks garnering the most attention.

"'Child Support' represents me as one of the fathers of gangsta rap, talking to my bastard rap kids," Cube says with a laugh when explaining the song's familial metaphor. "I make it seem like I

### FACT FILE

**Label:** Lench Mob Records  
**Management:** The Firm  
**Booking:** William Morris Agency  
**Publishing:** Gangsta Boogie Music/Universal  
**Distribution:** EMI (domestic), Virgin (international)

>>>LAFOURCADE FLIES SOLO

Mexican singer/songwriter Natalia LaFourcade, who garnered a Latin Grammy Award nomination for best new artist for her 2002 self-titled solo debut, has parted ways with her longtime group, La Forquetina. LaFourcade, whose most recent album, 2005's "Casa," came out under Natalia y La Forquetina, says she will continue her career as a solo artist. No word about future projects or plans with her label, Sony BMG.

—Leila Cobo

>>>SCISSORS SISTERS RETURN

Scissors Sisters will release their sophomore U.S. album, "Ta-dah," Sept. 26 on Universal Motown. The group's U.S. debut sold 300,000 copies in the United States, but exploded internationally. It sold more than 2.7 million copies in the United Kingdom. First single "I Don't Feel Like Dancin'" will precede the album's release.

—Melinda Newman

>>>HAGGARD, JONES TO RECORD

Country legends Merle Haggard and George Jones are reuniting this summer to record together for the first time since 1982. On the new CD, "Kicking Out the Footlights . . . Again," each artist will record five of their favorite songs first recorded by the other. They will also record several duets, including the title track, which was written by Haggard. Keith Stegall (Jones, Alan Jackson) will produce the set. The album is slated for an October release on Jones' Bandit Records label. Haggard most recently recorded for Capitol Records Nashville.

—Phyllis Stark

>>>HOLLYWOOD GIRLS

The Indigo Girls have signed a worldwide record deal with Hollywood Records. Amy Ray and Emily Saliers' label debut, produced by Mitchell Froom, will come out Sept. 19. The Grammy Award-winning duo previously recorded for Epic for more than 20 years. —Melinda Newman

# Editors Try To Stem Their Hype

At this point it's become a cliché: U.K. buzz band rides wave of Internet hype to claim Next Big Thing status.

But the rise of blog mania is creating fears of too much buzz too soon for a growing number of U.K. acts looking to establish lasting fan bases in the United States. Savvy bands and their labels, in an attempt to avoid being swept up in an inadvertent media frenzy, are now taking steps to try to more carefully manage their hype.

Count Birmingham, England-based Editors—a blogosphere-adored rock quartet that draws on influences from the likes of Joy Division and U2—to the list of bands trying to keep its hype under control. That list also includes the likes of Domino's Arctic Monkeys and Vice's the Streets and Bloc Party.

Internet marketing experts say that while blog buzz is good, the attention it can draw from the mainstream press can be problematic. Recently, labels and marketers have been taking cues from the initial press avalanche for the Arctic Monkeys earlier this year as a cautionary tale.

"Everyday mainstream media is sourcing stuff off the Internet and putting it into a different perspective because their footprint is so large," says Mark Ghuneim, CEO of New York-based digital marketing agency Wiredset. "The Independent in the U.K. will do a story on blog buzz about a band like the Arctic Monkeys, and then the next day Fox News here is putting it on the 10 p.m. broadcast saying it's the next Beatles. That doesn't do anybody any favors. Once you get into mass media news cycles and those types of trends it's like walking into the undertow. You have no type of control."

The Editors' debut, which has sold 300,000 units worldwide since its bow on Kitchenware Records last July, is off to a more modest start in the United States. "The Back Room" has sold 25,000 copies, according to Nielsen SoundScan, reaching No. 14 on Billboard's Heatseekers chart, following its stateside release in March.

According to the band's U.S. label, Fader Label—the new RED-distributed label division of tastemaker marketing company Cornerstone Promotion/The Fader magazine—that slow start is all part of the plan.

"It's very important for me that they are not perceived as a hype band," Fader Label president Jon Cohen says.

To that end, Fader has thus far shunned extensive media promotion and limited the Editors' U.S. TV exposure to a handful of appearances on such shows as "Late Night With Conan O'Brien" and MTV's "Subterranean." Cohen claims the buzz was strong enough for the band that it turned down other promotion opportunities, but he declined to name specifics.

The goal, Editors co-manager Rob Whittaker says, is not letting the hype get ahead of the band. Kitchenware signed a deal with Sony BMG to distribute the album in the United Kingdom, Australia, New Zealand and Japan, and the band has an upstreaming option with Epic Records in the States. But the Editor's camp is wary of any quick jumps to a major label. Instead, the plan is to further drive exposure and awareness in the same way the act built its U.K. fan base—through extensive touring. The band's next U.S. tour kicks off in July.

"That's one thing we wanted to avoid. We didn't want

too much too soon," Editors vocalist Tom Smith says. "We understand that once things start rolling you can't necessarily control it. There are decisions to be made early on that can put you in better stead."

Vice Records, which has an upstreaming deal with Warner Music Group's Atlantic Records, successfully used a similar approach last year with Bloc Party. The band's album "Silent Alarm," after a slow build that focused on heavy touring, has scanned 260,000 copies in the United States. Vice is now looking to apply the strategy with the latest album from the Streets. "The Hardest Way to Make an Easy Living," which dropped in

April, has sold 29,000 units. Vice co-founder Suroosh Alvi says labels need to walk a fine line in building buzz online for bands.

"Things can be overhyped and backfire," Alvi says. "If it's homogenized blanket coverage and everyone is being offered the same exposure to the band, then the campaign can die early because you aren't building loyalty. The way to keep it alive is by giving unique pieces of coverage and video content to the key players."

Wiredset's Ghuneim says even small labels that deal in buzz bands need to have more fully articulated marketing plans and a global release strategy in place before releasing records now.

He says that album setups need longer lead times than the typical 12-week window and that, most important, labels need to establish clear benchmarks of when the next media exposure trigger happens.

"In an attention economy early attention is important. Then less is more. You need to go back to focusing on performing and making sure people have access to the music. I don't know that a band that just started needs to be on 'Saturday Night Live.'"



EDITORS' U.S. label, Fader, has shunned extensive media promotion for the band.



"We didn't want too much too soon."

—TOM SMITH, EDITORS' VOCALIST



## The Beat

MELINDA NEWMAN mnewman@billboard.com

# Next Steps For Sony BMG

Now what? A week after the sudden departures of Sony Music Label Group chairman/CEO Don Ienner and the division's president/COO Michele Anthony, people are wondering what shape the new Sony will take.

While the culture clash between Sony and BMG was leading to a showdown between Sony BMG Music Entertainment CEO Rolf Schmidt-Holtz and Ienner, many sources thought Ienner would be at Sony through the pivotal fourth quarter. And, given that Ienner's replacement, Sony BMG Music U.K. chairman/CEO Rob Stringer, doesn't start until Sept. 1, there's reason to believe the plan was for Ienner to remain at least over the summer.

But other sources suggest that Ienner and Anthony, neither of whom could be reached for comment, were surprised by their "resignation."

Stringer, a 20-year Sony vet, is an unproven commodity in the United States, and label skills learned in the United Kingdom don't always translate here. To be sure, Stringer will be attending Sony summer school as he studies the U.S. staff, roster and overall business plan.

There's no shortage of advice for Stringer. "Give the staff entitlement," says one source close to the label. "[He should] loosen the reins, simplify the reporting structure and delegate some responsibility," one manager says, noting that Ienner signed off on virtually every decision. "Find some career acts to believe in, and break them." In Billboard's June 10 issue, Epic's pop division had three new acts in the top half of The Billboard 200: Matisyahu, the Fray and Natasha Bedingfield. Columbia had none.

But despite recent slumping sales, there is no denying the success that Ienner and Anthony had during their 18-year tenures. And their longevity gave Columbia and Sony a stability that was unmatched at any other major label. "Donnie ran it like a Soviet state," one manager says, "but the trains were on time."

Other managers, including Johnny Wright, who first worked with Ienner on *New Kids on the Block*, are generous in their praise of Ienner, but even he allows that "Sony is not a company that relies on the talents of one individual."

Indeed, there are layers of talent at Sony, including longtime Ienner loyalist and new Epic president Charlie Walk, who sources believe could thrive under Stringer. "This will release Charlie to become a superstar without having to compete with his [former] boss," one manager says.



STRINGER

A big question mark looms over Columbia president Steve Greenberg. Greenberg became something of an unwitting pawn between Ienner and Schmidt-Holtz after Ienner wanted to toss Greenberg out and Schmidt-Holtz said no. While sources suggest it is unlikely that Greenberg will stay at Columbia, he may get an imprint under BMG.

"I want [Steve] to stay at Columbia," says Wright, who in addition to Justin Timberlake and Janet Jackson, manages the Jonas Brothers, an act A&R'd chiefly by Greenberg. The group's debut has been continuously delayed—it is now scheduled for Aug. 1—in part due to the drama between Greenberg and Ienner. (The official explanation was that the project needed more songs.) "Steve is one of the most creative and talented executives I have worked with in a long time," Wright says.

Most execs did not believe the departures would lead to a merging of the pop labels, a fate that befell the Nashville division in April. But others aren't so sure. "If the move was motivated by a perception that Columbia/Epic were underperforming," one industry insider says, then the departures raise the issue of "whether the once mighty Columbia and Epic flagship operations will be reduced to mere imprints going forward, à la Island, A&M, Def Jam [and] Arista."

As for Ienner's and Anthony's next moves? We suggest they take a page from the playbook of former Ienner mentor-turned-competitor Clive Davis, who knows a thing or two about dealing with an unforgiving BMG regime. When BMG unceremoniously dismissed Davis from Arista several years back, he got some cash from BMG and launched his self-declared "instant major," J Records. And faster than you can say Alicia Keys (an artist originally signed to Columbia), he was back in the spotlight. Now he's chairman of BMG North America, which has to be the best revenge ever.



## Latin Notas

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# RIVERA DELIVERS 'COOL FACTOR' TO REGIONAL MEXICAN

Jenni Rivera is not your typical "crossover" artist.

For one, she doesn't sing in English. And she doesn't perform pop, hip-hop or reggaetón, the genres most closely associated with crossovers.

Instead, Rivera sings *banda*, one of the most traditional forms of music in general and regional Mexican music in particular.

But she does it with contemporary, outspoken flair: witness the title of her 2005 studio album, "Parrandera, Rebelde y Atrevida" (Partyer, Rebellious and Daring), on Fonovisa, which peaked at No. 10 on Billboard's Top Latin Albums chart and remains on the chart 36 weeks later.

That mix of youth and tradition defines much of Rivera's fan base: American-born, bilingual, bicultural, fond of hip-hop, rap and pop, but intrinsically linked to their Mexican roots.

"This music comes easy to me," Rivera says about her choice of *banda* as a genre and Spanish as her language to perform in.

"It's in my blood, it's in my culture. And I know these people more than I know the English [speaking] side. I know how they react, how they live, what they eat. I'm just like them."

Like her brother, regional Mexican superstar *Lupillo Rivera*, and such artists as *Jae-P, Akwid* and *Yolanda Pérez*, Rivera is Mexican-American, born and raised in the Los Angeles area, with her feet planted firmly in two cultures.

At a time when marketers are scrambling to connect with Latin youth, artists like Rivera are the perfect means to do so.

But as is the case with so many things regional Mexican, marketers remain largely oblivious to the genre.

To this day, representatives from major brands are incredulous when I point out that regional Mexican music accounts for more than 50% of all Latin music sold in the United States. Sometimes, they don't even know that regional Mexican

music exists at all.

Worse still, even when there is an awareness of regional Mexican music, many view it as "hokey" or as too regional to serve a national campaign.

But even at a more local level, regional Mexican music and its artists face skepticism.

"It takes a lot of education to make a corporate executive understand that a sponsorship deal with *Los Temerarios* can be just as effective if not more than a similar deal with a reggaetón artist," said Henry Cárdenas, president of Cárdenas Marketing Network, in a December 2005 article in *Marketing & Medios*.

Unfazed, the notoriously outspoken Rivera has taken matters into her own hands. In December 2005, she launched her own makeup line, *Divina* (Beautiful) by Jenni Rivera. Designed with a dermatologist, the products are sold in beauty salons and online at *divinacosmetics.com*, with a percentage of proceeds going to

various foundations for abused mothers and children.

Rivera is also designing her own clothing line ("for women whose hips are bigger than normal," she says with a laugh), with plans to launch in summer 2007.

In the meantime, marketers have finally come calling.

"I've had endorsements before, but smaller companies," Rivera says. Now, she's contemplating several major proposals, including two with beverage companies, one with a ringtone provider and another with Bally's Fitness Centers.

An Aug. 5 concert at the Gibson Amphitheater in Los Angeles and a new album, "Live in Hollywood," culled from a show at the Kodak Theatre, should further raise Rivera's profile in mainstream circles.

But, she clarifies, a bilingual, bicultural marketing approach was never her focus; it just comes with the turf.

"With my music, there's no need for that," she says.



RIVERA



## Real Talk

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# Big In Jamaica

Cham's 'Ghetto Story' Tackles Poverty, Gets Banned

About two months ago, I heard Cham's (formerly Baby Cham) hot single "Ghetto Story" and instantly fell in love. The reggae tune boasts a familiar staccato bass line redolent of Cham's 2004 hit "Vitamin S," which peaked at No. 55 on Billboard's Hot R&B/Hip-Hop Songs chart. But Cham wasn't easy to find. "Ghetto Story" explicitly describes the poverty raging through Jamaica and has been banned in its homeland.

"At first they were trying to fight it in Jamaica, but now it's the biggest thing," Cham says. "The radio started playing it like probably two weeks after they said, 'No, no, no.' The fans were letting them know that it was the biggest song in the street. But that's how it is in Jamaica, they tend to draw a curtain to the real things going on."

And "Ghetto Story" isn't Cham's first song to draw the government's ire. Both of his earlier tracks, "Desperate Measure" and "Ghetto Play," were banned, as was Bounty Killer's "Anytime," which Cham penned with longtime producer buddy Dave Kelly.

"The government wrote me," Cham says regarding "Ghetto Play." "I was saying to give me the country to run for a day. And they said, 'We need to stop the bashing of the government.' That's not bashing, it's just showing up the government. There's no free speech there. They say you have free speech, but it's not free speech."

Atlantic chairman/CEO Craig Kallman heard "Vitamin S" and added Cham to Atlantic's roster in 2004. Along with his Madhouse Records counterparts—Kelly, Janet Davidson and Jacquie Juceam—Cham agreed to a three-album deal, hoping to achieve his dream of "becoming the biggest reggae artist in the world."

The video of "Ghetto Story" further details the social circumstances arising in the Third World ghettos. Cham shot a gritty video, featuring him rhyming into a cell phone and children enacting his verses of sticking up store clerks and sleeping on foam squares. Grabbing his Madhouse Records crew and one camera, the team shot the entire video in about a day. Then MTV came calling, airing the clip on "Direct Effect" and "MTV Jams." Cham also tapped Akon for the "Ghetto Story" remix, which recently went to radio.

"I want to do a remix video with Akon, and I would love to shoot with Little X," Cham says. "X and I met back in 2002 when we did the video with Foxy Brown, 'Tables Turn,' and from then we always keep a link. I want to keep it street and let Akon take them to where he's from in [New] Jersey, and I tell them where I'm from, so it's about where the two meet."

Aside from the "Ghetto Story" single, which originally debuted in Jamaica last November, an album of the same name is slated for an August release on Atlantic.



CHAM



## Rhythm & Blues

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# Musings For Black Music Month

I have one wish as we celebrate Black Music Month 2006. Let's get our collective act together.

Never has black music held such a commanding presence in the mainstream consciousness as it has over the last several years. What a tribute to the legacies of the early pioneers of R&B, who tirelessly plied their trade when the genre was denigrated as simply race music. Debuting at No. 1 with a bullet on the pop chart was a lofty, seemingly unattainable goal.

Despite being constantly relegated to fad status, rap/hip-hop threw off those confining shackles to become a dominant cultural and lifestyle force. Oh, and let's not forget the genre's other strong suit: sales. Nearly 30 years ago when Sugarhill Gang was making commercial and chart history with "Rapper's Delight," little did anyone fathom that rappers one day would be cruising at the top of the pop charts (Chamillionaire featuring

Krayzie Bone on "Ridin'"). Or rubbing beats with the likes of Tim McGraw (Nelly's "Over and Over"), Linkin Park (with Jay-Z on "Collision Course") and Nelly Furtado (with Timbaland on "Promiscuous"). Or that hip-hop and R&B artists would parlay their success into ringtone sales and endorsements of everything from perfumes, shoes and clothing to hot dogs. We've definitely come a long way, baby. Or have we?

Rap-related shootings appear to be escalating. Stupid beefs between fellow artists are still garnering ink. As are rappers (50 Cent, Ludacris and now Ice Cube) for dissing Oprah Winfrey over her alleged disdain for hip-hop.

In the grand scheme of things (and please pardon my French), that shit isn't important. If we don't watch out, we're going to squander black music's hard-won gains. Before we lose any more pioneers (Lou Rawls, June Pointer, Heat-

wave's Johnny Wilder and Billy Preston just this year), let's stop denigrating the old school and pay tribute to their door-breaking perseverance. As well as learn valuable lessons from it and be inspired to push even further beyond it. How about taking a page from Winfrey's book and diverting that negative energy into gaining more control and ownership over what we create? How about using that music platform to build more multidimensional companies that can compete on the Forbes 500 level? More of us need to be on the other side of the table greenlighting projects and writing the paychecks. Not simply making money for someone else and waiting to get paid.

Don't get me wrong. There's still a lot to celebrate. But let's keep our eyes on the real prize.

**APOLLO HALL OF FAME:** Before ASCAP's Rhythm & Soul Music Awards and the BET

Awards hit later this month, Harlem's venerable Apollo Theater launches its own Legends Hall of Fame. Inaugural inductees are Ella Fitzgerald, Little Richard and Gladys Knight & the Pips. The ceremony will be part of the theater's second annual Spring Benefit June 19.

**IN BRIEF:** Shanachie Entertainment is on a R&B roll. Following the release of Hil St. Soul's "Souldified" album, the label is lining up new projects by three R&B vets. Glenn Jones hits the standards trail with a CD of classic R&B songs in July. He scored a No. 1 R&B chart-topper in 1992 with "Here I Go Again." Miki Howard (No. 1 R&B in 1992 with "Ain't Nobody Like You") bows with a new set of originals in September. A month later, male group Silk (best-known for R&B/pop No. 1 "Freak Me") returns. The Atlanta act previously had a deal with independent label Liquid 8.



KNIGHT

## Nashville Scene

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## Jazz Notes

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## SECOND TIME'S A CHARM

Artist Peck Gets Another Go At Big Machine Records

Like many aspiring country artists, Danielle Peck held down a waitressing job to pay the bills while pursuing her musical ambitions. Where her story departs from that of most acts, however, is that that gig directly led to her landing two consecutive label deals.

While working at Nashville restaurant Virago, the singer/songwriter waited on then-DreamWorks Records Nashville executive Scott Borchetta several times. She told Borchetta of her goals, and one night at the sushi hot spot Borchetta asked her to sing a couple of songs for him.

When Peck finished, Borchetta shook her hand and promised they'd work together one day. Not long after, Borchetta facilitated her signing to DreamWorks.

But her luck was not to last. After doing a radio tour and beginning to record her album, Peck says, "One day, I woke up and there was a shift, and all the artists were lost in the shuffle."

DreamWorks Nashville had been shuttered, and Peck found herself without a deal.

She sees such career adversity as a way of "making sure you really want it," but she admits to being "scared for a little while" after the demise of DreamWorks.

Peck intended to start knocking on other labels' doors. But Borchetta soon filled her in on his plans to launch a new label, and she recalls him asking, "If [you] could wait and would wait, please wait."

Because, Peck says, "I believed in Scott as much as he believed in me," she waited. By last fall, Borchetta had launched Big Machine Records, and Peck was among the first artists he signed.

Now, finally, her first CD is in stores. The self-titled project was released to digital outlets in March and just hit brick-and-mortar retailers June 6. It includes newly recorded versions of three

songs she wrote for what would have been her DreamWorks CD, plus eight newer tracks.

The Ohio-raised artist began writing songs at 10



PECK

and contributed eight songs to this album, which was produced by Tommy Lee James, Byron Gallimore and Jeremy Stover.

First single "I Don't" peaked at No. 28 on Billboard's Hot Country Songs chart in February. Follow-up "Findin' a Good Man" rises to No. 30 this issue.

Peck's primary goal for this CD is to show off as much of her personality as possible. "I wanted people to see who I was on the inside, like an open book," she says. "I don't want to put music out there that's not me."

As a child, Peck dreamed of one day being a recording artist and would make up labels, song titles and even cover art for her imaginary albums. By 16, her band was

playing the bar circuit, experience that paid off earlier this year when she opened arena dates on the West Coast leg of Toby Keith's Big Throwdown II tour. By 2001,

she was in Nashville pursuing something more tangible than the make-believe albums of her childhood.

"I've been waiting all my life for this," Peck says of her album release. "It's been a lot of years, but I'm in a great place."

**ON THE ROW:** Following a recent wave of layoffs that resulted in the ouster of 23 staffers (Billboard, May 27), three more cuts have been made at Sony BMG Nashville. Longtime RCA Records VP of promotion Mike Wilson and RCA director of mid-Atlantic promotion Ted Wagner were let go, as was longtime Arista Nashville staffer Dawn Ferris, who was the label's Southwest regional promotion manager.

## Impulse Turns 45

Label Fetes Its Anniversary With Slate Of Releases, Concerts

For 15 years, from 1961 to 1976, Impulse Records positioned itself at the vanguard of jazz, infused by the intrepid vision of John Coltrane, who signed an exclusive contract with the ABC-Paramount imprint in 1961. Branded by its signature album spines of fire orange and ebony black, Impulse was home for a raft of artists, ranging from upstart pianist Keith Jarrett and avant-gardists Archie Shepp and Albert Ayler to such well-established masters as Duke Ellington and Ben Webster.

To celebrate the 45th anniversary of the label—now under Universal Music's Verve Music Group jazz umbrella—a slate of CD collections and concerts has been planned, spurred by the publication of Ashley Kahn's book, "The House That Trane Built: The Story of Impulse Records" (published by W.W. Norton & Co.). Kahn's anecdotal history not only swings a window wide open on the creative impetus at work at Impulse, but also pays tribute to the label's legacy.

"It's so cliché to think of the recording industry as the evil empire," says Kahn, whose music profiles are regularly heard on NPR's "Morning Edition." "But at Impulse, a label born in the belly of a corporate structure, the creative spirit, fashioned and shaped by Trane, won out. It's an unlikely story that's also sexy—how art and commerce worked together."

On June 6, Verve released 12 best-of CDs by the original Impulse roster, including Gato Barbieri, Alice Coltrane, Charles Mingus, Sonny Rollins, Pharoah Sanders and McCoy Tyner. In addition, Kahn compiled a four-CD box with selected top-tier tunes. Verve also released a single CD, "The Best of Impulse Records," which serves as a Jazz 101 sampler.

The marketing of the Impulse story is multiplatformed, with a nationally broadcast radio program, "The House That Trane Built," on tap and an international tour with an all-star group led by pianist Tyner and featuring saxophonist/musical director Dave Liebman, saxophonist Donald Harrison, trumpeter Wallace Roney, trombonist Steve Turre, bassist Charnett Moffett and drummer Eric Gravatt. The music, paying homage to Coltrane, has been arranged by Bob Belden.

Tyner, who recorded his first solo album on the label while also playing with Trane's legendary quartet, is looking forward to the tour that officially launched June 5 at a book/CD party at New York's Blue Note. "I've never done a tribute to a label before," he says with a laugh.

As for his own Impulse career, founded by producer Creed Taylor, Tyner recalls it fondly,

especially his work with producer Bob Thiele, who oversaw his 1962 debut, "Inception."

"I'm indebted to Bob," he says. "We worked well together. He was never forceful and let me come up with my own ideas. He gave me and everyone else a lot of freedom."

**UNLOCKING THE CHESKY:** In celebrating its 20th anniversary, New York-based Chesky Records will launch an ambitious series called the New York Sessions. Seven Super Audio CDs, recorded at the acoustically pristine St. Peter's Church in Manhattan's Chelsea neighborhood, will be issued this year, beginning with July releases by pianist David Hazeltine supported by rhythm team George Mraz on bass and Billy Drummond on drums ("Manhattan"), and guitarist John Abercrombie with bassist Eddie Gomez and drummer Gene Jackson ("Structures"). Other discs scheduled for 2006 include a Hank Jones pianistic journey and a trio date led by recently passed pianist John Hicks.

Tagged with the logo "High Def Jazz," each title will feature high-definition stereo and multichannel versions for SACD players as well as a compatible CD layer.



COLTRANE



**BeatBox**

KERRI MASON kmason@billboard.com

## Wink With A Nod To Compilations

Mixed compilations are de rigueur in dance music: Every DJ does them, but only a few do them well or with any originality.

Philadelphia-based DJ **Josh Wink** nailed the format back in 1999 with "Profound Sounds Volume One" (Sony), a single-CD compilation themed as a modern interpretation of the old-school mix tape. Miraculously, even after a fall from major-label grace, Wink continued the brand with 2003's "Profound Sounds Volume Two" (Ovum/System) and "Profound Sounds Volume Three" (Thrive), released this month.

Each installment contains Wink's trademark sensual techno, rendered as a whole composition rather than a collection of individual, flavor-of-the-month tracks.

"I really try to stay true to my integrity, so I don't do what most people do, which is hop on the new thing," he says. "It's kind of like getting a tattoo of something while it's popular, like a tribal tattoo, and six years later having to say, 'I was young, I was drunk.'"

"Profound Three" contains new tracks for sure, but also some that are at least 3 years old. One such oldie is Wink's glistening remix of Ra-

diohead's "Everything in Its Right Place," which he originally made just for his own use. Through a series of high-level hand-offs—Wink to Thrive president **Ricardo Vinas**, Vinas to **John Digweed**, Digweed to **Sasha** and so on—the mix became an A-list DJ favorite and ended up being bootlegged off a low-quality MP3. But through consistent appeals to the band and its publisher and manager, Wink was able to license the track exclusively for "Profound Three" in a rare case of music winning over bureaucracy.

Sasha, meanwhile, is blazing a new mixed-compilation trail.

He's the first DJ partner of **Instant Live**, a subsidiary of **Live Nation** that records concerts and instantly duplicates the masters on-site so fans can purchase what they just heard while still in the venue. The company will record **Sasha's** June 24 set at **Avalon** in Hollywood, Calif., print 10,000 copies and package and sell them within minutes to club attendees. (The extras will be available through traditional retail outlets.)

"When they came to me and said, 'We want to do this for DJs,' immediately, I was like, how? It's a logistical nightmare," **Sasha** says, referring to the licensing challenge with any compilation release, let alone one that doesn't exist yet. "But they convinced me that it was really possible to do it without impacting the spontaneity of my DJ set too much. They precleared a lot more tracks than I'll probably end up using, so I've got a really good choice of music to play."

U.K.-based imprint **Global Underground**, which celebrates its 10th birthday this year, revolutionized the compilation format. Realizing that dance music needed recognizable icons, GU was the first label to place dramatic, portrait-quality photos of the mixing DJ on the cover, instantly imbuing him with a certain mystique. This small move helped cut the figure of the international superstar DJ, thus molding the structure of modern dance music culture.

Global also plucked DJs like **Sander Kleinenberg**, **Steve Lawler** and **Danny Howells** from obscurity, giving them their first compilations and launching their still-flourishing careers.

So what type of oracle has the GU team been consulting? "To be honest, I still haven't figured out whether we're just amazing at marketing, or we're just really good at picking the right people, or if it's a combination of both," says **Andy Horsfield**, co-label head with **James Todd**. "But it's definitely worked."

GU celebrates its birthday with a limited edition, triple-CD set, "GU10," which came out June 6.

**Global Pulse**



EDITED BY TOM FERGUSON tferguson@eu.billboard.com

## Blunt Talk Suggests Strong Future For Scot Nutini

Scottish singer/songwriter **Paolo Nutini** appeared at the **New York Pops Birthday Gala** at **Carnegie Hall** last month at the personal request of the evening's honoree—Atlantic Records founder **Ahmet Ertegun**. That's a pretty unprecedented accolade for an artist who's yet to release a record.

Nineteen-year-old **Atlantic Records U.K.** signing **Nutini** hails from **Paisley**, near **Glasgow**. He performed alongside **Kid Rock** and **Liza Minnelli** at the **New York** event. **Ertegun** "came to my New York debut in March," **Nutini** says. "The next thing I knew, he'd asked me to come back for the gala."

Early U.K. press coverage predicts **James Blunt**-style success for **Nutini**, whose music recalls such classic troubadours as **James Taylor** and early **Van Morrison**. Debut album "These Streets" gets a U.K. release July 17, preceded by first single "Last Request" July 3. A U.S. release through **Atlantic** will follow later in 2006.

**Nutini** is playing U.K. club dates prior to summer festival appearances; he will also play the **Austin City Limits** festival Sept. 15. U.K. bookings are through **13 Artists** and publishing is with **Warner/Chappell**.

—Nigel Williamson

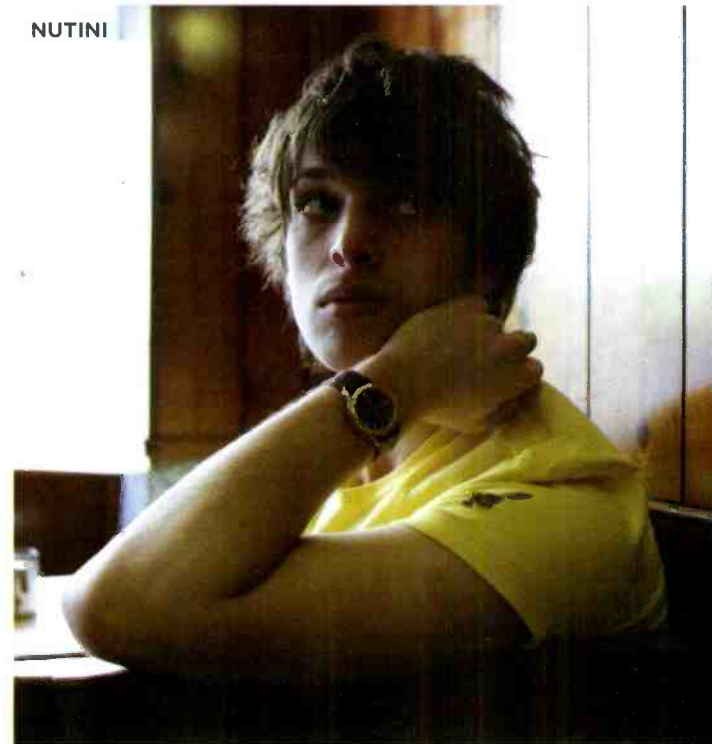
to perform at **Evening of the Triffids** events in **Hasselt**, **Belgium** (June 23-24) and **Amsterdam** (June 26). **Triffids** songwriter/vocalist **David McComb** died in 1999, and the act will be fronted by **Mark Snarski**, formerly of **Perth**-based band **the Jackson Code**. "We didn't know if it would be tacky to do it without David," **Melbourne**-based **Lee** admits. "In the end, we decided to do it for the songs."

Each evening will also in-

frontman **Thomas Mars** is **Coppola's** boyfriend.

**Phoenix** is on a world tour through Dec. 10 promoting third studio album "It's Never Been Like That" (Virgin/EMI). The set is the follow-up to "Alphabetical" (2004), which **EMI France** says has shipped 170,000 units globally.

The new album appeared May 15 internationally and May 23 on **Astralwerks** in the United States. In France, **EMI** used the



NUTINI

**TRIFFIDS FLOWERING:** Seventeen years after disbanding, Australian alternative rock pioneers the **Triffids** retain devoted fan bases at home and in Europe.

This month sees new international activity around the band. On June 17, Australian label **Liberation Blue** and U.K. indie **Domino** will launch a yearlong reissue program for the **Triffids'** catalog with critically acclaimed 1986 album "Born Sandy Devotional." The reissues include the band's five studio albums (originally on the **White and Hot** imprints in Australia) with bonus tracks compiled by its steel guitarist **Graham Lee**.

Band members are visiting Europe at the invitation of fans

clude a Q&A session, photo/poster exhibition and video screenings. In another fan-organized event, band members will unveil a plaque June 28 on the site of the **Farringdon**, London, studio where "Born Sandy Devotional" was recorded.

—Christie Eliezer

**PHOENIX FLYING:** English-language lyrics and '70s soft rock makes **Phoenix** a rare breed of French band. But its latest sighting is even more unusual—as 18th-century court musician in American director **Sofia Coppola's** new film "Marie Antoinette."

The movie doesn't herald a career change for the quartet, though; it happened because

album to launch its **DigHitBook** format (billboard.biz, May 19) and offered exclusive live tracks with pre-orders on **iTunes Music Store**. A tie-in with cell-phone manufacturer **Nokia** also saw album tracks preloaded in its new 3250 handset in France.

Elsewhere, touring remains important. "Since [2000 debut] 'United,' we've based **Phoenix's** international development strategy on concerts," **EMI France** international development director **Thierry Jacquet** says.

Bookings are through **Primary Talent** (international) and **Creative Artists Agency** (United States). Publishing is through **Phoenix's** own company, **Ghettoblaster**.

—Aymeric Pichevin

WINK

# 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



**BUSTA RHYMES**  
**The Big Bang**  
Producers: *various*  
*Flipmode/Aftermath/Interscope*  
Release Date: *June 13*  
Busta Rhymes is a hip-hop veteran, but

after a four-year hiatus, he's not only resurrecting his own career, but New York hip-hop entirely. His move from J to Dr. Dre's *Aftermath* has yielded more creative freedom on an album that features contributions from Stevie Wonder, Nas, Timbaland, Missy Elliott, will.i.am and even the late Rick James. "Goldmine" finds Busta trading 'hood rhymes with Raekwon, while "You Can't Hold the Torch" with Q-Tip urges MCs to raise their game. "New York Shit" is already a Big Apple classic, and "I Do It All" courts the ladies with a guest turn from LaToiya Williams. "The Big Bang" successfully treads the line of commercialism, with palatable mainstream singles and solid street tracks. New York might just have a shot against the Southern hip-hop takeover.—*HC*



**SONIC YOUTH**  
**Rather Ripped**  
Producers: *Sonic Youth, John Agnello*  
*Geffen*  
Release Date: *June 13*  
Fifteen albums in, Sonic Youth remains

one of the most reliable, uncompromising rock acts of its generation. On the heels of 2002's delightful but meandering "Murray Street" and 2004's uneven "Sonic Nurse," "Rather Ripped" is a concise serving of what the band does best. The opening

one-two punch of the Kim Gordon-sung "Reena" and the propulsive "Incinerate" returns to the glorious, melodic guitar rock of "Daydream Nation," while "Turquoise Blue" and "The Neutral," both voiced by Gordon, expertly blend beauty with bombast. Gordon is also back on bass following the departure of Jim O'Rourke, reasserting herself as a vital cog in the Sonic Youth machine. Even guitarist Lee Ranaldo gets in on the act with the dark, dingy "Rats," his best contribution to a SY record in years.—*JC*



**ZERO 7**  
**The Garden**  
Producer: *Zero 7*  
*Atlantic*  
Release Date: *June 6*  
The third album from British duo Zero 7 will surprise many. With

its 2001 debut, "Simple Things," and 2004's "When It Falls," Sam Hardaker and Henry Binns created a Zero 7 sound, but "The Garden" finds the duo deviating from what came before. The folk and electronic elements are ever-present, but the chilled-out downtempo rhythms are now intertwined with chilled-out uptempo fare as if the duo has remixed itself. While the sonic shift takes some getting used to, the rewards are many. "The Pageant of the Bizarre," with the sublime vocals of Sia Furler, is one part blues, one part folk, with beautifully lopsided rhythms. On "Today," tech-house beats and Brazilian rhythms merge to provide the perfect foundation for Jose González's laid-back delivery. As for the glorious instrumental "Your Place," consider it the long-lost sister to Minnie Riperton's "Les Fleur."—*MP*

### ROCK

**ALLISON MOORER**  
**Getting Somewhere**  
Producer: *Steve Earle*  
*Sugar Hill*

Release Date: *June 13*  
★ After six years of middling success on the country charts, Moorer, in pitch-perfect collaboration with producer/husband Steve Earle, comes storming out of her doldrums with a stunning shot of muscular, melodic rock. Substantive lyrics pervade the album's 10 cuts, as does an absolute commitment to the power of bass, drums and guitars. Beatless acoustic cuts ("You'll Never Know") and crunching rockers ("Take It So Hard") drive the project straight to its mark. From the breezy, rocking "Fairweather," the gorgeous ballad "Where You Are" and the title song—a proclamation of hard-won awakening—Moorer shows herself an artist not so much reinvented as finally in touch with who she's been all along.—*GE*

**THE FUTUREHEADS**  
**News and Tributes**  
Producer: *Ben Hillier*  
*Startime/Vagrant*

Release Date: *June 13*  
★ U.K. post-punks the Futureheads ditch their signature breakneck pace to explore more midtempo sounds on the follow-up to their acclaimed 2004 debut. The Sunderland, England-based quartet still has a penchant for tightly coiled structures that spring with pop bursts ("Return of the Beserker," "Face"). And the use of trade-off lyrics and crashing harmonies by vocalist/guitarists Barry Hyde and Ross Millard remain a winning calling card ("Yes/No," "Cope"). But the album's best moments come on XTC-flavored new wave tracks like "Skip to the End" and "Favours for Favours," where they ease up on the accelerator and let the songs breathe.—*BG*

**SHADOWS FALL**  
**Fallout From the War**  
Producer: *Zeuss*  
*Century Media*  
Release Date: *June 13*

▶ Shadows Fall digs deep into its thrash influences on the follow-up to its 2004 breakout, "The War Within." "Will to Rebuild" and "Haunting Me Endlessly" are relentless foot-stompers tailor-made for the road, while "Going, Going, Gone" is a bellow of fury, every note being propelled at 100 mph. Elsewhere, a cover of Dangerous Toys' "Teasin', Pleasin'," with Toys frontman Jason McMaster, is a party-time hoot. This is a fine album, but it seems clear that the inclusion of three covers and two reworked tracks (the fantastic "Deadworld" and "This Is My Own") is related to Shadows Fall fulfilling its Century Media contract—this is the group's last record with the label.—*CLT*

**LIVE**  
**Songs From Black Mountain**  
Producer: *Jim Wirt*  
*Epic*

Release Date: *June 6*  
▶ More than a decade removed from its "Throwing Copper" heyday, Live has settled too comfortably into the skin of a middle-of-the-road rock act. Although the thinking-man's group remains consummate performers, 10 cuts on "Songs From Black Mountain" are inspired by vocalist Ed Kowalczyk giving thanks to his personal muses. There is nothing wrong with gratitude, but all the music comes across as the same languid love song ("The River," "Mystery," "Get Ready"). In keeping with the title, lyrical references to nature, a tempered electronic sound and acoustic guitar give the set a country air. "Night of Nights" offers much-needed edginess, while "Sophia" and "Where Do We Go From Here?" are glimpses of Live's earlier rock boldness. A longer visit with those seminal days would have been nice.—*CLT*

**CHEAP TRICK**  
**Rockford**  
Producers: *Cheap Trick, Linda Perry*  
*Cheap Trick Unlimited/Big 3 Records*  
Release Date: *June 6*

★ Cheap Trick didn't have to name its new album "Rockford" to remind us where the band comes from. From the opening adrenaline rush of "Welcome to the World," the majestically bittersweet "O Claire" and playfully rocking "Decaf," Cheap Trick's 15th studio album exudes the melodic drive that fueled its early years. And it came just in the nick of time: 2003's "Special One" was such a clunker that aficionados feared the band's creative relevance had finally evaporated. But it's refreshing to know they can still count on Cheap Trick to turn out albums like "Rockford," its strongest in 20 years.—*EC*

### POP

**KATHERINE WHALEN**  
**Dirty Little Secret**  
Producer: *David Sale*  
*MC Records*

Release Date: *June 6*  
★ Vocalist Katherine Whalen, formerly of Squirrel Nut Zippers and the Jazz Squad, returns with an album that bears no real resemblance to anything she's previously tracked. After the Zippers' retro-centricity and her jazz trip, "Secrets" is an idiosyncratic pop album. While tunes such as the title track, "Angel" and "Meet Me by the Fire" are catchy, they're also more bent than run-of-the-mill pop songs, which in this case is a mixed blessing. Whalen's vocals are agile—a fortunate aspect, considering Sale's arrangements, which too often seem to be competing with Whalen rather than supporting her. Though Whalen's versatility and talent carries her through, she flourishes in earlier music styles.—*PVV*

### ELECTRONIC

**OAKENFOLD**  
**A Lively Mind**  
Producers: *Paul Oakenfold, Ian Green, Grand Master Flash*  
*Maverick*

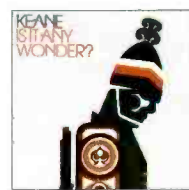
Release Date: *June 6*  
▶ On his second artist album, Oakenfold appears at the crossroads of stylistic indecision. With nods to rock, dance, hip-hop **continued on >>p64**

### SINGLES



**CHRISTINA AGUILERA**  
**Ain't No Other Man (3:51)**  
Producers: *Christina Aguilera, DJ Premier, Charles Martin Roane*  
Writers: *C. Aguilera, C. Martin, K. Dioguardi,*

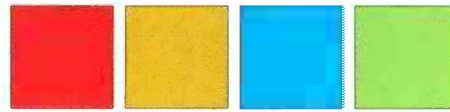
*C. Roane, H. Beatty*  
Publishers: *various*  
*RCA*  
Christina Aguilera has come a long way from the youth pop class of 2000. Upcoming album "Back to Basics," a "modern take on vintage jazz and blues," may test her core, but first single "Ain't No Other Man" is primed for radio saturation, with its hip, melodic imprint and the world-class diva's instantly recognizable vocals. "Man" isn't the best song Aguilera has offered, but this is an event record that will further catapult X'tina into the millennium pop pantheon. Just hearing that voice again is refreshing—and the fact that she's wise enough to know that white girl urban is passé is all the more awe-inspiring.—*CT*



**KEANE**  
**Is It Any Wonder (3:05)**  
Producer: *not listed*  
Writer: *Keane*  
Publisher: *not listed*  
*Interscope*  
After much critical acclaim in 2004—and

unbridled success everywhere but the United States—a rockier, dare we say, edgier Keane emerges on "Is It Any Wonder" from rousing sophomore set "Under the Iron Sea." With an intro reminiscent of U2, the track traverses darker territories with a wide range of keyboards twisted to mimic electric guitars, thus spicing up an ensemble famous for its simple drums-and-piano melodies. Still undeniably catchy, the chorus questions, "All these days/After all the misery made/Is it any wonder that I feel afraid/That I feel betrayed," which adds appealing, unexpected hints of bitterness and confusion to the mood. Keane has done its job; now it's up to radio to give this standout the exposure it deserves.—*KT*

# REVIEWS



## SINGLES

from >>p63

and electronica, Oakenfold has created an eclectic song collection that does not always jell. While there are moments of pure bliss (the New Order-hued "No Compromise" featuring Spitfire), too many tracks meander aimlessly without finding the perfect beat. Actress Brittany Murphy holds her own on the lackluster "Faster Kill Pussycat," while Pharrell is unable to save the paint-by-numbers "Sex 'N' Money." Though the famed DJ's mind is lively, it is lacking clarity. Ultimately, "A Lively Mind" spotlights an artist in transition. Perhaps when it comes time to record studio album three, Oakenfold's vision will come into sharper focus.—MP

### LATIN

#### FONSECA Corazón

EMI Televisa

Producers: Bernardo Ossa, Fonseca

Release Date: May 23

★ Colombian singer/songwriter Fonseca evokes Carlos Vives in his fusion of pop with traditional Colombian vallenato and cumbia. But Fonseca boasts a sound all his own, grounded in a fine, compelling voice and some very catchy fare. "Corazón," Fonseca's sophomore album and his first to be released in the United States, features the single "Te Mando Flores," a soulful yet danceable track that spent 22 weeks at No. 1 on Colombia's radio charts and is rising here. Fonseca is not merely about vallenato/cumbia fusions. He incorporates world music (the African-tinged "Corazón"), lounge ("Sigo Aquí Cantando") and trance on the classic "Idilio," one of the best covers in a long time.—LC

### CLASSICAL

#### ELDAR

Live at the Blue Note

Producer: David Lai

Sony Classical

Release Date: May 30

The whiz kid from Kyrgyzstan returns with a live set from New York's famed Blue Note, joined by bassist Marco Panascia and drummer Todd Strait, as well as special guest trumpeters Chris Botti and Roy Hargrove. The young pianist courses through classics like "Straight, No Chaser" and "Take the A Train" with blazing chops and self-assured composure that would be impressive for a player of any age. However, the 19-year-old doesn't have much new to say—not yet, at least—about such standards, and the four original compositions are more George Winston than Art Tatum. Still, it's clear Eldar is very much at the beginning of his artistic journey, and he's absolutely an artist with huge potential.—AT

### DVD

#### KEITH JARRETT Tokyo Solo

Director: Kanama Kawachi

ECM

Release date: June 6

Originally scheduled for release last fall, "Tokyo Solo" brilliantly captures piano genius Jarrett in his 150th concert in Japan in 2002. The collection follows up the 2005 CD "Radiance," an improvisational outing in Osaka tagged with a few tunes from his Tokyo show. This 110-minute performance finds him taking his extemporaneous art to a new level with a variety of spontaneous melodies (none titled) that are both epic in length and yet vignette-sized. The cameras intimately reveal Jarrett's facial

expressions—grimaced anguish to transcendent wonder—and zoom in on the keyboard as his fingers pounce and tumble, probe and muse. Jarrett surprises himself, singing and sculpting, relaxing then jolting with incandescent flurries, playing elegantly then tumultuously and literally bursting into cheers of pianistic joy. The show ends with three standards, including standout renditions of "Ol' Man River" and "Don't Worry 'Bout Me."—DO

### VARIOUS ARTISTS

#### Antone's: Home of the Blues

Director: Dan Karlok

Koch Vision

Release Date: June 6

Blues fans everywhere will certainly consider this documentary a must. Through performance footage, still photos and interviews with Buddy Guy, B.B. King, Willie Nelson and Joe Ely, we learn the story of Antone's, the famed Austin blues joint, and its colorful proprietor, Clifford Antone. Sadly, the DVD arrived just two weeks after Antone's death at 56. Although the live footage is often poorly lit, it does document memorable performances by Muddy Waters, Albert Collins and a young Stevie Ray Vaughan, plus lower-profile figures like Sunnyland Slim, Jimmy Rogers and Luther Tucker. The best moments find Antone swapping stories with his pals around a table awash in dirty plates and hot sauce bottles. The funky, homemade feel of this piece is one of its charms.—KS

### POP

#### SUPERCHICK We Live (3:09)

Producer: Max Hsu

Writers: M. Hsu, M. Dally, D. Ghazarian, T. Brock, M. Brock

Publishers: various  
Columbia

★ Superchick has already made its mark via more than two dozen credits in such TV shows and films as "Legally Blonde" and "Alias." But "We Live" not only belies the quintet's cursory multimedia exposure, but also its ill-chosen name, which conjures less depth than what is revealed on record. With a surprisingly accessible reggae-meets-hip-hop overtone, the Chicago band's radio single talks about a mother tragically losing a son to a traffic accident, and a man who realizes that he has missed out on life as he awaits cancer results: "The days we are given are gifts from above." It's a deep thought that innocently makes its mark via a chorus that draws listeners in and massages them with melody until they are ready to realize the gist of the message.—CT

#### BROOKE HOGAN About Us (3:19)

Producer: Scott Storch

Writers: J. Boyd, P. Slayton, S. Storch

Publishers: various  
SoBe Entertainment

Cashing in on the trend of reality-star-turned-pop singer, Brooke Hogan throws her hat into the wrestling ring with "About Us." At first listen, it's better than expected, catchy and fun. Produced by Scott Storch and featuring rapper Paul Wall, adding to its "street cred," the hip-hop-flavored single is already garnering spins on R&B radio. Skeptics may be quick to cast doubt, but with its cool groove and poppy beat, "About Us" is certainly on par with anything Ciara or Ashanti have done. Having already topped Billboard's Hot Single Sales with 2004's more youthful "Everything to Me," 18-year-old Hogan—daughter of pro wrestler Hulk Hogan—demonstrates her maturity with a sound that is neither teeny-bop

pop nor unbridled R&B, just a straight-ahead urban-style track that is fun to dance to. Watch for the video debut June 25 on VH1.—KT

#### PAULA DeANDA FEATURING BABY BASH Doing Too Much (4:08)

Producer: Happy Perez

Writers: N. Perez, R. Bryant, A. Noa, P. DeAnda

Publishers: various  
Arista

Newcomer DeAnda was signed on the spot after auditioning for Clive Davis and is raring for mainstream success. The first single from her July 18 self-titled debut is packed with commercial appeal. The song's layered harmonies and rueful lyric showcase DeAnda's sweet voice, revealing maturity well beyond her 16 years. Although the track is virtually interchangeable with any number of hip-pop songs on the charts, that familiarity has probably helped it climb to No. 52 on the Pop 100. A recent appearance on MTV's "TRL" and a Latin version of the song should keep it hot.—KK

### R&B

#### E-40 FEATURING T-PAIN & KANDI GIRL U and Dat (3:22)

Producers: Lil Jon, Rick Rock

Writers: Bailey, K. Burris, F. Najm, J. Smith, E. Stevens

Publisher: not listed  
Warner Bros.

E-40 has been charged with bringing Northern California's Bay Area hip-hop to the rest of the nation, and "U and Dat" delivers with nasty rap class. It's fundamental that sexually explicit tracks with comical lingo and a catchy hook always win, and 40 knows this. Teaming with T-Pain and Xscape's Kandi Girl, the track is a chat among the trio about who can sexually outdo one another. With phrases like "I've been acting a donkey to get back to you and that monkey" over Rick Rock's drums and Lil Jon's trademark horns make it an absolute Bay Area winner. The question is, will this track have the legs to spread nationally?—HC

#### THE ISLEY BROTHERS Blast Off (4:02)

Producer: R. Kelly

Writer: R. Kelly

Publisher: not listed  
Def Soul Classics

"Baby Makin' Music," the Isley Brothers' new album, boasts an impressive roster of hot collaborators eager to jump on the Isley's five-decade legacy, but it fails to offer innovation beyond the bells and whistles. "Blast Off," written, produced, arranged by and featuring R. Kelly, begins with a sultry countdown that plays on the song's rocket-ship metaphor, oozing clichéd innuendoes throughout. While Ron Isley's voice still soars and seduces with effortless vigor and enchantment, his unique sound is lost to Kelly's kitschy lyric, prepackaged beats and lackluster rhythms that replace alluring with boring. Isley remains the hero here, but perhaps would have been better off flying solo.—SH

### NEW & NOW WORTHY

#### PERSEPHONE'S BEES Nice Day (4:00)

Producer: Eric Valentine

Writer: A. Moysov

Publisher: Dizzykiss, ASCAP  
Columbia

★ "Nice Day" may first come across as a trippy, alterna-pop slow-groove single, but it takes only a trio of spins to recognize this as a clever secret-weapon record that will set a top 40 (or modern rock) station apart from all others. Remixes of this song have already made an impact via Hilton TV ads, but the original mix needs no embellishment to make its mark. Clipped vocals from Russian singer/songwriter Angelina Moysov add to the appeal of the Oakland, Calif.-bred band, along with distinctive percussion, overseen by producer Eric Valentine (Queens of the Stone Age). Add to that a colorful videoclip directed by Chris Hopewell (Radiohead, the Killers) and the rainbow of influences make for a record that truly stands out, with a sunshine hook revved for mass appeal. Look for the debut album this month.—CT

## LEGEND & CREDITS

EDITED BY JONATHAN COHEN (ALBUMS) AND  
CHUCK TAYLOR (SINGLES)

CONTRIBUTORS: Ed Christman, Leila Cobo, Jonathan Cohen, Hillary Crosley, Gordon Ely, Brian Garrity, Stephanie Horst, Katy Kroll, Dan Ouellette, Michael Paoletta, Ken Schlager, Chuck Taylor, Christa L. Titus, Anastasia Tsioulcas, Kristina Tunzi, Philip Van Vleck

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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#### ADDITIONAL REVIEWS:

- Head Automatica, "Popaganda" (Warner Bros.)
- Don Caballero, "World Class Listening Problem" (Relapse)
- Smoosh, "Free to Stay" (Barsuk)



# THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS

Billboard

# CHARTS

## Over the Counter

Geoff Mayfield gmayfield@billboard.com



### '80s UNPLUGGED

>>The Sidewinder label gets its first Billboard chart ink as "80's Hits Stripped" enters Top Compilation Albums (No. 11) and Top Independent Albums (No. 22). The set features acoustic takes from the likes of Heart (above), Asla, Rick Springfield, Billy Idol and the Motels.

### SHAKIRA SHAKES

>>Shakira's "Hips Don't Lie" soars 9-1 on The Billboard Hot 100 and 38-1 on Hot Digital Songs, as its first full sales week yields 267,000 downloads, a new Nielsen SoundScan record. The song also posts the most weekly detections on Billboard Radio Monitor's Mainstream Top 40 chart with 9,657 spins.



### HOUSE OF 'IDOL'

>>New "American Idol" champ Taylor Hicks advances 21-17 on Adult Contemporary. He joins "Idol" alumni Kelly Clarkson, Carrie Underwood and Bo Bice on that chart.

## Holiday Shifts Pace; New Realities For Dixie Chicks

The Memorial Day weekend is more about barbecues and family getaways than shopping, but given the right release schedule, the week leading up to the holiday can be memorable. Not so the week after.

This issue's Hot Shot Debut belongs to Peeping Tom, a new project from former Faith No More frontman Mike Patton, which enters at No. 103. Such a drought has not occurred since the Jan. 22, 2005, issue, when the soundtrack to Kevin Spacey's "Beyond the Sea" bowed at No. 141, about two months after that album hit stores.

This marks the third straight year that the tracking week that began with Memorial Day failed to produce at least one top 10 bow, a pattern that prevailed in seven of the past 11 years.

The chart for that week in 2002 was almost as chilly as this one, when "The Divine Secrets of the Ya-Ya Sisterhood" soundtrack entered at No. 99. On five other occasions, the highest bow entered outside the top 20.

The week before Memorial Day is another case. Dixie Chicks' arrival last issue marked the seventh straight year, and eighth in the last nine, when that particular frame saw an album enter at No. 1. Seven of those eight arrived with first-week sales in excess of 250,000.

King of the Memorial Day album parade that unfolded in that span is rapper Eminem. During the week that led to the holiday in 2000, "The Marshall Mathers LP" rang the bell with 1.8 million copies,

still the largest Nielsen SoundScan week recorded by a solo artist.

He made news again in 2002, when worries over piracy forced the release date for "The Eminem Show" to be advanced twice, the second bump pushing it into the holiday weekend. Even with an abbreviated window, "Show" posted 285,000 when it entered the top slot, then sold 1.3 million in its first full sales week of release, the second-largest SoundScan week by any solo artist.

Next week's Billboard 200 will be more fertile than this issue's. Chains' first-day sales suggest AFI could surpass 200,000, a sum that could overtake Dixie Chicks. Two rappers—veteran Ice Cube and rookie Yung Joc—are on course for starts of 130,000-140,000.

**THE 'LONG' VIEW:** Dixie Chicks' "Taking the Long Way" holds court for a second week on The Billboard 200, posting a moderate decline from the album's opening-week sales and leading the No. 2 title by more than 100,000 copies.

Moving 797,000 copies in two weeks is an accomplishment most acts would crave, but even with two weeks at No. 1, the group is not immune to the fallout that followed Natalie Maines' 2003 critique of President George W. Bush.

CNN, MSNBC, Associated Press and other media were quick to declare that last issue's bow at No. 1 meant Dixie Chicks have not been adversely affected by public rancor or the group's polarized relationship with country radio, but it will take time to appreciate whether consequences have truly been suffered.

The Chicks/Bush tilt significantly elevated the album's media profile, but that short-term benefit will likely not make up for what the trio loses from its chilled reception at country radio.

Of the 13 albums that have bowed at No. 1 on The Billboard 200 in 2006, "Long Way" is only the fourth to see a second-week decline of less than 50% (271,000, down 48%). The Chick's "Home" had a slightly steeper second-week drop in 2002, but simple math tells you that album clocked 1.15 million units in its first two weeks, about 31% more than the new one has sold in the same span.

Perhaps more telling, early ticket sales for the trio's Accidents & Accusations tour have been lackluster (see story, page 10). That box office snapshot and this album's slower pace suggest a pat on the back from Larry King and modest rotations from adult contemporary stations cannot fill the void left by Dixie Chicks' absence from country radio.



EMINEM

Monday holidays play havoc with shipping schedules and street-date violations, so labels are generally less inclined to slate key releases for the Tuesdays that follow them. That helps explain why, for the first time in more than a year, no new album bows inside the top half of The Billboard 200.

## Market Watch

A Weekly National Music Sales Report

For week ending June 4, 2006. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected and provided by Nielsen SoundScan

### WEEKLY UNIT SALES

	ALBUMS	STORE SINGLES	DIGITAL TRACKS
This Week	9,291,000	61,000	10,820,000
Last Week	9,981,000	56,000	10,645,000
Change	-6.9%	8.9%	1.6%
This Week Last Year	10,337,000	90,000	5,999,000
Change	-10.1%	-32.2%	80.4%

### YEAR-TO-DATE

	2005	2006	CHANGE
OVERALL UNIT SALES			
Albums	238,568,000	231,677,000	-2.9%
Digital Tracks	133,626,000	237,006,000	77.4%
Store Singles	1,919,000	1,410,000	-26.5%
Total	374,113,000	470,093,000	25.7%
Albums w/TEA*	251,930,600	255,377,600	1.4%

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

### Album Sales

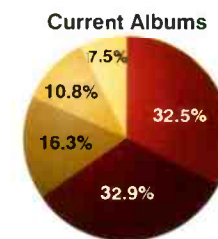
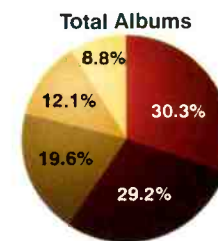
'05	238.6 million
'06	231.7 million

### SALES BY ALBUM FORMAT

CD	231,400,000	218,270,000	-5.7%
Digital	5,306,000	12,399,000	133.7%
Cassette	1,338,000	608,000	-54.6%
Other	524,000	400,000	-23.7%

## DISTRIBUTORS' MARKET SHARE: 05/07/06-05/28/06

UMG Sony BMG WMG Indies EMI



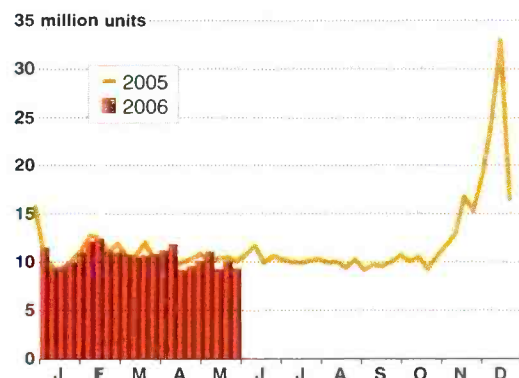
## CHART BEAT

READ FRED BRONSON EVERY WEEK AT BILLBOARD.COM/FRED

>>In the rock era, there have been 36 No. 1 hits with body parts in the title, but there has never been mention of a hip in pole position until this week. "Hips Don't Lie" also marks the first time at No. 1 for Shakira and featured artist Wyclef Jean. It's the 41st chart-topper for the Epic imprint, keeping the logo in the top five among labels with the most No. 1 songs.


>>Fred Bronson also reports on LeAnn Rimes starting her second decade on Hot Country Songs with the second-biggest hit of her career and Kenny Chesney's "Summertime" becoming his 10th No. 1 even before summer officially begins.

### WEEKLY ALBUM SALES



# JUN 17 2006 THE Billboard 200

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	1	1	#1 DIXIE CHICKS COLUMBIA 80739/SONY MUSIC (18.98)	Taking The Long Way	1	1
2	4	21	2	SOUNDTRACK WALT DISNEY 861426 (12.98)	High School Musical	2	2
3	5	1	4	RED HOT CHILI PEPPERS WARNER BROS. 49956 (22.98) Ⓡ	Stadium Arcadium	3	3
4	6	6	4	RASCAL FLATTS LYRIC STREET 165058/HOLLYWOOD (18.98)	Me And My Gang	2	5
5	3	-	2	SOUNDTRACK RCA/S 85757/RMG (18.98)	American Idol Season 5: Encores	1	1
6	11	8	1	VARIOUS ARTISTS UNIVERSAL/EMI/SONY BMG MUSIC/ZOMBA 006201/UME (18.98)	NOW 21	1	1
7	9	3	4	TOOL TOOL DISSECTIONAL/VOLCANO 81991/ZOMBA (18.98)	10,000 Days	1	1
8	10	22	24	CARRIE UNDERWOOD ARISTA/ARISTA NASHVILLE 71197/RMG (18.98)	Some Hearts	3	3
9	25	18	35	<b>GREATEST GAINER</b> JAMES BLUNT CUSTARD/ATLANTIC 97250/AG (18.98)	Back To Bedlam	2	2
10	13	13	2	SHAKIRA EPIC 81585/SONY MUSIC (18.98)	Oral Fixation Vol. 2	5	5
11	12	14	6	RIHANNA SRP/DEF JAM 006165*/DJMG (13.98)	A Girl Like Me	5	5
12	4	-	2	ANGELS AND AIRWAVES SURETONE/GEFFEN 006759*/INTERSCOPE (13.98)	We Don't Need To Whisper	4	4
13	19	16	19	T.I. GRAND HUSTLE/ATLANTIC 83800*/AG (18.98) Ⓡ	King	1	1
14	21	15	4	GNARLS BARKLEY DOWNTOWN 70003*/ATLANTIC (13.98)	St. Elsewhere	1	1
15	23	21	16	TIM MCGRAW CURB 78891 (18.98)	Greatest Hits Vol 2: Reflected	2	2
16	29	30	24	PANIC! AT THE DISCO DECAYDANCE 077/FUELED BY RAMEN (13.98)	A Fever You Can't Sweat Out	18	18
17	24	27	26	CHAMILLIONAIRE UNIVERSAL MOTOWN 005423*/UMRG (13.98)	The Sound Of Revenge	10	10
18	20	20	35	NICKELBACK ROADRUNNER 818300*/DJMG (18.98)	All The Right Reasons	2	1
19	15	9	4	NICK LACHEY JIVE 83257/ZOMBA (18.98)	What's Left Of Me	2	2
20	26	26	8	TOBY KEITH SHOW DOG NASHVILLE 006270 (18.98)	White Trash With Money	2	2
21	32	38	1	THE PUSSYCAT DOLLS A&M 005374*/INTERSCOPE (13.98)	PCD	5	5
22	17	10	5	PEARL JAM J 71467/RMG (18.98)	Pearl Jam	2	2
23	7	-	2	DON OMAR VI 006662/MACHETE (15.98)	King Of Kings	7	7
24	26	34	8	DANIEL POWTER WARNER BROS. 49332 (18.98)	Daniel Powter	9	9
25	42	39	14	NE-YO DEF JAM 004934*/DJMG (13.98)	In My Own Words	1	1
26	34	33	22	THE FRAY EPIC 93931/SONY MUSIC (11.98)	How To Save A Life	26	26
27	14	-	2	THE WRECKERS MAVERICK/WARNER BROS. (NASHVILLE) 48980/WRN (18.98) Ⓡ	Stand Still, Look Pretty	14	14
28	27	19	6	BRUCE SPRINGSTEEN COLUMBIA 82867*/SONY MUSIC (19.98 DD) Ⓡ	We Shall Overcome: The Seeger Sessions	1	1
29	36	36	75	KELLY CLARKSON RCA 84491/RMG (18.98)	Breakaway	5	5
30	38	41	21	MARY J. BLIGE MTRIARCH/GEFFEN 005722*/INTERSCOPE (13.98/8.98)	The Breakthrough	2	2
31	32	17	4	THE ISLEY BROTHERS FEATURING RONALD ISLEY DEF SOUL CLASSICS/DEF JAM 004812*/DJMG (13.98)	Baby Makin' Music	5	5
32	33	28	14	ALAN JACKSON ACR/ARISTA NASHVILLE 80281/SBN (18.98)	Precious Memories	4	4
33	35	29	6	GODSMACK UNIVERSAL REPUBLIC 006548/UMRG (13.98)	IV	4	4
34	28	7	3	THE RACONTEURS THIRD MAN 27306*/V2 (16.98)	Broken Boy Soldiers	7	7
35	18	2	3	CAM'RON DIPLOMATIC MAN 68589/ASYLUM (18.98)	Killa Season	2	2
36	45	45	32	JOHNNY CASH LEGACY/COLUMBIA (NASHVILLE)/AMERICAN/ISLAND 005288/UME (13.98)	The Legend Of Johnny Cash	2	5
37	8	-	2	SOUNDTRACK WWE/COLUMBIA 82559/SONY MUSIC (18.98)	WWE: Wreckless Intent	1	1
38	41	40	17	KT TUNSTALL RELENTLESS 50729/VIRGIN (12.98)	Eye To The Telescope	33	33
39	31	17	39	KEITH URBAN CAPITOL (NASHVILLE) 77489 (18.98)	Be Here	3	3
40	60	49	9	BLUE OCTOBER UNIVERSAL MOTOWN 008262/UMRG (9.98)	Foiled	29	29
41	46	58	38	RASCAL FLATTS LYRIC STREET 165049/HOLLYWOOD (18.98)	Feels Like Today	4	4
42	16	-	2	DEF LEPPARD BLUDGEON RIFFOLA/ISLAND 005340/UME (13.98)	Yeah!	15	15
43	47	38	6	TAKING BACK SUNDAY WARNER BROS. 49424 (18.98)	Louder Now	2	2
44	67	89	72	SUGARLAND MERCURY 002172/UMGN (13.98)	Twice The Speed Of Life	2	13
45	49	31	18	ANDREA BOCELLI SUGAR/OCCA 006069/UNIVERSAL CLASSICS GROUP (13.98)	Amore	3	3
46	58	48	36	SEAN PAUL VP/ATLANTIC 83788*/AG (18.98)	The Trinity	7	7
47	55	76	30	KENNY CHESNEY BNA 72990/SBN (18.98)	The Road And The Radio	2	1
48	61	54	47	THE ALL-AMERICAN REJECTS DOGHOUSE 004791/INTERSCOPE (13.98)	Move Along	6	6
49	53	35	5	JEWEL ATLANTIC 83799/AG (18.98)	Goodbye Alice In Wonderland	8	8
50	62	57	8	BUCKCHERRY ELEVEN SEVEN 001 (13.98)	15	15	



Singer's album leaps with a 53% gain after May 29 "Today" performance during Katie Couric's farewell week. Sale-priced at Circuit City.



Set notches a new peak nine months after release. Video for "I Write Sins..." is top 10 on MTV and Fuse.



A \$9.99 sale tag at Best Buy helps yield an 18% gain. His "Sexy Love" goes 66-48 on Hot R&B/Hip-Hop Songs.



Her U.S. tour begins June 24 and her new video for "Who Knew" is getting play on the video networks.



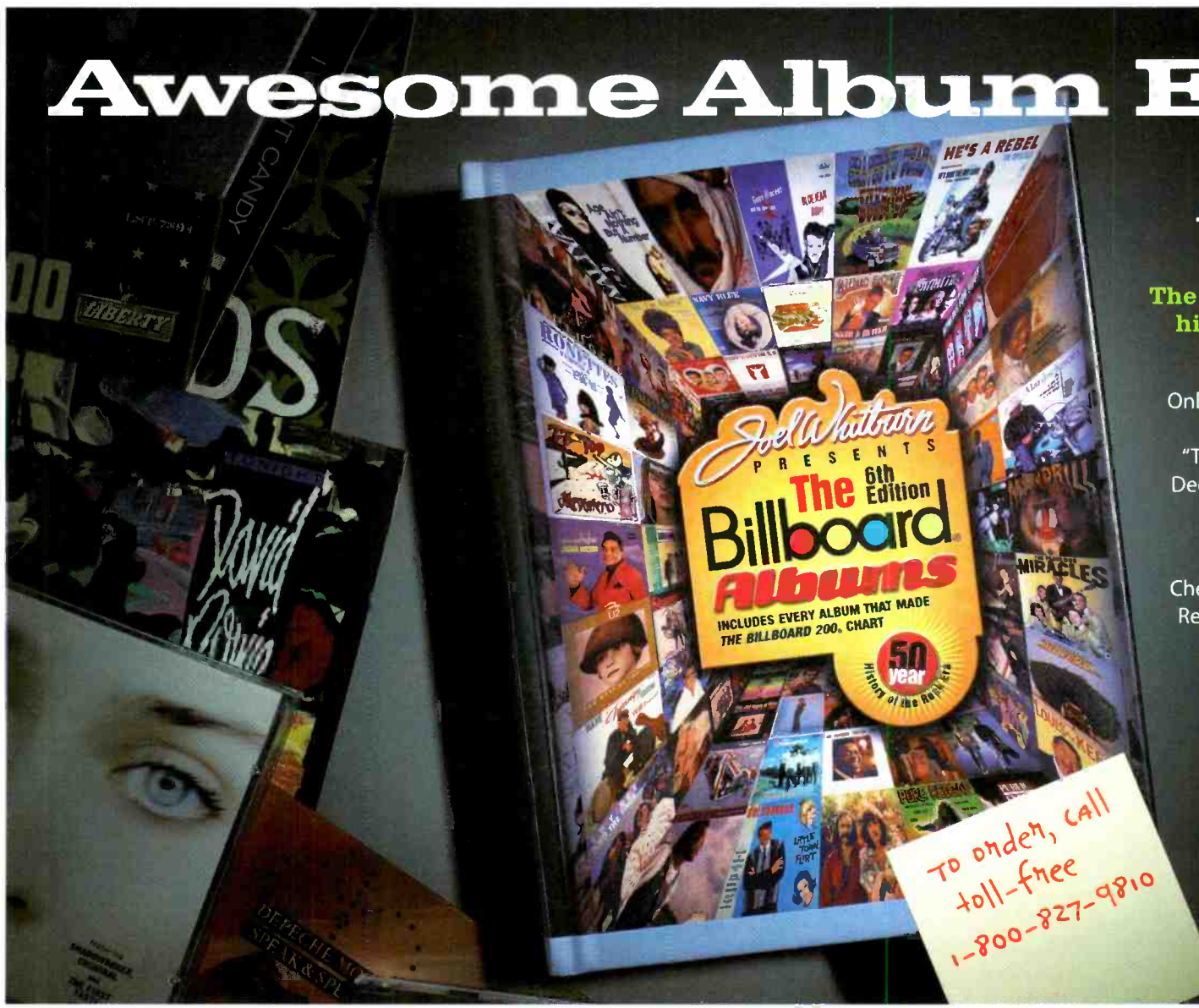
The musician/director will helm the next film in the "Halloween" series, slated for release in 2007.

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
5	52	90	35	LITTLE BIG TOWN EQUITY 3010 (13.98)	The Road To Here	5	5
6	66	56	12	FORT MINOR MACHINE SHOP 49388/WARNER BROS. (18.98) Ⓡ	The Rising Tied	5	5
7	53	14	4	PAUL SIMON WARNER BROS. 49982 (18.98)	Surprise	14	14
8	48	73	42	BRAD PAISLEY ARISTA NASHVILLE 69642/SBN (18.98)	Time Well Wasted	2	2
9	57	42	69	MICHAEL BUBLE 143/REPRISE 48946/WARNER BROS. (18.98) Ⓡ	It's Time	7	7
10	63	53	17	JACK JOHNSON BRUSHFIRE/UNIVERSAL REPUBLIC 006116/UMRG (13.98)	Curious George (Soundtrack)	1	1
11	57	40	25	NEIL YOUNG REPRISE 44335/WARNER BROS. (18.98)	Living With War	16	16
12	58	50	43	MARK KNOPFLER AND EMMYLOU HARRIS NONESUCH 44154/WARNER BROS. (18.98)	All The Roadrunners	17	17
13	68	67	56	DIERKS BENTLEY CAPITOL (NASHVILLE) 66475 (18.98) Ⓡ	Modern Day Drifter	5	5
14	60	39	94	BROOKS & DUNN ARISTA NASHVILLE 69946/SBN (18.98)	Hillbilly Deluxe	3	3
15	61	56	37	AVANT MAGIC JOHNSON/GEFFEN 005875*/INTERSCOPE (13.98)	Director	4	4
16	62	51	-	MICHAEL BOLTON PMG 30038/CONCORD (18.98)	Bolton Swings Sinatra: The Second Time Around	51	51
17	63	69	9	VARIOUS ARTISTS WALT DISNEY 861453 (18.98)	Disneymania 4: Music Stars Sing Disney ... Their Way!	15	15
18	64	77	65	JOSH TURNER MCA NASHVILLE 004744/UMGN (13.98)	Your Man	2	2
19	65	44	12	HOOBASTANK ISLAND 006162/DJMG (13.98)	Every Man For Himself	12	12
20	66	65	50	PHIL VASSAR ARISTA NASHVILLE 78729/SBN (18.98)	Greatest Hits Volume 1	18	18
21	67	54	3	CHRISTINA MILIAN ISLAND 006481*/DJMG (13.98)	So Amazin'	11	11
22	68	59	23	JAGGED EDGE COLUMBIA 93616/SONY MUSIC (18.98)	Jagged Edge	4	4
23	69	80	77	DEM FRANCHIZE BOYZ SO SD DEF 53423*/VIRGIN (18.98) Ⓡ	On Top Of Our Game	5	5
24	70	76	62	THE BLACK EYED PEAS A&M 004341*/INTERSCOPE (13.98/8.98)	Monkey Business	3	2
25	71	37	5	ASHLEY PARKER ANGEL BLACKGROUND/UNIVERSAL MOTOWN 006740/UMRG (13.98)	Soundtrack To Your Life	5	5
26	72	75	68	GUNS N' ROSES GEFFEN 001714/INTERSCOPE (16.98)	Greatest Hits	3	3
27	73	82	63	CHRIS BROWN JIVE 82876/ZOMBA (18.98) Ⓡ	Chris Brown	2	2
28	74	73	81	TRACE ADKINS CAPITOL (NASHVILLE) 64512 (18.98)	Songs About Me	11	11
29	75	81	60	EMINEM SHADY/AFTERMATH 005881*/INTERSCOPE (13.98/8.98)	Curtain Call: The Hits	2	1
30	76	72	46	SNOW PATROL POLYDOR/A&M 006675/INTERSCOPE (13.98) Ⓡ	Eyes Open	34	34
31	77	83	74	FALL OUT BOY FUELED BY RAMEN/ISLAND 004140*/DJMG (13.98)	From Under The Cork Tree	2	9
32	78	70	-	HUEY LEWIS & THE NEWS CAPITOL 62996 (18.98) Ⓡ	Greatest Hits	70	70
33	79	88	15	FLYLEAF OCTONE 50005 (9.98)	Flyleaf	60	60
34	80	71	51	GOO GOO DOLLS WARNER BROS. 49748 (18.98)	Let Love In	9	9
35	81	92	71	NATASHA BEDINGFIELD EPIC 77515/SONY MUSIC (11.98) Ⓡ	Unwritten	26	26
36	82	86	64	JACK JOHNSON JACK JOHNSON/BRUSHFIRE/UNIVERSAL REPUBLIC 004149*/UMRG (13.98)	In Between Dreams	2	2
37	83	99	101	HINDER UNIVERSAL REPUBLIC 005390/UMRG (9.98)	Extreme Behavior	83	83
38	84	89	72	PINK LAFACE 80320/ZOMBA (18.98) Ⓡ	I'm Not Dead	6	6
39	85	95	83	BON JOVI ISLAND 005371/DJMG (18.98) Ⓡ	Have A Nice Day	2	2
40	86	87	66	KORN VIRGIN 45889 (18.98)	See You On The Other Side	3	3
41	87	74	44	MOBB DEEP G-UNIT 006376*/INTERSCOPE (13.98)	Blood Money	3	3
42	88	93	70	MERCYME INO/COLUMBIA 80646/SONY MUSIC (18.98)	Coming Up To Breathe	13	13
43	89	100	85	LL COOL J DEF JAM 006158*/DJMG (13.98)	Todd Smith	6	6
44	90	79	114	PRINCE UNIVERSAL REPUBLIC 006296/UMRG (13.98)	3121	1	1
45	91	35	61	WOLFMOTHER MODULAR 041/INTERSCOPE (11.98)	Wolfmother	22	22
46	92	94	75	SOUNDTRACK FOX 13109/WIND-UP (18.98)	Walk The Line	9	9
47	93	98	86	KEYSHIA COLE A&M 003554*/INTERSCOPE (13.98)	The Way It Is	6	6
48	94	90	69	MATISYAHU OR/EPIC 97695*/SONY MUSIC (18.98)	Youth	4	4
49	95	104	93	ROB ZOMBIE GEFFEN 006331/INTERSCOPE (13.98)	Educated Horses	6	6
50	96	91	87	POISON CAPITOL 49510 (18.98) Ⓡ	The Best Of Poison: 20 Years Of Rock	17	17
51	97	95	84	BUBBA SPARXXX NEW SOUTH/PURPLE RIBBON 47163*/VIRGIN (18.98)	The Charm	9	9
52	98	106	98	E-40 SICK WID' IT/8ME 49963/WARNER BROS. (18.98)	My Ghetto Report Card	3	3
53	99	110	95	MARIAH CAREY ISLAND 005784*/DJMG (13.98) Ⓡ	The Emancipation Of Mimi	6	1
54	100	101	100	JASON ALDEAN BROKEN BOW 7657 (12.98)	Jason Aldean	37	37

## THE BILLBOARD 200 ARTIST INDEX

30 SECONDS TO MARS	12	ANGELS AND AIRWAVES	12	BIG & RICH	174	BLACK SABBATH	173	THE BLACK EYED PEAS	70
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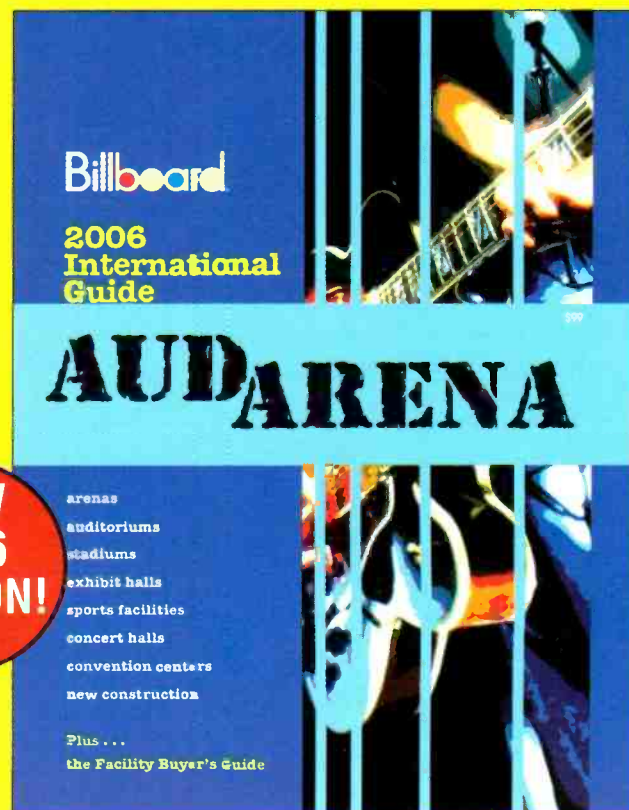
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JUN 17 2006 THE Billboard 200

Main Billboard 200 chart table with columns for Rank, Artist, Title, Weeks on Chart, and Peak Position. Includes entries for Heather Headley, Varioous Artists, Peeping Tom, Jamie Foxx, Teena Marie, John Legend, Yo Gotti, Ty Tribbett & G.A., Wisin & Yandel, Lil Wayne, Madonna, Creed, Barry Manilow, Gorillaz, Les Claypool, Toby Keith, Teddy Geiger, Grupo Montez de Durango, Gary Allan, Casting Crowns, 30 Seconds to Mars, Faith Hill, Queen, Chris Isaak, Vic Latino, Ben Harper, Dane Cook, Daddy Yankee, DJ Lil' Cee/Trevor Simpson, Ghostface Killah, Hawthorne Heights, Diamond Rio, Pearl Jam, Staind, Miranda Lambert, Korn, Juvenile, Coldplay, Varioous Artists, Three 6 Mafia, Kidz Bop Kids, Kirk Franklin, Green Day, Aly & AJ, Paul Wall, Kenny Rogers, George Strait, Silverstein, Arctic Monkeys, Billy Currington, Disturbed, Anthony Hamilton, Thursday, Def Leppard, Young Jeezy, Sheryl Crow, Juan Gabriel, Shinedown, Varioous Artists, Johnny Cash, Varioous Artists, Cascada, Il Divo, Kenny Rogers, Bone Thugs-n-Harmony, Less Than Jake, Joe Nichols, System of a Down, Enya, Atreyu, Korn, She Wants Revenge, Black Sabbath, Big & Rich, George Strait, Kidz Bop Kids, Sara Evans, Martina McBride, Yeah Yeah Yeahs, Third Day, Him, Avenged Sevenfold, The Sound of Animals Fighting, Il Divo, Soundtrack, Varioous Artists, Celtic Woman, Yellowcard, T-Pain, Queen, Mary Mary, Varioous Artists, Martha Munizzi, Varioous Artists, Juanita Bynum, Rob Thomas, Da Muzicianz, Rebel Meets Rebel, Lacuna Coil, Victor Manuelle.

Even "Oprah Winfrey" re-runs have juice; her May 31 episode primes a 78% jump for Legend, the album's best

Primus front-man enters with 8,000 and has No. 2 start on Top Heatseekers.

Both "ThriveMix 02" and "Ultra Weekend 2" (at No. 129) feature remixes from Coldplay and Kelly Clarkson.

Mike Patton's new project, which boasts Norah Jones and others, begins at No. 103 on the big chart and No. 1 on Heatseekers.

Eighteen-track archival release includes band's two self-released EPs and assorted bonus tracks.

Chart sidebar table listing artists and their current chart positions, including John Legend, Victor Manuelle, Martha Munizzi, Brad Paisley, Queen, Sean Paul, Staind, George Strait, She Wants Revenge, Sugarland, System of a Down, High School Musical 2, Tool, T-Pain, YW: Wreckless Intent, Varioous Artists, Disneymania 4: Music Stars Sing Disney, Their Way, Monster Ballads: Platinum Edition, Carrie Underwood, Keith Urban, Now #1's, Now 20, Now 21, The Wreckers, Somos Americanos, Wow Hits 2006, Wow Worship (Aqua), Phil Vassar, Paul Wall, Wisin & Yandel, Wolfmother, Rob Zombie.

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  
17  
2006

## HOT 100 AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	2	14	<b>#1</b> RIDIN'	CHAMILLIONAIRE (UNIVERSAL MOTOWN)
2	1	13	HIPS DON'T LIE	SHAKIRA FEAT. WYCLEF JEAN (EPIC)
3	4	11	IT'S GOIN' DOWN	YOUNG JOC (BLOCK/BAD BOY SOUTH/ATLANTIC)
4	5	10	SO WHAT	FIELD MOB FEAT. CIARA (DTP/GEFFEN)
5	6	12	SNAP YO FINGERS	LIL JON (BME/TVT)
6	3	21	TEMPERATURE	SEAN PAUL (VP/ATLANTIC)
7	9	8	ME & U	CASSIE (NEXT SELECTION/BAD BOY/ATLANTIC)
8	10	9	GIMME THAT	CHRIS BROWN FEAT. LIL' WAYNE (JIVE/ZOMBA)
9	7	15	BAD DAY	DANIEL POWTER (WARNER BROS.)
10	11	8	WHERE'D YOU GO	FORT MINOR FEAT. HOLLY BROOK (MACHINE SHOP/WARNER BROS.)
11	6	16	WHAT YOU KNOW	T.I. (GRAND HUSTLE/ATLANTIC)
12	14	10	ENOUGH CRYIN'	MARY J. BLIGE FEAT. BROOK-LYN (MATRIARCH/GEFFEN)
13	12	24	UNWRITTEN	NATASHA BEDINGFIELD (EPIC)
14	13	30	BE WITHOUT YOU	MARY J. BLIGE (GEFFEN)
15	15	18	SOS	RIHANNA (SRP/DEF JAM/DJMG)
16	22	8	TORN	LETOYA (CAPITOL)
17	18	4	PROMISCUOUS	NELLY FURTAO FEAT. TIMBALAND (MOSLEY/GEFFEN)
18	16	13	WHEN YOU'RE MAD	NE-YO (DEF JAM/DJMG)
19	27	5	UNFAITHFUL	RIHANNA (SRP/DEF JAM/DJMG)
20	19	7	WHAT'S LEFT OF ME	NICK LACHEY (JIVE/ZOMBA)
21	25	7	DJ PLAY A LOVE SONG	JAMIE FOXX FEAT. TWISTA (J/RMG)
22	26	5	DO IT TO IT	CHERISH (SHO'NUFF/CAPITOL)
23	21	13	SAVIN' ME	NICKELBACK (ROADRUNNER/DJMG)
24	28	12	GETTIN' SOME	SHAWNNA (DTP/DEF JAM/DJMG)
25	24	8	WHY YOU WANNA	T.I. (GRAND HUSTLE/ATLANTIC)

1,043 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)
26	23	21	WALK AWAY	KELLY CLARKSON (RCA/RMG)
27	17	20	MS. NEW BOOTY	BUBBA SPARKXX (NEW SOUTH/PURPLE RIBBON/VIRGIN)
28	29	20	WHO SAYS YOU CAN'T GO HOME	BON JOVI (ISLAND/DJMG)
29	34	7	OVER MY HEAD (CABLE CAR)	THE FRAY (EPIC)
30	31	7	HUSTLIN'	RICK ROSS (SLIP-N-SLIDE/DEF JAM/DJMG)
31	36	8	SUMMERTIME	KENNY CHESNEY (BNA)
32	20	22	LEAN WIT IT, ROCK WIT IT	DEM FRANCHIZE BOYZ (SO SO DEF/VIRGIN)
33	31	23	YOU'RE BEAUTIFUL	JAMES BLUNT (CUSTARD/ATLANTIC)
34	39	6	DOING TOO MUCH	PAULA DEANDA FEAT. BABY BASH (ARISTA/RMG)
35	40	8	LAST DAY OF MY LIFE	PHIL VASSAR (ARISTA NASHVILLE)
36	41	9	DANI CALIFORNIA	RED HOT CHILI PEPPERS (WARNER BROS.)
37	37	11	SOMETHING'S GOTTA GIVE	LEANN RIMES (ASYLUM-CURB)
38	38	6	MOVE ALONG	THE ALL-AMERICAN REJECTS (DOGHOUSE/INTERSCOPE)
39	46	3	BOSSY	KELIS FEAT. TOO SHORT (JIVE/ZOMBA)
40	33	12	SETTLE FOR A SLOWDOWN	DIERSKS BENTLEY (CAPITOL (NASHVILLE))
41	42	10	WHEN THE STARS GO BLUE	TIM MCGRAW (CURB)
42	44	7	THE WORLD	BRAID PAISLEY (ARISTA NASHVILLE)
43	53	3	U AND DAT	E-40 FEAT. T-PAIN & KANDI GIRL (SICK WID' IT/BME/REPRISE)
44	45	6	DON'T FORGET TO REMEMBER ME	CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE)
45	67	2	GIVE IT UP TO ME	SEAN PAUL (VP/ATLANTIC)
46	35	14	GIRL	PAUL WALL (SWISHHOUSE/ASYLUM/ATLANTIC)
47	43	13	WHY	JASON ALOEAN (BROKEN BOW)
48	50	8	EVERY TIME I HEAR YOUR NAME	KEITH ANDERSON (ARISTA NASHVILLE)
49	47	10	SIZE MATTERS (SOMEDAY)	JOE NICHOLS (UNIVERSAL SOUTH)
50	58	4	A LITTLE TOO LATE	TOBY KEITH (SHOW DOG NASHVILLE)

## ADULT TOP 40

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	37	<b>#1</b> BAD DAY	DANIEL POWTER (WARNER BROS.)	
2	2	26	UNWRITTEN	NATASHA BEDINGFIELD (EPIC)	☆
3	3	17	SAVIN' ME	NICKELBACK (ROADRUNNER/DJMG)	
4	4	19	BLACK HORSE & THE CHERRY TREE	KT TUNSTALL (RELENTLESS/VIRGIN)	
5	5	22	WALK AWAY	KELLY CLARKSON (RCA/RMG)	☆
6	6	31	OVER MY HEAD (CABLE CAR)	THE FRAY (EPIC)	
7	9	9	STAY WITH YOU	GOOD OOLLS (WARNER BROS.)	☆
8	7	30	EVER THE SAME	ROB THOMAS (MELISMA/ATLANTIC)	☆
9	19	19	UPSIDE DOWN	JACK JOHNSON (BRUSHFIRE/UNIVERSAL REPUBLIC)	
10	12	17	FOR YOU I WILL (CONFIDENCE)	TEDDY GEIGER (CRED./COLUMBIA)	
11	8	21	WHO SAYS YOU CAN'T GO HOME	BON JOVI (ISLAND/DJMG)	☆
12	18	39	YOU'RE BEAUTIFUL	JAMES BLUNT (CUSTARD/ATLANTIC)	
13	14	11	THE REAL THING	BO BICE (RCA/RMG)	☆
14	16	7	DANI CALIFORNIA	RED HOT CHILI PEPPERS (WARNER BROS.)	
15	15	8	HIGH	JAMES BLUNT (CUSTARD/ATLANTIC)	
16	18	8	WHAT'S LEFT OF ME	NICK LACHEY (JIVE/ZOMBA)	
17	1	11	SOS	RIHANNA (SRP/DEF JAM/DJMG)	
18	22	6	HIPS DON'T LIE	SHAKIRA FEAT. WYCLEF JEAN (EPIC)	
19	13	14	JUICY	BETTER THAN EZRA (ARTEMIS/V2)	
20	21	13	AFTERGLOW	INXS (BURNETT/EPIC)	☆
21	23	4	THE RIDDLE	FIVE FOR FIGHTING (AWARE/COLUMBIA)	
22	21	15	AGAIN AND AGAIN	JEWEL (ATLANTIC)	
23	23	5	MOVE ALONG	THE ALL-AMERICAN REJECTS (DOGHOUSE/INTERSCOPE)	
24	25	6	HATE ME	BLUE OCTOBER (UNIVERSAL MOTOWN)	
25	34	3	CRAZY	GNARLS BARKLEY (DOWNTOWN/LAVA)	

## ADULT CONTEMPORARY

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	23	<b>#1</b> BAD DAY	DANIEL POWTER (WARNER BROS.)	
2	2	43	YOU'RE BEAUTIFUL	JAMES BLUNT (CUSTARD/ATLANTIC)	
3	3	50	YOU AND ME	LIFEHOUSE (GEFFEN)	
4	6	14	UNWRITTEN	NATASHA BEDINGFIELD (EPIC)	☆
5	4	34	BECAUSE OF YOU	KELLY CLARKSON (RCA/RMG)	
6	5	21	SAVE THE LAST DANCE FOR ME	MICHAEL BUBLE (143/REPRISE)	
7	8	25	EVER THE SAME	ROB THOMAS (MELISMA/ATLANTIC)	
8	7	23	MAKING MEMORIES OF US	KEITH URBAN (CAPITOL (NASHVILLE)/EMC)	
9	9	36	LIKE WE NEVER LOVED AT ALL	FAITH HILL (WARNER-CURB/WARNER BROS.)	☆
10	10	68	LOVELY NO MORE	ROB THOMAS (MELISMA/ATLANTIC)	☆
11	11	21	PROBABLY WOULDN'T BE THIS WAY	LEANN RIMES (CURB)	
12	13	17	WHEN DID YOU FALL (IN LOVE WITH ME)	CHRIS RICE (INO/COLUMBIA)	☆
13	12	16	ALWAYS ON YOUR SIDE	SHERYL CROW & STING (A&M/INTERSCOPE)	
14	15	11	WHAT'S LEFT OF ME	NICK LACHEY (JIVE/ZOMBA)	
15	14	17	SOME HEARTS	CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE/RMG)	
16	16	17	WHO SAYS YOU CAN'T GO HOME	BON JOVI (ISLAND/DJMG)	☆
17	21	2	DO I MAKE YOU PROUD	TAYLOR HICKS (ARISTA/RMG)	
18	18	7	SO LONG SELF	MERCYME (INO/COLUMBIA)	☆
19	19	8	THE REAL THING	BO BICE (RCA/RMG)	☆
20	17	9	CRAZY IN LOVE	NICOL SPONBERG (CURB)	
21	23	3	THE RIDDLE	FIVE FOR FIGHTING (AWARE/COLUMBIA)	
22	20	13	GET OUT OF MY MIND	HOOTIE & THE BLOWFISH (SNEAKY LONG/VANGUARD)	
23	28	6	WHAT HURTS THE MOST	RASCAL FLATTS (LYRIC STREET/HOLLYWOOD)	
24	24	6	LOVE WILL COME BACK	CHICAGO (RHINO)	
25	22	11	WALK AWAY	KELLY CLARKSON (RCA/RMG)	

## HOT DIGITAL SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
1	38	2	<b>#1</b> HIPS DON'T LIE	SHAKIRA FEAT. WYCLEF JEAN (EPIC)	
2	1	5	PROMISCUOUS	NELLY FURTAO FEAT. TIMBALAND (MOSLEY/GEFFEN)	
3	14	14	RIDIN'	CHAMILLIONAIRE FEAT. KRZYZIE BONE (UNIVERSAL MOTOWN)	
4	2	17	BAD DAY	DANIEL POWTER (WARNER BROS.)	5
5	1	1	IT'S GOIN' DOWN	YOUNG JOC (BLOCK/BAD BOY SOUTH/ATLANTIC)	
6	5	8	WHERE'D YOU GO	FORT MINOR FEAT. HOLLY BROOK (MACHINE SHOP/WARNER BROS.)	
7	6	9	DANI CALIFORNIA	RED HOT CHILI PEPPERS (WARNER BROS.)	
8	4	6	SOS	RIHANNA (SRP/DEF JAM/DJMG)	
9	7	14	OVER MY HEAD (CABLE CAR)	THE FRAY (EPIC)	2
10	9	6	UNFAITHFUL	RIHANNA (SRP/DEF JAM/DJMG)	
11	8	3	ME & U	CASSIE (NEXT SELECTION/BAD BOY/ATLANTIC)	
12	13	21	TEMPERATURE	SEAN PAUL (VP/ATLANTIC)	3
13	12	5	BLACK HORSE & THE CHERRY TREE	KT TUNSTALL (RELENTLESS/VIRGIN)	
14	11	16	MS. NEW BOOTY	BUBBA SPARKXX (NEW SOUTH/PURPLE RIBBON/VIRGIN)	
15	10	5	SNAP YO FINGERS	LIL JON (BME/TVT)	
16	24	4	BUTTONS	THE PUSSYCAT DOLLS FEAT. SNOOP DOGG (A&M/INTERSCOPE)	
17	19	14	I WRITE SINS NOT TRAGEDIES	PANIC! AT THE DISCO (DECAYDANCE/FUELED BY RAMEN/LAVA)	
18	16	19	MOVE ALONG	THE ALL-AMERICAN REJECTS (DOGHOUSE/INTERSCOPE)	
19	14	15	WHAT'S LEFT OF ME	NICK LACHEY (JIVE/ZOMBA)	
20	22	4	CRAZY	GNARLS BARKLEY (DOWNTOWN/LAVA)	
21	15	6	NOT READY TO MAKE NICE	DIXIE CHICKS (COLUMBIA)	
22	21	32	YOU'RE BEAUTIFUL	JAMES BLUNT (CUSTARD/ATLANTIC)	6
23	20	28	UNWRITTEN	NATASHA BEDINGFIELD (EPIC)	5
24	18	12	SAVIN' ME	NICKELBACK (ROADRUNNER/DJMG)	
25	44	3	MISS MURDER	AFI (TINY EVIL/INTERSCOPE)	

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
26	26	7	GIMME THAT	CHRIS BROWN FEAT. LIL' WAYNE (JIVE/ZOMBA)	
27	18	18	WALK AWAY	KELLY CLARKSON (RCA/RMG)	
28	23	10	WHAT YOU KNOW	T.I. (GRAND HUSTLE/ATLANTIC)	
29	17	2	WANTED DEAD OR ALIVE	CHRIS DAUGHTRY (RCA/S/RMG)	
30	28	9	WHAT HURTS THE MOST	RASCAL FLATTS (LYRIC STREET)	
31	31	26	EVERYTIME WE TOUCH	CASCADA (ROBBINS)	2
32	30	3	BOSSY	KELIS FEAT. TOO SHORT (JIVE/ZOMBA)	
33	-	1	LIFE IS A HIGHWAY	RASCAL FLATTS (WALT DISNEY)	
34	25	5	SHAKE	YING YANG TWINS FEAT. PITBULL (COLLIPARK/TVT)	
35	27	2	SO WHAT	FIELD MOB FEAT. CIARA (DTP/GEFFEN)	
36	35	19	LEAN WIT IT, ROCK WIT IT	DEM FRANCHIZE BOYZ (SO SO DEF/VIRGIN)	
37	41	6	THE ADVENTURE	ANGELS AND AIRWAVES (SURETONE/GEFFEN)	
38	37	18	FOR YOU I WILL (CONFIDENCE)	TEDDY GEIGER (CRED./COLUMBIA)	
39	36	31	JESUS, TAKE THE WHEEL	CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE)	
40	45	2	SUMMERTIME	KENNY CHESNEY (BNA)	
41	33	5	SAY I	CHRISTINA MILIAN FEAT. YOUNG JEEZY (ISLAND/DJMG)	
42	54	2	WHY YOU WANNA	T.I. (GRAND HUSTLE/ATLANTIC)	
43	49	15	WHO SAYS YOU CAN'T GO HOME	BON JOVI (ISLAND/DJMG)	
44	39	15	GIRL NEXT DOOR	SAVING PRIVATE JANE (TOUCAN COVE/UNIVERSAL REPUBLIC)	
45	40	5	GET LOW	LIL JON (BME/TVT)	
46	48	21	ROMPE	DADDY YANKEE (EL CARTEL/INTERSCOPE)	
47	50	10	WHEN THE STARS GO BLUE	TIM MCGRAW (CURB)	
48	47	16	BEEP	THE PUSSYCAT DOLLS FEAT. WILLIAM (A&M/INTERSCOPE)	
49	46	42	BREATHE (2 AM)	ANNA NALICK (COLUMBIA)	3
50	-	1	I LOVE MY B****	BUSTA RHYMES (AFI/ERMATH/INTERSCOPE)	

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
51	56	37	PUMP IT	THE BLACK EYED PEAS (A&M/INTERSCOPE)	
52	61	56	DON'T CHA	THE PUSSYCAT DOLLS (A&M/INTERSCOPE)	
53	58	7	MAKEDAMNSURE	TAKING BACK SUNDAY (WARNER BRDS.)	
54	53	11	A LITTLE LESS SIXTEEN CANDLES, A LITTLE MORE TOUCH ME	FALL OUT BOY (FUELED BY RAMEN/ISLAND/DJMG)	
55	51	5	HATE ME	BLUE OCTOBER (UNIVERSAL MOTOWN)	
56	54	8	LET U GO	ASHLEY PARKER ANGEL (BLACKGROUND/UNIVERSAL MOTOWN)	
57	53	24	SHAKE THAT	EMINEM (SHADY/AFTERMATH/INTERSCOPE)	
58	60	44	MY HUMPS	THE BLACK EYED PEAS (A&M/INTERSCOPE)	
59	71	47	DIRTY LITTLE SECRET	THE ALL-AMERICAN REJECTS (DOGHOUSE/INTERSCOPE)	5
60	-	1	ONE	MARY J. BLIGE AND U2 (MATRIARCH/GEFFEN)	
61	-	4	GRADUATION (FRIENDS FOREVER)	VITAMIN C (ELEKTRA/ATLANTIC)	
62	42	2	TAKIN' IT TO THE STREETS	TAYLOR HICKS (RCA/S/RMG)	
63	67	2	LEAVE THE PIECES	THE WRECKERS (MAVERICK/WARNER BROS. (NASHVILLE)/WRN)	
64	63	21	UPSIDE DOWN	JACK JOHNSON (BRUSHFIRE/UNIVERSAL REPUBLIC)	
65	64	8	HOW TO SAVE A LIFE	THE FRAY (EPIC)	
66	43	3	CHASING CARS	SNOW PATROL (POLYDOR/A&M/INTERSCOPE)	
67	68	40	GOLD DIGGER	KANYE WEST FEAT. JAMIE FOXX (RCA-A-FELLA/DEF JAM/DJMG)	5
68	74	39	PHOTOGRAPH	NICKELBACK (ROADRUNNER/DJMG)	
69	52	7	WHEN YOU'RE MAD	NE-YO (DEF JAM/DJMG)	
70	70	33	DANCE, DANCE	FALL OUT BOY (FUELED BY RAMEN/ISLAND/DJMG)	2
71	62	8	CONTROL MYSELF	LL COOL J FEAT. JENNIFER LOPEZ (DEF JAM/DJMG)	
72	73	31	HONKY TONK BADONKADONK	TRACE ADKINS (CAPITOL (NASHVILLE))	
73	-	1	KICK PUSH	LUPE FIASCO (1ST & 15TH/ATLANTIC)	
74	-	73	SINCE U BEEN GONE	KELLY CLARKSON (RCA/RMG)	5
75	-	1	DON'T FORGET TO REMEMBER ME	CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE)	

## MODERN ROCK

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	9	<b>#1</b> DANI CALIFORNIA	RED HOT CHILI PEPPERS (WARNER BROS.)	☆
2	2	7	VICARIOUS	TOOL (TOOL DISSECTIONAL/VOLCANO/ZOMBA)	
3	4	11	STEADY, AS SHE GOES	THE RACONTEURS (THIRD MAN/V2)	
4	3	19	HATE ME	BLUE OCTOBER (UNIVERSAL MOTOWN)	
5	6	7	MISS MURDER	AFI (TINY EVIL/INTERSCOPE)	
6	5	11	THE ADVENTURE	ANGELS AND AIRWAVES (SURETONE/GEFFEN)	
7	9	9	ANIMAL I HAVE BECOME	THREE DAYS GRACE (JIVE/ZOMBA)	
8	8	15	CRAZY	GNARLS BARKLEY (DOWNTOWN/LAVA)	
9	8	15	I DARE YOU	SHINEDOWN (ATLANTIC)	
10	10	11	WOMAN	WOLFMOTHER (MODULAR/INTERSCOPE)	
11	7	14	I BET YOU LOOK GOOD ON THE DANCEFLOOR	ARCTIC MONKEYS (DOMINO)	
12	12	11	PARALYZED	ROCK KILLS KID (REPRISE)	
13	14	10	MAKEDAMNSURE	TAKING BACK SUNDAY (WARNER BROS.)	
14	17	16	THE KILL (BURY ME)	30 SECONDS TO MARS (MORTAL/VIRGIN)	
15	13	13	WORLD WIDE SUICIDE	PEARL JAM (J/RMG)	
16	21	8	CRAZY BITCH	BUCKCHERRY (ELEVEN SEVEN/LAVA)	
17	19	13	COMING UNDONE	KORN (VIRGIN)	
18	16				

POP 100

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST (IMPRINT / PROMOTION LABEL). Top entry: 1 HIPS DONT LIE SHAKIRA FEAT. WYCLEF JEAN (EPIC).

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST (IMPRINT / PROMOTION LABEL). Top entry: 51 THE REAL THING BO BICE (RCA/RMG).

POP 100 AIRPLAY

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST (IMPRINT / PROMOTION LABEL), HIT PREDICTOR. Top entry: 1 HIPS DONT LIE SHAKIRA FEAT. WYCLEF JEAN (EPIC).

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST (IMPRINT / PROMOTION LABEL), HIT PREDICTOR. Top entry: 26 FOR YOU I WILL (CONFIDENCE) TEDDY GEIGER (CRED/COLUMBIA).

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

HOT SINGLES SALES

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST (IMPRINT / PROMOTION LABEL). Top entry: 1 PROMISCUOUS NELLY FURTADO FEAT. TIMBALAND (MOSLEY/GEFFEN).

HIT PREDICTOR

Table with columns: ARTIST, Title, LABEL (Score), Chart Rank. Top entry: SHAKIRA FEAT. WYCLEF JEAN Hips Don't Lie (EPIC) (67.0) 1.

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.

# Billboard R&B/HIP-HOP

JUN 17 2006

## TOP R&B/HIP-HOP ALBUMS

WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	WEEKS ON CHART	LAST WEEK	WEEKS ON CHART	ARTIST	Title
1	2	4	<b>#1</b> THE ISLEY BROTHERS FEATURING RONALD ISLEY	Baby Makin' Music	1	56	84	73	47
2	3	5	T.I.	King	1	57	57	53	26
3	4	8	RIHANNA	A Girl Like Me	2	58	65	55	33
4	1	1	CAM'RON	Killa Season	1	59	72	64	41
5	8	12	<b>GREATEST GAINER</b> NE-YO	In My Own Words	1	60	83	66	7
6	7	-	YO GOTTI	Back 2 Da Basics	6	61	67	59	32
7	10	23	CHAMLLIONAIRE	The Sound Of Revenge	1	62	60	68	64
8	10	11	MARY J. BLIGE	The Breakthrough	2	63	69	57	28
9	5	6	AVANT	Director	1	64	59	54	7
10	6	4	JAGGED EDGE	Jagged Edge	2	65	71	61	41
11	12	13	GNARLS BARKLEY	St. Elsewhere	11	66	54	45	7
12	13	-	TEENA MARIE	Sapphire	3	67	61	71	41
13	15	18	HEATHER HEADLEY	In My Mind	1	68	63	75	3
14	11	3	CHRISTINA MILIAN	So Amazin'	3	69	73	72	9
15	16	14	VARIOUS ARTISTS	NOW 21	1	70	66	65	38
16	14	9	MOBB DEEP	Blood Money	1	71	62	43	8
17	18	17	DEM FRANCHIZE BOYZ	On Top Of Our Game	2	72	70	67	38
18	23	16	CHRIS BROWN	Chris Brown	1	73	52	-	2
19	22	17	JAMIE FOXX	Unpredictable	2	74	96	92	58
20	24	22	SEAN PAUL	The Trinity	4	75	85	83	56
21	19	1	LL COOL J	Todd Smith	2	FOR A COMPLETE LISTING OF THE HOT R&B/HIP-HOP ALBUMS, CHECK OUT WWW.BILLBOARD.COM			
22	21	20	BUBBA SPARXXX	The Charm	3				
23	27	25	E-40	My Ghetto Report Card	1				
24	26	24	LIL WAYNE	Tha Carter II	1				
25	25	21	KEYSHIA COLE	The Way It Is	2				
26	18	29	PRINCE	3121	1				
27	28	26	ANTHONY HAMILTON	Ain't Nobody Worryin'	4				
28	30	28	FORT MINOR	The Rising Tied	28				
29	31	32	MARIAH CAREY	The Emancipation Of Mimi	6				
30	29	25	GHOSTFACE KILLAH	FishScale	2				
31	20	-	DA MUZICIANZ	Da Muzicianz	20				
32	34	30	JAHEIM	Ghetto Classics	1				
33	40	39	URBAN MYSTIC	Ghetto Revelations: II	21				
34	36	31	KIRK FRANKLIN	Hero	4				
35	32	2	JUVENILE	Reality Check	1				
36	45	44	JOHN LEGEND	Get Lifted	1				
37	39	42	THE BLACK EYED PEAS	Monkey Business	3				
38	37	33	YOUNG JEEZY	Let's Get It: Thug Motivation 101	1				
39	42	3	SOUNDTRACK	Tyler Perry's Madea's Family Reunion	4				
40	44	38	MARY MARY	Mary Mary	4				
41	41	38	EMINEM	Curtain Call: The Hits	2				
42	38	41	PAUL WALL	The Peoples Champ	1				
43	33	34	THREE 6 MAFIA	Most Known Unknown	1				
44	43	35	B.G.	The Heart Of Tha Streetz, Vol. 2 (I Am What I Am)	2				
45	51	43	BONE THUGS-N-HARMONY	Greatest Hits	33				
46	47	47	T-PAIN	Rappa Ternt Sanga	1				
47	48	56	CHARLIE WILSON	Charlie, Last Name Wilson	2				
48	46	49	RAHEEM DEVAUGHN	The Love Experience	1				
49	50	60	KEM	Album II	1				
50	35	40	UNCLE LUKE	My Life & Freaky Times	35				
51	58	46	AMEL LARRIEUX	Morning	1				
52	56	52	SCARFACE	My Homies Part 2	2				
53	48	51	SOUNDTRACK	Get Rich Or Die Tryin'	1				
54	55	53	THE NOTORIOUS B.I.G.	Duets: The Final Chapter	1				
55	68	57	REMY MA	There's Something About Remy: Based On A True Story	1				

WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	WEEKS ON CHART	LAST WEEK	WEEKS ON CHART	ARTIST	Title	
56	84	73	47	FACE SETTER ERIC BENET	Hurricane	27	57	53	25	
57	57	53	25	LUDACRIS AND DTP	Ludacris Presents... Disturbing Tha Peace	1	58	65	55	
58	65	55	33	BUN-B	Trill	1	59	72	64	
59	72	64	41	YOLANDA ADAMS	Day By Day	1	60	83	66	
60	83	66	7	HIL ST. SOUL	Soulidified	60	61	67	59	
61	67	59	32	DESTINY'S CHILD	#1's	1	62	60	68	
62	60	68	64	LYFE JENNINGS	Lyfe 268-192	1	63	69	57	
63	69	57	28	JUELZ SANTANA	What The Game's Been Missing!	1	64	59	54	
64	59	54	7	DA BACKWUDZ	Wood Work	23	65	71	61	
65	71	61	41	KANYE WEST	Late Registration	1	66	54	45	
66	54	45	7	PASTOR TROY	Stay Tru	21	67	61	71	
67	61	71	41	SOUNDS OF BLACKNESS	Unity	47	68	63	75	
68	63	75	3	TONY TERRY	Changed!	83	69	73	72	
69	73	72	9	VAN HUNT	On The Jungle Floor	22	70	66	65	
70	66	65	38	DAMIAN "JR. GONG" MARLEY	Welcome To Jamrock	1	71	62	43	
71	62	43	8	CAM'RON PRESENTS DUKEDAGOD	Dipset: The Movement Moves On	1	72	70	67	
72	70	67	38	FLOETRY	Flo' Ology	1	73	52	-	
73	52	-	2	PURPLE CITY	The Purple Album	52	74	96	92	
74	96	92	58	LEELA JAMES	A Change Is Gonna Come	42	75	85	83	
75	85	83	56	50 CENT	The Massacre	5				

## TCP BLUES ALBUMS

WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title
1	1	13	<b>#1</b> JAMES HUNTER	People Gonna Talk
2	2	15	GEORGE THOROGOOD AND THE DESTROYERS	The Hard Stuff
3	3	28	THE DEREK TRUCKS BAND	Songlines
4	4	21	ETTA JAMES	The Definitive Collection
5	5	6	B. B. KING	The Ultimate Collection
6	6	34	SUSAN TEDESCHI	Hope And Desire
7	7	3	CHARLIE MUSSELWHITE	Delta Hardware
8	8	41	DELBERT MCCLINTON	Cost Of Living
9	9	20	RAY CHARLES	Golden Legends: Ray Charles Live
10	10	3E	B. B. KING	B. B. King & Friends: 80
11	11	3E	BUDDY GUY	Bring 'Em In
12	12	9	VARIOUS ARTISTS	35 X 35: 35 Songs, 35 Years Of Genuine Houserockin' Music
13	13	5	ERIC LINDELL	Change In The Weather
14	14	9	MEL WAITERS	Throw Back Days
15	15	24	DION	Bronx In Blue

**BETWEEN THE BULLETS** rgeorge@billboard.com

# SHANACHIE LABEL MAKES NOISE

New Jersey indie label Shanachie sees two of its artists post major gains on Top R&B/Hip-Hop Albums. With a 68% sales improvement at reporting stores, Hil St. Soul's "Soulidified" rockets 83-60, a career-best. The group's debut, "Copasetik and Cool" may managed a No. 82 peak in 2004. Credit VH1 Soul where the videoclip for "Godbye" moves 50-22 with a 33% increase in plays, long after the track disappeared from Adult R&B radio.

Ann Nesby sparkles for Shanachie, too, with the re-entry of gospel CD "In the Spirit" at No. 78. Not surprisingly, "Spirit" gets its lift from gospel stations, as "I Can Go to God in Prayer" rises 31-28 on Top Gospel Songs at billboard.biz.



—Raphael George

JUN 17 2006

R&B/HIP-HOP Billboard

Table with 10 columns: Rank, Title, Artist, Weeks on Chart, and Hit Predictor. Includes chart title 'HOT R&B/HIP-HOP AIRPLAY' and top entries like 'IT'S GOIN' DOWN' by Yung Joc.

Table with 10 columns: Rank, Title, Artist, Weeks on Chart, and Hit Predictor. Includes chart title 'ADULT R&B' and top entries like 'CAN'T LET GO' by Anthony Hamilton.

Table with 10 columns: Rank, Title, Artist, Weeks on Chart, and Hit Predictor. Includes chart title 'HOT R&B/HIP-HOP SINGLES SALES' and top entries like 'SISTER' by Scoundrel Squad.

Table with 10 columns: Rank, Title, Artist, Weeks on Chart, and Hit Predictor. Includes chart title 'RHYTHMIC AIRPLAY' and top entries like 'SO WHAT' by Field Mob.

Table with 10 columns: Artist/Title, Label, Score, and Chart Rank. Includes chart title 'HITPREDICTOR' and lists top songs from R&B/Hip-Hop and Rhythmic Airplay charts.



## HOT COUNTRY SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	PEAK POSITION	THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	PEAK POSITION
1	1	11	<b>SUMMERTIME</b> B.CANNON, K.CHESENEY (S.MCEWAN, C.WISEMAN)	Kenny Chesney BNA	1	31	41	3	<b>BUILDING BRIDGES</b> T.BROWN, R.DUNN, K.BROOKS (H.DEVITO, L.WILLOUGHBY)	Brooks & Dunn With Sheryl Crow & Vince Gill ARISTA NASHVILLE	31
2	3	3	<b>SOMETHING'S GOTTA GIVE</b> D.HUFF (C.WISEMAN, T.MULLINS)	LeAnn Rimes ASYLUM-CURB	1	32	32	6	<b>SWING</b> F.ROGERS (C.STAPLETON, F.ROGERS)	Trace Adkins CAPITOL	32
3		21	<b>SETTLE FOR A SLOWDOWN</b> B.BEAVERS (T.MARTIN, B.BEAVERS, D.BENTLEY)	Dierks Bentley CAPITOL	1	33	36	3	<b>8TH OF NOVEMBER</b> B.KENNY, J.RICH, P.WORLEY (B.KENNY, J.RICH)	Big & Rich WARNER BROS./WRN	33
4		20	<b>LAST DAY OF MY LIFE</b> F.ROGERS (P.VASSAR, T.RYAN)	Phil Vassar ARISTA NASHVILLE	1	34	34	9	<b>THAT GIRL IS A COWBOY</b> A.REYNOLDS (G.BROOKS, J.L.NIEMAN, R.BROWN)	Garth Brooks PEARL/LYRIC STREET	34
5	6	14	<b>WHEN THE STARS GO BLUE</b> B.GALLIMORE, T.MCGRAW, D.SMITH (R.ADAMS)	Tim McGraw CURB	1	35	33	9	<b>NEW STRINGS</b> FLIDDELL, M.WRUCKE (M.LAMBERT)	Miranda Lambert EPIC/COLUMBIA	35
6	7	12	<b>THE WORLD</b> F.ROGERS (B.PAISLEY, K.LOVELAKE, L.T.MILLER)	Brad Paisley ARISTA NASHVILLE	6	36	35	14	<b>AIN'T WHAT IT USED TO BE</b> M.BRIGHT (T.MARTIN, M.NESLER)	Megan Mullins BROKEN BOW	36
7	5	29	<b>WHY</b> M.KNOX (J.RICH, V.MCGEHE, R.CLAWSON)	Jason Aldean BROKEN BOW	1	37	40	9	<b>COALMINE</b> S.EVANS, M.BRIGHT (R.DEAN, R.HARBIN, R.MCDONALD)	Sara Evans RCA	37
8	8	12	<b>DON'T FORGET TO REMEMBER ME</b> M.BRIGHT (M.HAYES, K.LOVELAKE, A.GORLEY)	Carrie Underwood ARISTA/ARISTA NASHVILLE	1	38	37	16	<b>I DON'T KNOW WHAT SHE SAID</b> T.JOHNSON, R.L.FEEK (C.BATTEN, K.BLAZYL, L.TURNER)	Blaine Larsen GIANTS/SLAYER/BNA	38
9	9	21	<b>SIZE MATTERS (SOMEDAY)</b> B.CANNON (B.HILL, M.DEKLE)	Joe Nichols UNIVERSAL SOUTH	9	39	39	11	<b>GOD ONLY CRIES</b> M.D.CLUTE, DIAMOND RIO (T.JOHNSON)	Diamond Rio ARISTA NASHVILLE	39
10	10	24	<b>EVERY TIME I HEAR YOUR NAME</b> J.STEELE (K.ANDERSON, T.HAMBRIDGE, J.STEELE)	Keith Anderson ARISTA NASHVILLE	10	40	38	16	<b>THAT'S HOW THEY DO IT IN DIXIE</b> D.JOHNSON (C.TOMPKINS, J.KEAR, M.IRWIN)	Hank Williams Jr. With Gretchen Wilson, Big & Rich & Van Zant ASYLUM-CURB	40
11	12	8	<b>GREATEST GAINER</b> <b>A LITTLE TOO LATE</b> T.KEITH, L.WHITE (T.KEITH, S.EMERICK, D.OILLON)	Toby Keith SHOW DOG NASHVILLE	11	41	44	10	<b>A GOOD MAN</b> B.ALLEN, K.FOLLESE (K.FOLLESE, A.FOLLESE, V.SHAW)	Emerson Drive MIDAS	41
12	14	28	<b>I GOT YOU</b> C.MORGAN, P.O'DONNELL (C.MORGAN, P.O'DONNELL, T.OWENS)	Craig Morgan BROKEN BOW	12	42	47	6	<b>KILL ME NOW</b> A.SMITH, H.GRAHAM (J.RICH, A.L.SMITH, V.MCGEHE)	Rio Grand ASYLUM-CURB	42
13	16	17	<b>ME AND MY GANG</b> D.HUFF/RASCAL FLATTS (J.STEELE, T.MULLINS, J.STONE)	Rascal Flatts LYRIC STREET	13	43	45	5	<b>CALL ME CRAZY</b> B.CHANCEY (S.NIELSON)	The Lost Trailers BNA	43
14	15	22	<b>IF YOU'RE GOING THROUGH HELL (BEFORE THE DEVIL EVEN KNOWS)</b> T.HEWITT (S.TATE, A.TATE, D.BERG)	Rodney Atkins CURB	14	44	44	19	<b>THIS TIME AROUND</b> M.MCCLURE, CROSS CANADIAN RAGWEED (C.CANADA, R.ROGERS)	Cross Canadian Ragweed UNIVERSAL SOUTH	44
15	17	19	<b>LIFE AIN'T ALWAYS BEAUTIFUL</b> M.WRIGHT, G.ALLAN (C.GOODMAN, T.L.JAMES)	Gary Allan MCA NASHVILLE	15	45	46	3	<b>IN TERMS OF LOVE</b> J.SHANKS (K.OSBORN, D.SCHLITZ)	SheDaisy LYRIC STREET	45
16	11	14	<b>THE SEASHORES OF OLD MEXICO</b> T.BROWN, G.STRAIT (M.HAGGARD)	George Strait MCA NASHVILLE	11	46	48	7	<b>GET OUTTA MY WAY</b> C.BLACK, CAROLINA RAIN (R.E.ORRALL, C.WRIGHT)	Carolina Rain EQUITY	46
17	19	19	<b>BRING IT ON HOME</b> W.KIRKPATRICK, LITTLE BIG TOWN (W.KIRKPATRICK, G.BIECK, T.H.BIECK)	Little Big Town EQUITY	17	47	52	2	<b>LOVE YOU</b> J.STOVER (J.KNOWLES, T.SUMMAR)	Jack Ingram BIG MACHINE	47
18	20	18	<b>I CAN'T UNLOVE YOU</b> D.HUFF (W.KIRBY, W.ROBINSON)	Kenny Rogers CAPITOL	18	48	43	19	<b>POLITICALLY INCORRECT</b> G.WILSON, J.RICH, M.WRIGHT (L.SATCHER, D.STEAGALL, B.HENDERSON)	Gretchen Wilson Featuring Merle Haggard EPIC/COLUMBIA	23
19	21	18	<b>AIR POWER</b> <b>HOW 'BOUT YOU</b> J.JOYCE (E.CHURCH, E.CHURCH, B.BEAVERS)	Eric Church CAPITOL	19	49	49	7	<b>HANK</b> B.JAMES (B.JAMES, B.LUTHER)	Mark Wills EQUITY	46
20	22	13	<b>AIR POWER</b> <b>DOWN IN MISSISSIPPI (UP TO NO GOOD)</b> B.FUNDIS (K.BUSH, K.HALL, J.NETTLES)	Sugarland MERCURY	20	50	54	5	<b>DO WE STILL</b> B.CHANCEY, T.BROWN, K.LAW (R.LYNE, R.CROSBY, W.RAMBEAUX)	Rockie Lynne UNIVERSAL SOUTH	50
21	18	17	<b>THE LUCKY ONE</b> B.GALLIMORE, F.HILL (B.WARREN, B.WARREN, J.JOYCE)	Faith Hill WARNER BROS./WRN	5	51	49	7	<b>EVERYBODY KNOWS</b> R.RUBIN (E.ROBINSON, M.MAGUIRE, N.MAINES, G.LOURIS)	Dixie Chicks COLUMBIA	48
22	23	15	<b>WHY, WHY, WHY</b> C.CHAMBERLAIN (B.CURRINGTON, T.MARTIN, M.NESLER)	Billy Currington MERCURY	22	52	53	5	<b>UNBROKEN GROUND</b> S.HENDRICKS, J.STROUD (J.PWHITE, J.LEBLANC, K.BERGSNES, G.NICHOLS)	Gary Nichols MERCURY	52
23	25	10	<b>LEAVE THE PIECES</b> J.SHANKS, M.BRANCH (J.HANSON, B.AUSTIN)	The Wreckers MAVERICK/WARNER BROS./WRN	2	53	HOT & HOT DEBUT	1	<b>CALIFORNIA GIRLS</b> G.WILSON, J.RICH, M.WRIGHT (G.WILSON, J.RICH, M.WRIGHT)	Gretchen Wilson COLUMBIA	53
24	24	15	<b>YEE HAW</b> J.RITCHEY (J.OWEN, C.BEATHARD, K.MARVELL)	Jake Owen RCA	14	54	56	2	<b>TENNESSEE GIRL</b> B.CANNON (B.DIPIERO, C.WISEMAN)	Sammy Kershaw CATEGOR 5	51
25	27	22	<b>BRAND NEW GIRLFRIEND</b> L.MILLER (S.MINOR, B.ALMAND, J.STEELE)	Steve Holy CURB	19	55	50	4	<b>NOTHIN' BUT A LOVE THANG</b> F.ROGERS (C.STAPLETON, S.LESLIE, D.WORLEY)	Darryl Worley 303 MUSIC	50
26	29	7	<b>WOULD YOU GO WITH ME</b> F.ROGERS (S.CAMP, J.S.SHERRILL)	Josh Gracin LYRIC STREET	27	56	55	5	<b>LIVE TO LOVE ANOTHER DAY</b> D.HUFF, K.URBAN (D.BROWN, K.URBAN)	Keith Urban CAPITOL	50
27	26	5	<b>FAVORITE STATE OF MIND</b> M.WILLIAMS (M.CHAGNON, B.DALY)	Pat Green BNA	28	57	NEW	1	<b>SUNSHINE AND SUMMERTIME</b> B.GALLIMORE, F.HILL (J.RICH, R.CROWELL, K.SACKLEY)	Faith Hill WARNER BROS./WRN	57
28	30	4	<b>FEELS JUST LIKE IT SHOULD</b> D.GEHMAN (P.GREEN, B.JAMES, J.A.POLLARD)	Trent Willmon COLUMBIA	28	58	58	14	<b>BEFORE HE CHEATS</b> M.BRIGHT (C.TOMPKINS, J.KEAR)	Carrie Underwood ARISTA/ARISTA NASHVILLE	52
29	28	20	<b>ON AGAIN TONIGHT</b> F.ROGERS (M.GREEN, J.MELTON, P.B.WHITE)	Trent Willmon COLUMBIA	28	59	60	3	<b>GONE EITHER WAY</b> P.MOORE, B.CANNON (R.SCOTT, P.MOORE, J.BOHLINGER)	Ray Scott WARNER BROS./WRN	53
30	31	4	<b>FINDIN' A GOOD MAN</b> J.STOVER (J.STOVER, B.D.MAHER, C.KOESSEL)	Danielle Peck BIG MACHINE	30	60	59	4	<b>ANYWHERE BUT HERE</b> R.WRIGHT, C.CAGLE (W.MOBLEY, D.V.WILLIAMS)	Chris Cagle CAPITOL	57



Three million audience impressions amount to charts biggest gain. In its eighth chart week, Keith's song is the youngest title in top 25.



Up 1 million impressions, single achieves Airpower and becomes artist's first top 20.



Fourth single from "All Jacked Up" draws 943,000 impressions at 31 monitored stations.

## HITPREDICTOR

DATA PROVIDED BY  
Promosquad

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

ARTIST/Title/LABEL/(Score)	Chart Rank	ARTIST/Title/LABEL/(Score)	Chart Rank	ARTIST/Title/LABEL/(Score)	Chart Rank
<b>COUNTRY</b>					
<b>KENNY CHESNEY</b> Summertime BNA (86.9)	1	<b>CRAIG MORGAN</b> I Got You BROKEN BOW (83.3)	12	<b>MIRANDA LAMBERT</b> New Strings EPIC (89.1)	35
<b>LEANN RIMES</b> Something's Gotta Give ASYLUM-CURB (75.0)	2	<b>RODNEY ATKINS</b> If You're Going Through Hell CURB (75.0)	14	<b>SARA EVANS</b> Coalmine RCA (84.0)	37
<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)	15	<b>BLAINE LARSEN</b> I Don't Know What She Said BNA (75.1)	38
<b>TIM MCGRAW</b> When The Stars Go Blue CURB (78.5)	5	<b>KENNY ROGERS</b> I Can't Unlove You CAPITOL (90.3)	18	<b>DIAMOND RIO</b> God Only Cries ARISTA NASHVILLE (94.7)	39
<b>BRAD PAISLEY</b> The World ARISTA NASHVILLE (87.5)	6	<b>THE WRECKERS</b> Leave The Pieces WARNER BROS. (79.1)	23	<b>MARK WILLS</b> Hank EQUITY (76.1)	49
<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 (83.5)	26	☆ <b>GRETCHEN WILSON</b> California Girls COLUMBIA (81.0)	53
<b>JOE NICHOLS</b> Size Matters (Someday) UNIVERSAL SOUTH (92.2)	9	<b>PAT GREEN</b> Feels Just Like It Should BNA (78.5)	28	<b>CHRIS CAGLE</b> Anywhere But Here CAPITOL (86.0)	60
<b>TOBY KEITH</b> A Little Too Late SHOW DOG (87.0)	11	<b>BROOKS &amp; DUNN</b> Building Bridges ARISTA NASHVILLE (86.9)	31		
		<b>GARTH BROOKS</b> That Girl Is A Cowboy LYRIC STREET (89.6)	34		

Don't miss another important

## COUNTRY MUSIC UPDATE

Visit [www.BillboardRadioMonitor.com](http://www.BillboardRadioMonitor.com) to sign up to register for your free Country Radio Blast.

BillboardRadioMonitor.com

HOT COUNTRY SONGS: 131 country stations are electronically monitored by Nielsen Broadcast Data Systems, 24 hours a day, 7 days a week. Airpower awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience. © 2006 VNU Business Media, Inc. All rights reserved.

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BETWEEN THE BULLETS [wjessen@billboard.com](mailto:wjessen@billboard.com)

## CHESNEY'S 'SUMMERTIME' ARRIVES QUICKLY

Up 2.7 million audience impressions, Kenny Chesney lands his 10th trip to the summit with "Summertime," which hits No. 1 in just 11 chart weeks.

That's the fastest sprint to No. 1 in almost a year, and the second-fastest trip in Chesney's career. He needed only nine weeks to reach the top with two different singles: "There Goes My Life" in 2003 and "When the Sun Goes Down" in 2004.

His new song marks the chart's fastest trek



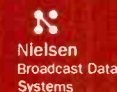
to No. 1 since Toby Keith's "As Good As I Once Was" took 10 weeks to peak in the July 23, 2005, issue.

At No. 2, LeAnn Rimes' "Something's Gotta Give" gains 2.4 million impressions, recapturing a bullet. She therefore poses a threat to Chesney's chances for a second week at No. 1.

Rimes' single trails Chesney's by approximately 819,000 impressions. Both songs are detected at each of Billboard's 131 monitored stations.

—Wade Jensen

JUN 17 2006 **LATIN Billboard**



**HOT LATIN SONGS™**

WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHIT	TITLE	Artist	PEAK POSITION
1	1	1	11	#1 <b>HIPS DON'T LIE</b>	Shakira Featuring Wyclef Jean	1
2	4	2	13	<b>GREATEST GAINER</b> DOWN <b>AMMO KINGS</b> (G. CRUZ, K. VASQUEZ, J. NIEVES)	Rakim & Ken-Y PINA/UNIVERSAL LATINO	2
3	2	3	10	<b>CAILE</b> LUNY TUNES, TINY (TITO EL BAMBINO)	Tito El Bambino EMI TELEVISIA	2
4	3	4	7	<b>ANGELITO</b> W.O. LANDRON (W.D. LANDRON, E. LIND)	Don Omar VI/MACHETE	3
5	5	6	18	<b>MACHUCANDO</b> LUNY TUNES (R. AYALA, E. DAVILA)	Daddy Yankee EL CARTEL /INTERSCOPE	2
6	7	10	18	<b>ALIADO DEL TIEMPO</b> M. BARBA (M. BARBA)	Mariano Barba THREE SOUND	6
7	8	8	21	<b>UN BESO</b> L. SANTOS, A. SANTOS (A. SANTOS)	Aventura PREMIUM LATIN	6
8	6	3	14	<b>LO QUE SON LAS COSAS</b> S. GEORGE, B. BENDIZZO (L.A. MARQUEZ)	Anais UNIVISION	1
9	9	9	9	<b>VOLVERTE A AMAR</b> L. CERONI (A. GUZMAN, M. DOMM)	Alejandra Guzman SONY BMG NORTE	9
10	10	7	18	<b>NOCHE DE SEXO</b> NELY (WISIN, YANDEL, A. SANTOS, NELLY)	Wisin & Yandel Featuring Aventura MACHETE	4
11	12	11	13	<b>TEMPERATURE</b> R. FULLER (S. PHENRIQUES, A. MARSHALL, R. FULLER)	Sean Paul VP /ATLANTIC	10
12	13	16	7	<b>MUNECA DE TRAPO</b> N. WALKER, LA OREJA DE VAN GOGH (A. MONTERO, X. SAN MARTIN, P. BENEGAS)	La Oreja De Van Gogh SONY BMG NORTE	12
13	17	27	6	<b>NUESTRO AMOR SE HA VUELTO AYER</b> J.M. LUGO (C. BRANT, A. LERNER)	Victor Manuelle Featuring Yuridia SONY BMG NORTE	13
14	16	14	18	<b>DE CONTRABANDO</b> PRIVERA (J. SEBASTIAN)	Jenni Rivera FONOVISA	14
15	25	9	9	<b>QUE LASTIMA</b> A. RAMIREZ CORRAL (S. LOPEZ GONZALEZ)	Alfredo Ramirez Corral UNIDOS/DISA	15
16	14	13	20	<b>LO QUE ME GUSTA A MI</b> G. SANTAOLALLA, JUANES (JUANES)	Juanes SURCO/UNIVERSAL LATINO	2
17	15	15	32	<b>LLAME PA' VERTE</b> LUNY TUNES, NELY (WISIN, YANDEL)	Wisin & Yandel MACHETE	1
18	19	22	8	<b>ADIOS A MI AMANTE</b> J.L. TERRAZAS (J. VELAZQUEZ AGUILAR)	Grupo Montez De Durango OISA	18
19	15	19	20	<b>ATREVETE TE, TE!</b> E. CABRA, D. FERNANDEZ (R. PEREZ)	Calle 13 WHITE LION /SONY BMG NORTE	11
20	23	32	9	<b>UNA CANCION QUE TE ENAMORE</b> NOT LISTED (S. PRIMEIRA, Y. MARRUFO)	Servando Y Florentino VENE MUSIC	20
21	26	28	4	<b>ALGUIEN TE VA A HACER LLORAR</b> R. MUNOZ, R. MARTINEZ (L. PADILLA)	Intocable EMI TELEVISIA	11
22	27	24	9	<b>COMO DUELE (BARRERA DE AMOR)</b> A. POSSE, M.L. ARRIAGA, J.E. MURGIA (M.L. ARRIAGA, J.E. MURGIA)	Noelia EMI TELEVISIA	22
23	<b>HOT SHOT DEBUT</b>	1	1	<b>MAS ALLA DEL SOL</b> J. SEBASTIAN (J. SEBASTIAN)	Joan Sebastian MUSART/BALBOA	23
24	18	18	5	<b>HERE WE GO YO</b> H. DELGADO, S.C. CARTER, A. CALO, A. PENA (H. DELGADO, S.C. CARTER)	Hector "El Father" Featuring El Presidente ROC-LA-FAMILIA/DEF JAM /J.O.M.G.	18
25	25	35	4	<b>NO ES BRUJERIA</b> C. CABRAL "JUNIOR", A. BARBARA (A. BARBARA)	Ana Barbara FONOVISA	25



Fonsi's latest almost triples its prior-week sales (up 184%), re-entering Top Latin Albums at No. 24, thanks in part to publicity generated by his June 3 wedding in Puerto Rico.



Rivera's live album bows on Heatseekers at No. 50, her second appearance on that chart.



At No. 13, Manuelle scores 16th No. 1 on Tropical Airplay. Set re-enters Billboard 200 at No. 200.

WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHIT	TITLE	Artist	PEAK POSITION
26	50	-	2	<b>ME VOY</b> C. LOPEZ, J. VENEGAS (J. VENEGAS)	Julieta Venegas SONY BMG NORTE	26
27	30	23	4	<b>INSENSIBLE A TI (ME PONE A MIL)</b> NOT LISTED (A. VILLARREAL)	Alicia Villarreal UNIVERSAL LATINO	23
28	21	20	18	<b>TE ECHO DE MENOS</b> F. PINERO JR., C. PONCE (C. PONCE, F. PINERO JR.)	Chayanne SONY BMG NORTE	15
29	22	26	15	<b>QUE ME ALCANCE LA VIDA</b> A. BAQUEIRO (L. GARCIA, N. SCHAJIRIS)	Sin Bandera SONY BMG NORTE	19
30	24	12	11	<b>UNO Y UNO ES IGUAL A TRES</b> S. KRYS (C.E. LOPEZ AVILA)	Jeremias UNIVERSAL LATINO	12
31	39	-	2	<b>NO ES UNA NOVELA</b> M. DELEON (D. CRUZ SANCHEZ)	Monchy & Alexandra J&N	31
32	31	34	7	<b>TE EXTRANO</b> M. DELEON, M. RIVERA, A. HIDALGO (O. MEJIA)	Xtreme SGZ /UNIVISION	31
33	31	31	9	<b>DEJATE LLEVAR</b> D. LOPEZ, G. PAJON JR., WILLIAM, G. NORIEGA (D. LOPEZ, S. LAMILLA, J. GARCIA, G. PAJON JR.)	Ricky Martin COLUMBIA /SONY BMG NORTE	21
34	-	-	2	<b>CUANDO BAILA REGGAETON</b> LUNY TUNES (T. CALDERON, R.F. SALDANA, V. CABRERAS)	Tego Calderon Featuring Yandel JIGGIRI/ATLANTIC	33
35	34	36	16	<b>POR UNA MUJER</b> S. KRYS (M. CHAN, E. TORRES)	Luis Fonsi UNIVERSAL LATINO	16
36	<b>NEW</b>	1	1	<b>INGRATITUD</b> LOS TIGRES DEL NORTE (PCASTRO)	Los Tigres Del Norte FONOVISA	36
37	37	-	2	<b>TU NOMBRE EN MAYUSCULAS</b> D. PARISINI (L. PAUSINI, CHEOPE, J. BADA, DANIEL)	Laura Pausini WARNER LATINA	37
38	<b>NEW</b>	1	1	<b>PALETA</b> LUNY TUNES, TAINY, THILLO (WISIN, YANDEL, R. AYALA, M.E. MASIS, R. RIVERA)	Wisin & Yandel Featuring Daddy Yankee GOLD STAR /MACHETE	38
39	42	29	5	<b>PAYASO LOCO</b> NOT LISTED (J.L. RODRIGUEZ)	Patrulla 81 OISA	29
40	41	44	4	<b>VOY A LLORAR POR TI</b> LOS RIELEROS DEL NORTE (R. GONZALEZ MORA)	Los Rieleros Del Norte FONOVISA	38
41	<b>RE-ENTRY</b>	2	2	<b>FRIKITONA</b> DJ BLASS, BOY WONDER (DJ BLASS)	Plan B URBAN BOX OFFICE/CFEE /MACHETE	41
42	36	42	12	<b>ABRAZAME</b> M. DOMM (M. DOMM)	Camila SONY BMG NORTE	32
43	48	44	5	<b>COMO ME DUELE</b> V. ELIZALDE (M.R. GODOBACHI FIGUEROA)	Valentin Elizalde UNIVERSAL LATINO	30
44	<b>NEW</b>	1	1	<b>CONTIGO SE VA</b> L.F. OCHOA (J. VILLAMAR)	Bacilos WARNER LATINA	44
45	<b>NEW</b>	1	1	<b>AGARRALE EL PANTALON</b> ALEXIS, FIDO (ALEXIS, FIDO, ZION, LENNOX)	Alexis & Fido Featuring Zion & Lennox SONY BMG NORTE	45
46	29	37	16	<b>PARA QUE REGRESIS</b> E. PEREZ (G. RAMIREZ FLORES)	El Chapo De Sinaloa DISA	23
47	44	45	19	<b>SI YO FUERA TU AMOR</b> O. URBINA JR., R. URBINA (NOT LISTED)	Alacranes Musical UNIVISION	14
48	<b>RE-ENTRY</b>	3	3	<b>TE HAGO EL AMOR</b> E. LIND (E. LIND)	Eliel VI /MACHETE	48
49	<b>NEW</b>	1	1	<b>PAM PAM</b> LUNY TUNES, TAINY (WISIN, YANDEL, F. SALDANA, M.E. MASIS)	Wisin & Yandel MACHETE	49
50	40	39	5	<b>HAY DE MI</b> N. NORIEGA (N. NORIEGA)	Noriega Featuring Baby Rasta LA CALLE /UNIVISION	39

**TOP LATIN ALBUMS™**

WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHIT	ARTIST	Title	PEAK POSITION
1	1	1	12	#1 <b>DON OMAR</b>	King Of Kings	1
2	3	3	11	<b>VARIOUS ARTISTS</b>	NOW Latino	1
3	1	1	30	<b>WISIN &amp; YANDEL</b>	Pa'l Mundo	1
4	1	1	29	<b>GRUPO MONTEZ DE DURANGO</b>	Borrón Y Cuenta Nueva	1
5	4	4	28	<b>DADDY YANKEE</b>	Barrio Fino: En Directo	1
6	5	5	9	<b>JUAN GABRIEL</b>	La Historia Del Divo	1
7	<b>HOT SHOT DEBUT</b>	1	1	<b>VARIOUS ARTISTS</b>	Somos Americanos	7
8	7	6	4	<b>VICTOR MANUELLE</b>	Decision Unanime	6
9	8	7	18	<b>ROCIO DURCAL</b>	Amor Eterno	1
10	13	13	35	<b>RBD</b>	Nuestro Amor	1
11	9	11	9	<b>RBD</b>	RBD: Live In Hollywood	6
12	13	10	14	<b>ANDREA BOCELLI</b>	Amor	2
13	14	14	16	<b>RAKIM &amp; KEN-Y</b>	Masterpiece: Nuestra Obra Maestra	2
14	16	15	10	<b>MONCHY &amp; ALEXANDRA</b>	Exitos Y Mas	9
15	11	9	26	<b>DON OMAR</b>	Da Hitman Presents Reggaeton Latino	1
16	21	22	52	<b>GREATEST GAINER</b> SHAKIRA	Fijacion Oral Vol. 1	1
17	12	8	5	<b>LA OREJA DE VAN GOGH</b>	Guapa	5
18	15	16	9	<b>TITO EL BAMBINO</b>	Top Of The Line	3
19	25	64	4	<b>RBD</b>	Rebelde	2
20	17	17	9	<b>LOS TIGRES DEL NORTE</b>	Historias Que Contar	2
21	24	11	44	<b>ANA GABRIEL</b>	Historia De Una Reina	1
22	19	21	9	<b>RAMON AYALA Y SUS BRAVOS DEL NORTE</b>	Antologia De Un Rey Vol. 2	15
23	26	27	5	<b>LOS TUCANES DE TIJUANA</b>	En Vivo - Siempre Contigo	23
24	<b>RE-ENTRY</b>	30	30	<b>LUIS FONSI</b>	Paso A Paso	2
25	30	37	26	<b>RICARDO ARJONA</b>	Adentro	1

WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHIT	ARTIST	Title	PEAK POSITION
26	29	28	5	<b>EL CHAPO DE SINALOA</b>	La Noche Perfecta	22
27	22	19	7	<b>ALICIA VILLARREAL</b>	Orgullo De Mujer	8
28	28	26	3	<b>K-PAZ DE LA SIERRA</b>	Los Super Exitos	26
29	20	24	8	<b>VARIOUS ARTISTS</b>	Unidos	11
30	31	21	13	<b>GUARDIANES DEL AMOR</b>	Corazon Romantico: Los Exitos	20
31	27	50	9	<b>GRUPO BRYNDIS</b>	Recordandote	9
32	38	38	58	<b>AVENTURA</b>	God's Project	1
33	23	18	8	<b>BRONCO: EL GIGANTE DE AMERICA</b>	30 Historias De Un Gigante	17
34	37	29	6	<b>VARIOUS ARTISTS</b>	Sangre Nueva	12
35	33	41	25	<b>CALLE 13</b>	Calle 13	6
36	18	30	9	<b>A.B. QUINTANILLA III PRESENTS KUMBIA KINGS</b>	Kumbia Kings Live	18
37	35	34	88	<b>JUANES</b>	Mi Sangre	1
38	32	36	104	<b>RAMON AYALA Y SUS BRAVOS DEL NORTE</b>	Antologia De Un Rey	11
39	41	49	5	<b>JENNI RIVERA</b>	En Vivo Desde Hollywood	39
40	36	25	5	<b>LOS RIELEROS DEL NORTE</b>	Siempre Imitado, Jamas Igualado	20
41	44	39	25	<b>YURIDIA</b>	La Voz De Un Angel	16
42	39	6	6	<b>LOS TEMERARIOS</b>	Los Super Exitos Con Mariachi	16
43	40	31	7	<b>ANAIS</b>	Asi Soy Yo	11
44	43	47	68	<b>LOS CAMINANTES</b>	Tesoros De Coleccion: La Romantica De Los Caminantes	22
45	49	46	5	<b>BANDA EL RECODO DE CRUZ LIZARRAGA</b>	A Las Mujeres Que Ame	40
46	46	45	99	<b>DADDY YANKEE</b>	Barrio Fino	1
47	45	53	40	<b>LOS TIGRES DEL NORTE</b>	20 Nortenas Famosas	1
48	42	44	1	<b>ALEJANDRA GUZMAN</b>	Indeleble	22
49	51	56	26	<b>VOZ A VOZ</b>	En Presencia Del Futuro	21
50	48	42	4	<b>LOS RAZOS</b>	La Historia De Los Razos... Los Exitos	41

WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHIT	ARTIST	Title	PEAK POSITION
51	53	18	14	<b>CONJUNTO PRIMAVERA</b>	Algo De Mi	2
52	47	43	3	<b>PATRULLA 81</b>	Lo Mejor De La Mejor... Coleccion	43
53	34	32	26	<b>REGGAETON NINOS</b>	Reggaeton Ninos Vol. 1	5
54	58	54	16	<b>PACE SETTER</b> JOSE JOSE	La Historia Del Principe	12
55	52	40	4	<b>JEREMIAS</b>	Ese Que Va Por Ahí	39
56	54	62	101	<b>VICENTE FERNANDEZ</b>	Tesoros De Coleccion	8
57	56	52	52	<b>MONCHY &amp; ALEXANDRA</b>	Hasta El Fin	7
58	59	51	34	<b>DIANA REYES</b>	La Reina Del Pasito Duranguense	24
59	55	57	77	<b>A.B. QUINTANILLA III PRESENTS KUMBIA KINGS</b>	Fuego	2
60	64	72	60	<b>INTOCABLE</b>	X	2
61	63	60	6	<b>MARIANO BARBA</b>	Aliado Del Tiempo	48
62	65	66	19	<b>ANA GABRIEL</b>	Dos Amores Un Amante	22
63	61	59	42	<b>LAURA PAUSINI</b>	Escucha Atento	20
64	<b>RE-ENTRY</b>	3	3	<b>LOS CADETES DE LINARES</b>	Las Mas Cananas	64
65	74	70	70	<b>JAVIER SOLIS</b>	Tesoros De Coleccion	21
66	62	64	49	<b>MARCO ANTONIO SOLIS</b>	La Historia Continua... Parte II	2
67	69	63	25	<b>VARIOUS ARTISTS</b>	Top Latino	24
68	66	70	12	<b>LUNY TUNES</b>	Reggaeton Hits	15
69	<b>RE-ENTRY</b>	5	5	<b>PATRULLA 81</b>	Los Super Exitos Payaso Loco	44
70	<b>RE-ENTRY</b>	32	32	<b>K-PAZ DE LA SIERRA</b>	Mas Capaces Que Nunca	1
71	70	71	37	<b>JENNI RIVERA</b>	Parrandera, Rebelde Y Atrevida	10
72	73	-	40	<b>GRUPO BRYNDIS</b>	La Mejor... Coleccion	7
73	4	-	25	<b>GRUPO MONTEZ DE DURANGO</b>	Los Super Exitos: Lagrimillas Tontas	8
74	60	55	7	<b>VALENTIN ELIZALDE</b>	Vencedor	26
75	<b>RE-ENTRY</b>	47	47	<b>REIK</b>	Reik	34

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AIRPLAY MONITORED BY SALES DATA COMPILED BY



# LATIN

# Billboard DANCE

JUN 17 2006

LATIN AIRPLAY		POP™
THIS WEEK	LAST WEEK	TITLE
1	1	VOLVERTE A AMAR ALEJANDRA GUZMAN (SONY BMG NORTE)
2	2	HIPS DON'T LIE SHAKIRA FEATURING WYCLEF JEAN (EPIC/SONY BMG NORTE)
3	3	MUNECA DE TRAPO LA OREJA DE VAN GOGH (SONY BMG NORTE)
4	4	LO QUE SON LAS COSAS ANAIIS (UNIVISION)
5	7	LO QUE ME GUSTA A MI JUANES (SURCO/UNIVERSAL LATINO)
6	8	UNA CANCION QUE TE ENAMORE SERVANDO Y FLORENTINO (VENEMUSIC)
7	17	ME VOY JULIETA VENEGAS (SONY BMG NORTE)
8	6	QUE ME ALCANCE LA VIDA SIN BANOERA (SONY BMG NORTE)
9	6	TE ECHO DE MENOS CHAYANNE (SONY BMG NORTE)
10	9	COMO DUELE (BARRERA DE AMOR) NOELIA (EMI TELEVISION)
11	10	DEJATE LLEVAR RICKY MARTIN (COLUMBIA/SONY BMG NORTE)
12	12	POR UNA MUJER LUIS FONSI (UNIVERSAL LATINO)
13	14	TU NOMBRE EN MAYUSCULAS LAURA PAUSINI (WARNER LATINA)
14	11	UNO Y UNO ES IGUAL A TRES JEREMIAS (UNIVERSAL LATINO)
15	13	ABRAZAME CAMILA (SONY BMG NORTE)

LATIN ALBUMS		POP™
THIS WEEK	LAST WEEK	ARTIST
1	1	VARIOUS ARTISTS NOW LATINO (THE EMI GROUP/UNIVERSAL/SONY BMG NORTE/SONY BMG STRATEGIC MARKETING GROUP)
2	2	JUAN GABRIEL LA HISTORIA DEL DIVO (SONY BMG NORTE)
3	3	VARIOUS ARTISTS SOMOS AMERICANOS (URBAN BOX OFFICE)
4	3	ROCIO DURCAL AMOR ETERNO (SONY BMG NORTE)
5	5	RBD NUESTRO AMOR (EMI TELEVISION)
6	4	RBD RBD: LIVE IN HOLLYWOOD (EMI TELEVISION)
7	7	ANDREA BOCELLI AMOR (SUGAR/VE/MUSIC/UNIVERSAL LATINO)
8	9	SHAKIRA FJACION ORAL VOL. 1 (EPIC/SONY MUSIC)
9	6	LA OREJA DE VAN GOGH GUAPA (SONY BMG NORTE)
10	11	RBD REBELDE (EMI TELEVISION)
11	10	ANA GABRIEL HISTORIA DE UNA REINA (SONY BMG NORTE)
12	12	LUIS FONSI PESO A PASO (UNIVERSAL LATINO)
13	12	RICARDO ARJONA A DENTRO (SONY BMG NORTE)
14	8	A.B. QUINTANILLA III PRESENTS KUMBIA KINGS KUMBIA KINGS LIVE (EMI TELEVISION)
15	13	JUANES MI SANGRE (SURCO/UNIVERSAL LATINO)

RHYTHM™		
THIS WEEK	LAST WEEK	TITLE
1	3	DOWN RAKIM & KEN-Y (PINA/UNIVERSAL LATINO)
2	1	ANGELITO DON OMAR (V/MACHETE)
3	2	CAILE TITO EL BAMBINO (EMI TELEVISION)
4	4	MACHUCANDO DADDY YANKEE (EL CARTEL/INTERSCOPE)
5	5	NOCHE DE SEXO WISIN & YANDEL FEATURING AVENTURA (MACHETE)
6	6	HIPS DON'T LIE SHAKIRA FEATURING WYCLEF JEAN (EPIC/SONY BMG NORTE)
7	7	TEMPERATURE SEAN PAUL (VP/ATLANTIC)
8	10	UN BESO AVENTURA (PREMIUM LATIN)
9	8	LLAME PA' VERTE WISIN & YANDEL (MACHETE)
10	11	ATREVEETE TE, TE! CALLE 13 (WHITE LION/SONY BMG NORTE)
11	13	ROMPE DADDY YANKEE (EL CARTEL/INTERSCOPE)
12	9	HERE WE GO YO RECTOR "EL PATHER" FEATURING EL PRESIDENTE (ROC-LA-FAMILIA/DEF JAM/IDJMG)
13	14	CUANDO BAILA REGGAETON TEGO CALDERON FEATURING YANDEL (JIGGIRI/ATLANTIC)
14	34	PALETA WISIN & YANDEL FEATURING DADDY YANKEE (GOLD STAR/MACHETE)
15	16	AGARRALE EL PANTALON ALEXIS & FIDO FEATURING ZION & LENNOX (SONY BMG NORTE)

RHYTHM™		
THIS WEEK	LAST WEEK	ARTIST
1	1	DON OMAR KING OF KINGS (V/MACHETE)
2	2	WISIN & YANDEL PAL MUNDO (MACHETE)
3	3	DADDY YANKEE BARRIO FINO: EN DIRECTO (EL CARTEL/INTERSCOPE)
4	5	RAKIM & KEN-Y MASTERPIECE: NUESTRA OBRA MAESTRA (PINA/UNIVERSAL LATINO)
5	4	DON OMAR DA HITMAN PRESENTS REGGAETON LATINO (V/MACHETE/UMRG)
6	6	TITO EL BAMBINO TOP OF THE LINE (EMI TELEVISION)
7	9	VARIOUS ARTISTS SANGRE NUEVA (MACHETE)
8	7	CALLE 13 CALLE 13 (WHITE LION/SONY BMG NORTE)
9	10	DADDY YANKEE BARRIO FINO (EL CARTEL/V/MACHETE)
10	8	REGGAETON NINOS REGGAETON NINOS VOL. 1 (AFUGO/URBAN BOX OFFICE/EMI TELEVISION)
11	11	LUNY TUNES REGGAETON HITS (MAS FLOW/MACHETE)
12	12	LUNY TUNES & BABY RANKS MAS FLOW 2 (MAS FLOW/MACHETE)
13	13	VOLTIO VOLTIO (WHITE LION/EPIC/SONY MUSIC)
14	14	DJ JOE DJ JOE PRESENTA: ABUSANDO DEL GENERO (BACATRANES/UNIVERSAL LATINO)
15	15	ANGEL & KHRIZ LOS MVP'S (LUAR/MVP/MACHETE)

REGIONAL MEXICAN™		
THIS WEEK	LAST WEEK	TITLE
1	1	ALIADO DEL TIEMPO MARIANO BARBA (THREE SOUND)
2	4	QUE LASTIMA ALFREDO RAMIREZ CORRAL (UNIDOS/DISA)
3	2	DE CONTRABANDO JENNI RIVERA (FONOVISSA)
4	3	ADIOS A MI AMANTE GRUPO MONTEZ DE DURANGO (DISA)
5	6	ALGUIEN TE VA A HACER LLORAR INTOCABLE (EMI TELEVISION)
6	5	MAS ALLA DEL SOL JOAN SEBASTIAN (MUSART/BALBOA)
7	10	ALGO DE MI CONJUNTO PRIMAVERA (FONOVISSA)
8	20	INGRATITUD LOS TIGRES DEL NORTE (FONOVISSA)
9	11	PAYASO LOCO PATRULLA 81 (DISA)
10	9	VOY A LLORAR POR TI LOS RIELEROS DEL NORTE (FONOVISSA)
11	10	COMO ME DUELE VALENTIN ELIZALDE (UNIVERSAL LATINO)
12	7	PARA QUE REGRESSES EL CHAPO DE SINALOA (DISA)
13	11	SI YO FUERA TU AMOR ALACRANES MUSICAL (UNIVISION)
14	17	COMPARAME LA ARRULLADORA BANDA EL LIMON (DISA)
15	8	DIGANLE CONJUNTO PRIMAVERA (FONOVISSA)

REGIONAL MEXICAN™		
THIS WEEK	LAST WEEK	ARTIST
1	1	GRUPO MONTEZ DE DURANGO BORRON Y CUENTA NUEVA (DISA)
2	2	LOS TIGRES DEL NORTE HISTORIAS QUE CONTAR (FONOVISSA/UG)
3	3	RAMON AYALA Y SUS BRAVOS DEL NORTE ANTOLOGIA DE UN REY VOL. 2 (FREDDIE)
4	7	LOS TUCANES DE TIJUANA EN VIVO - SIEMPRE CONTIGO (UNIVISION/UG)
5	10	EL CHAPO DE SINALOA LA NOCHE PERFECTA (DISA)
6	5	ALICIA VILLARREAL ORGULLO DE MUJER (UNIVERSAL LATINO)
7	9	K-PAZ DE LA SIERRA LOS SUPER EXITOS (DISA)
8	4	VARIOUS ARTISTS UNIDOS (UNIDOS/DISA)
9	11	GUARDIANES DEL AMOR CORAZON ROMANTICO: LOS EXITOS (SONY BMG NORTE)
10	8	GRUPO BRYNDIS RECORDANDOTE (DISA)
11	6	BRONCO: EL GIGANTE DE AMERICA 30 HISTORIAS DE UN GIGANTE (FONOVISSA/UG)
12	12	RAMON AYALA Y SUS BRAVOS DEL NORTE ANTOLOGIA DE UN REY (FREDDIE)
13	13	JENNI RIVERA EN VIVO DESDE HOLLYWOOD (FONOVISSA/UG)
14	12	LOS RIELEROS DEL NORTE SIEMPRE IMITADO, JAMAIS IGUALADO (FONOVISSA/UG)
15	14	LOS TEMERARIOS LOS SUPER EXITOS CON MARIACHI (DISA)

## HOT DANCE CLUB PLAY™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE
1	2	9	#1 THE ONE THAT GOT AWAY (WAMDU/VALENTIN MIXES) NATASHA BEINGFIELD EPIC PROMO
2	3	7	TRACKING TREASURE DOWN GABRIEL & DRESDEN ORGANIZED NATURE 005
3	5	5	GET TOGETHER MADONNA WARNER BROS. 42935
4	1	8	FASTER KILL PUSSYCAT GUSTAVO SANTAOLALLA FOCUS/VERVE FORECAST 006615/VERVE
5	9	6	MAKE A MOVE ON ME JOEY NEGRO SILVER LABEL 2503/TOMMY BOY
6	8	9	SAY I CHRISTINA MILIAN FEATURING YOUNG ISLAND PROMO/IDJMG
7	6	10	HANDS UP TO HEAVEN HEAVEN 17 NINTHWAVE 10040
8	4	10	SUFFER WELL DEPECHE MODE SIRE/MUTE PROMO/REPRISE
9	10	6	IT'S OVER DJ MIKE CRUZ PRESENTS JOI CARROLL & GEORGIE PORLIE LIVE 010/MUSIC PLANT
10	11	9	FALLING APART THE LOVEMAKERS CHERRYTREE PROMO/INTERSCOPE
11	19	5	WORLD, HOLD ON (CHILDREN OF THE SKY) BOB SINCLAR YELLOW/SILVER LABEL PROMO/TOMMY BOY
12	7	10	SAY SOMETHIN' (D. MORALES MIXES) MARIAH CAREY FEATURING SNOOP DOGG ISLAND PROMO/IDJMG
13	18	8	INSTIGATOR KACI BROWN THE DAS LABEL 006916/INTERSCOPE
14	21	7	FADE AWAY SARAH ATTERETH BEGUIL/ELIGHTYEAR
15	24	4	LOOK ON THE FLOOR (HYPNOTIC TANGO) BANANARAMA THE LAB IMPORT/FUEL 2000
16	16	13	SO SPECIAL (STROBE/EUPHORIA/MW PROJECT MIXES) JUDGE JULES KOCH PROMO
17	23	7	FASHIONISTA JIMMY JAMES MADE 9884
18	13	15	KISS THE SKY DANIELLE BOLLINGER ESNTION SILVER PROMO/ESNTION
19	26	6	I AM NOT MY HAIR INDIA ARIE UNIVERSAL MOTOWN PROMO
20	15	13	SOS (J. NEVINS/CHRIS COX MIXES) RIHANNA SRP/DEF JAM PROMO/IDJMG
21	30	3	NOW THAT WE'VE FOUND LOVE BUNNY RUGS GLOBAL PROMO
22	17	12	WALK AWAY (R. ROSARIO/CHRIS COX/CRAIG J MIXES) KELLY CLARKSON RCA PROMO/RMG
23	14	12	KISS YOU 110 MADE 5664
24	27	5	I WILL STAND CLAUDIA BARRY DONNAJEAN PROMO
25	22	9	STUPID GIRLS PINK LAFACE PROMO/ZOMBA

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE
26	12	14	I WANT MORE (CLING ON TO ME) AMUKA KULT 174
27	34	3	I WILL DOLCE PURCHASE PROMO
28	29	6	I'M LISTENING MADISON PARK BASICLUX 9207
29	20	13	THE WINGS (THEME FROM BROKEBACK MOUNTAIN) GUSTAVO SANTAOLALLA FOCUS/VERVE FORECAST 006615/VERVE
30	33	5	WHEN YOU WALK AWAY HENRI DAUMAN PROMO
31	28	8	DIBIZA (BRING THE DRUMS BACK) DANNY TENAGLIA STEREO IMPORT
32	40	2	POWER PICK YOU CAN TURN ME ON MUZZAK FEATURING MIA SILVER LABEL 2500/TOMMY BOY
33	25	12	CONTROL MYSELF (J. NEVINS/J. BERMUDEZ MIXES) LL COOL J FEATURING JENNIFER LOPEZ DEF JAM PROMO/IDJMG
34	32	6	DANCE IN MY BLOOD MEN, WOMEN & CHILDREN REPRISE PROMO
35	36	5	COMING UNDONE KORN VIRGIN PROMO
36	41	4	IT'S MY LIFE (FINALLY) SEAN ENSIGN TITAN SOUNDS PROMO
37	39	5	SWEE TROUBLED SOUL STELLASTARR* RCA PROMO/RMG
38	43	2	FAITH LEANA SWEETISH DIVA PROMO
39	45	2	MY LOVE IS YOU EYES OF LOVE ACT 2 0111/MUSIC PLANT
40	31	11	YOU KNOW HOW TO LOVE ME LORI JENAIRE DAUMAN PROMO
41	46	2	WALKING DOWN MADISON ESZA KAYE DAUMAN PROMO
42	HOT SHOT DEBUT		FACE THE MUSIC CONJURE ONE NETWORK PROMO
43	37	15	IT MAKES A DIFFERENCE KIM ENGLISH NERVOUS 20571
44	35	14	RAPTURE RIDERS BLONDIE VS. THE DOORS CAPITOL PROMO
45	43	3	LEAVIN' U CHICO FEATURING ASHLEE RIZZ-ONE PROMO/FLAVA MUSIC
46	NEW		THE TIME CHRIS THE GREEK PANAGHI DJG PROMO
47	NEW		CAFE CON ALEGRIA TONY MORAN + DEEP INFLUENCE SILVER LABEL 2499/TOMMY BOY
48	38	11	CHA CHA (L.E.X./D. AUDE MIXES) CHLOE SONY BMG NORTE PROMO
49	44	10	TAKE ME OR LEAVE ME (T. YOUNG/J. CHRISTIE/G.D. VINE MIXES) IDINA MENZEL & TRACIE THOMS WARNER BROS. 42922
50	42	11	NEVER ENDING RONNIE VENTURA FEATURING LATRICE VERRETT NUUF PROMO

## HOT DANCE SINGLES SALES™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE
1	1	9	#1 EVERY DAY IS EXACTLY THE SAME 9 WKS NINE INCH NAILS NOTHING 006589/INTERSCOPE
2	2	15	SORRY MADONNA WARNER BROS. 42892
3	4	29	HUNG UP MADONNA WARNER BROS. 42845
4	3	13	STRAIGHT TO VIDEO MINDLESS SELF INDULGENCE METROPOLIS 409
5	5	17	CHECK ON IT BEYONCE FEATURING SLIM THUG COLUMBIA 80277/SONY MUSIC
6	7	11	SHAKE (X-PRESS 2 MIXES) YING YANG TWINS FEATURING PITBULL COLLIPARK 2536/TVT
7	6	69	WE WILL BECOME SILHOUETTES THE POSTAL SERVICE SUB POP 70656
8	10	7	FASTER KILL PUSSYCAT DAMEFOLD FEATURING BRITANNY MURPHY MAVERICK/REPRISE 42908/WARNER BROS.
9	8	8	THE WINGS (THEME FROM BROKEBACK MOUNTAIN) GUSTAVO SANTAOLALLA FOCUS/VERVE FORECAST 006615/VG
10	NEW		GET TOGETHER MADONNA WARNER BROS. 42935
11	11	33	EVERYTIME WE TOUCH CASCADA ROBBINS 72130
12	13	3	INSTIGATOR KACI BROWN THE DAS LABEL 006916/INTERSCOPE
13	15	8	TAKE ME OR LEAVE ME (T. YOUNG/J. CHRISTIE/G.D. VINE MIXES) IDINA MENZEL & TRACIE THOMS WARNER BROS. 42922
14	9	10	CRAZY GNARLS BARKLEY DOWNTOWN 70002/ATLANTIC
15	RE-ENTRY		WHAT ELSE IS THERE? ROYKSOPP WALL OF SOUND 47546/ASTRALWERKS
16	14	20	SEASONS OF LOVE CAST OF RENT WARNER BROS. 42866
17	17	31	NUMBER 1 BOLD FRAPP MUTE 9304
18	18	34	PRECIOUS DEPECHE MODE SIRE/MUTE/REPRISE 42831/WARNER BROS.
19	RE-ENTRY		ENJOY THE SILENCE...04 DEPECHE MODE MUTE/REPRISE 42757/WARNER BROS.
20	22	8	TENDER BLACK TIE OYNASTY IDOL 055
21	19	4	IT MAKES A DIFFERENCE KIM ENGLISH NERVOUS 20571
22	21	7	KISS YOU 110 MADE 5664
23	12	3	ALONE KIM SOZZI ULTRA 1403
24	24	2	MIRACLE CASCADA ROBBINS 72146
25	NEW		WORK THIS P*SSY MAD & ULTRA 1373

## HOT DANCE AIRPLAY™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE
1	1	16	#1 SOS 9 WKS RIHANNA SRP/DEF JAM/IDJMG
2	2	8	FASTER KILL PUSSYCAT DAMEFOLD FEATURING BRITANNY MURPHY MAVERICK/REPRISE
3	3	6	SAY SOMETHIN' MARIAH CAREY FEATURING SNOOP DOGG ISLAND/IDJMG
4	6	19	RAINDROPS STUNT ULTRA
5	5	4	WHAT'S LEFT OF ME NICK LACHEY JIVE/ZOMBA
6	4	14	WALK AWAY KELLY CLARKSON RCA/RMG
7	8	13	WAITING TAXI DOLL WWW.TAXIDOLL.COM
8	10	5	GET TOGETHER MADONNA WARNER BROS.
9	11	4	FIRE FERRY CORSTEN ULTRA
10	9	12	OOH LA LA GOLDFRAPP MUTE
11	11	19	BE WITHOUT YOU MARY J. BLIGE GEFEN
12	18	4	LOOK ON THE FLOOR (HYPNOTIC TANGO) BANANARAMA THE LAB/FUEL 2000
13	12	7	MIRACLE CASCADA ROBBINS
14	13	3	THE ONE THAT GOT AWAY NATASHA BEINGFIELD EPIC
15	14	10	INCREDIBLE SHAPE: UK NOCTURNAL GROOVE/POSITIVA
16	20	2	WORLD, HOLD ON (CHILDREN OF THE SKY) BOB SINCLAR YELLOW/SILVER LABEL/TOMMY BOY
17	17	8	HIPS DON'T LIE SHAKIRA FEATURING WYCLEF JEAN EPIC
18	16	11	WATERMAN OLAV BASOSKI FEATURING MICHIE ONE ROBBINS
19	15	11	KISS THE SKY DANIELLE BOLLINGER ESNTION SILVER/ESNTION
20	19	5	WAITING FOR YOU NARCOTIC THRUST YOSHITOSHI/DEEP DISH
21	21	5	TRACKING TREASURE DOWN GABRIEL & DRESDEN ORGANIZED NATURE
22	22	2	FADE AWAY SARAH ATTERETH BEGUIL/ELIGHTYEAR
23	24	3	S.O.S. (MESSAGE IN THE BOTTLE) FILTERFUNK ULTRA
24	23	20	CHECK ON IT BEYONCE FEATURING SLIM THUG COLUMBIA
25	NEW		NICE DAY PERSEPHONE'S BEES COLUMBIA

# HITS OF THE WORLD



JUN  
17  
2006

JAPAN			
ALBUMS			
THIS WEEK	LAST WEEK	(SOUNDCAN JAPAN)	JUNE 6, 2006
1	1	<b>REMIOROMEN</b> HORIZON VICTOR	
2	3	<b>DEF TECH</b> CATCH THE WAVE (A) DAIKI SOUND	
3	5	<b>MONKEY MAJIK</b> THANK YOU AVEV TRAX	
4	2	<b>MASAHARU FUKUYAMA</b> FUKUYAMA MASAHARU... (LTD EDITION/DVD) BMG FUNHOUSE	
5	NEW	<b>RINA AIUCHI</b> DELIGHT GIZA STUDIO	
6	NEW	<b>PRIMAL SCREAM</b> RIOT CITY BLUES SONY	
7	7	<b>DANIEL POWTER</b> DANIEL POWTER (LTD EDITION) WARNER	
8	4	<b>YUMI MATUTOYA</b> A GIRL IN SUMMER TOSHIBA/EMI	
9	6	<b>RED HOT CHILI PEPPERS</b> STADIUM ARCADIVM WARNER	
10	9	<b>VARIOUS ARTISTS</b> BEAUTIFUL SONGS KOKORO DE KIKU UTA WARNER	

UNITED KINGDOM			
ALBUMS			
THIS WEEK	LAST WEEK	(THE OFFICIAL UK CHARTS CO.)	JUNE 4, 2006
1	NEW	<b>ORSON</b> BRIGHT IDEA MERCURY	
2	1	<b>RED HOT CHILI PEPPERS</b> STADIUM ARCADIVM WARNER BROS.	
3	2	<b>FEEDER</b> THE SINGLES ECHO	
4	3	<b>SNOW PATROL</b> EYES OPEN FICTION/POLYDOR	
5	12	<b>PINK</b> I'M NOT DEAD LAFACE/ZOMBA	
6	9	<b>KOOKS</b> INSIDE IN/INSIDE OUT VIRGIN	
7	4	<b>ZERO 7</b> THE GARDEN PARLOPHONE	
8	10	<b>JACK JOHNSON</b> IN BETWEEN DREAMS JACK JOHNSON/BRUSHFIRE/UNIVERSAL	
9	8	<b>GNARLS BARKLEY</b> ST. ELSEWHERE DOWNTOWN/ATLANTIC	
10	15	<b>NINA SIMONE</b> THE VERY BEST OF RCA	

GERMANY			
ALBUMS			
THIS WEEK	LAST WEEK	(MEDIA CONTROL)	JUNE 6, 2006
1	1	<b>RED HOT CHILI PEPPERS</b> STADIUM ARCADIVM WARNER BROS.	
2	NEW	<b>MIKE LEON GROSCH</b> ABSOLUTE! BASIC HANSA	
3	8	<b>ROSENSTOLZ</b> DAS GROSSE LEBEN ISLAND	
4	5	<b>KATIE MELUA</b> PIECE BY PIECE DRAMATICO	
5	2	<b>SPORTFREUNDE STILLER</b> YOU HAVE TO WIN ZWEIKAMPF VERTIGO	
6	NEW	<b>GNARLS BARKLEY</b> ST. ELSEWHERE DOWNTOWN/ATLANTIC	
7	13	<b>LORD!</b> THE AROCKALYPSE RCA	
8	3	<b>TEXAS LIGHTNING</b> MEANWHILE BACK AT THE RANCH X-CELL/SONY BMG	
9	9	<b>SILBERMOND</b> LAUT GEDACHT COLUMBIA	
10	6	<b>THE BOSSHOS</b> RODEO RADIO ISLAND	

## EURO DIGITAL TRACKS



THIS WEEK	LAST WEEK	(NIELSEN SOUNDCAN INTERNATIONAL)	JUNE 17, 2006
1	NEW	<b>MANEATER</b> NELLY FURTADO MOSLEY/GEFFEN	
2	1	<b>CRAZY (SINGLE VERSION)</b> GNARLS BARKLEY DOWNTOWN/ATLANTIC	
3	3	<b>HIPS DON'T LIE</b> SHAKIRA FT. WYCLEF JEAN EPIC	
4	2	<b>IS IT ANY WONDER?</b> KEANE ISLAND	
5	6	<b>I WISH I WAS A PUNK ROCKER (WITH FLOWERS IN MY HAIR)</b> SANDI THOM VIKING LEGACY	
6	5	<b>DANI CALIFORNIA (ALBUM VERSION)</b> RED HOT CHILI PEPPERS WARNER BROS.	
7	8	<b>WHO KNEW</b> PINK LAFACE/ZOMBA	
8	NEW	<b>MONSTER</b> THE AUTOMATIC B-UNIQUE/POLYDOR	
9	7	<b>SOS</b> RIHANNA SRP/DEF JAM	
10	10	<b>ONE</b> MARY J. BLIGE AND U2 MATRIARCH/GEFFEN	
11	NEW	<b>FASTER KILL PUSYCAT (RADIO MIX)</b> OAKENFOLD FT. BRITTANY MURPHY PERFECTO	
12	9	<b>FILL MY LITTLE WORLD</b> THE FEELING ISLAND	
13	17	<b>EVERYBODY'S GONE TO WAR</b> MERINA PALLOT 14TH FLOOR	
14	13	<b>FROM PARIS TO BERLIN (RADIO EDIT)</b> INFERNAL BORDER BREAKERS	
15	16	<b>UPSIDE DOWN</b> JACK JOHNSON BRUSHFIRE/UNIVERSAL REPUBLIC	
16	4	<b>HARD ROCK HALLELUJAH</b> LORD! SONY BMG	
17	NEW	<b>MAS QUE NADA</b> SERGIO MENDES FT. THE BLACK EYED PEAS HEAR/CONCORD	
18	NEW	<b>WORLD AT YOUR FEET (THE OFFICIAL ENGLAND SONG FOR WORLD CUP 2006)</b> EMBRACE INDEPENDIENTE	
19	14	<b>CONTROL MYSELF</b> LL COOL J FT. JENNIFER LOPEZ DEF JAM	
20	11	<b>NINE2FIVE</b> THE ORDINARY BOYS VS. LADY SOVEREIGN B-UNIQUE/POLYDOR	

FRANCE			
ALBUMS			
THIS WEEK	LAST WEEK	(SNEP/FPD/TITE-LIVE)	JUNE 6, 2006
1	2	<b>SNIPER</b> TRAIT POUR TRAIT UP MUSIC	
2	1	<b>PASCAL OBISPO</b> LES FLEURS DU BIEN EPIC	
3	5	<b>DIAM'S</b> DANS MA BULLE CAPITOL	
4	3	<b>FLORENT PAGNY</b> ABRACADABRA MERCURY	
5	7	<b>GRAND CORPS MALADE</b> MIOI 20 AZ	
6	6	<b>RED HOT CHILI PEPPERS</b> STADIUM ARCADIVM WARNER BROS.	
7	NEW	<b>NAJOUA BEYZEL</b> ENTRE DEUX MONDES SCORPIO	
8	9	<b>RAPHAEL</b> CARAVANE CAPITOL	
9	4	<b>LES ENFOIRES</b> LE VILLAGE DES ENFOIRES 2006 ULM	
10	11	<b>OLIVIA RUIZ</b> LA FEMME CHOCOLAT UNIVERSAL	

AUSTRALIA			
ALBUMS			
THIS WEEK	LAST WEEK	(ARIA)	JUNE 4, 2006
1	1	<b>RED HOT CHILI PEPPERS</b> STADIUM ARCADIVM WARNER BROS.	
2	2	<b>DIXIE CHICKS</b> TAKING THE LONG WAY COLUMBIA	
3	3	<b>JAMES BLUNT</b> BACK TO BEDLAM ATLANTIC	
4	9	<b>NICKELBACK</b> ALL THE RIGHT REASONS ROADRUNNER	
5	5	<b>HUMAN NATURE</b> REACH OUT: THE MOTOWN RECORD COLUMBIA	
6	7	<b>GNARLS BARKLEY</b> ST. ELSEWHERE DOWNTOWN/ATLANTIC	
7	11	<b>PINK</b> I'M NOT DEAD LAFACE/ZOMBA	
8	10	<b>THE VERONICAS</b> SECRET LIFE OF US WARNER BROS.	
9	4	<b>TOOL</b> 10,000 DAYS VOLCANO/ZOMBA	
10	6	<b>PEARL JAM</b> PEARL JAM J	

CANADA			
ALBUMS			
THIS WEEK	LAST WEEK	(SOUNDCAN)	JUNE 17, 2006
1	1	<b>DIXIE CHICKS</b> TAKING THE LONG WAY COLUMBIA/SONY BMG MUSIC	
2	2	<b>RED HOT CHILI PEPPERS</b> STADIUM ARCADIVM WARNER	
3	4	<b>SHAKIRA</b> ORAL FIXATION VOL. 2 EPIC/SONY BMG MUSIC	
4	5	<b>JAMES BLUNT</b> BACK TO BEDLAM CUSTARD/ATLANTIC/WARNER	
5	3	<b>ANGELS AND AIRWAVES</b> WE DON'T NEED TO WHISPER SURETONE/GEFFEN/UNIVERSAL	
6	NEW	<b>DANY BEDAR</b> DANY BEDAR ACOUSTIQUE...EN STUDIO OEJA MUSIQUE/SELECT	
7	7	<b>RIHANNA</b> A GIRL LIKE ME SRP/DEF JAM/UNIVERSAL	
8	6	<b>TOOL</b> 10,000 DAYS TOOL DISSECTIONAL/VOLCANO/SONY BMG MUSIC	
9	8	<b>GNARLS BARKLEY</b> ST. ELSEWHERE DOWNTOWN/ATLANTIC	
10	9	<b>MICHAEL BUBLE</b> IT'S TIME 143/REPRISE/WARNER	

ITALY			
ALBUMS			
THIS WEEK	LAST WEEK	(FIMI/NIELSEN)	JUNE 5, 2006
1	NEW	<b>FABRI FIBRA</b> TRADIMENTO UNIVERSAL	
2	1	<b>RED HOT CHILI PEPPERS</b> STADIUM ARCADIVM WARNER BROS.	
3	NEW	<b>RAF</b> PASSEGGERI DISTRATTI COLUMBIA	
4	4	<b>GIANNA NANNINI</b> GRAZIE POLYDOR	
5	2	<b>CARMEN CONSOLI</b> EVA CONTRO EVA UNIVERSAL	
6	3	<b>SAMUELE BERSANI</b> L'ALDIQUA' FUORI CLASSICA EDIZ	
7	9	<b>EROS RAMAZZOTTI</b> CALMA APPARENTE ARIOLA	
8	5	<b>BRUCE SPRINGSTEEN</b> WE SHALL OVERCOME - THE SEEGER SESSIONS COLUMBIA	
9	8	<b>SHAKIRA</b> ORAL FIXATION VOL. 2 EPIC	
10	6	<b>GOTAN PROJECT</b> LUNATICO YA BASTA	

SPAIN			
ALBUMS			
THIS WEEK	LAST WEEK	(PROMUSICAE/MEDIA)	JUNE 7, 2006
1	1	<b>LA OREJA DE VAN GOGH</b> GUAPA SONY BMG	
2	NEW	<b>ROSA</b> ME SIENTO VIVA VALE MUSIC	
3	61	<b>ROCIO JURADO</b> ROCIO SIEMPRE SONY BMG	
4	NEW	<b>JULIETA VENEGAS</b> LIMON Y SAL SONY BMG	
5	3	<b>RED HOT CHILI PEPPERS</b> STADIUM ARCADIVM WARNER BROS.	
6	4	<b>SHAKIRA</b> ORAL FIXATION VOL. 2 EPIC	
7	NEW	<b>ROCIO JURADO</b> ESENCIAL SONY BMG	
8	5	<b>ESTRELLA MORENTE</b> MUJERES VIRGIN	
9	7	<b>NINA PASTORI</b> JOVAS PRESTADAS SONY BMG	
10	NEW	<b>ROCIO JURADO</b> SEÑORA EMI	

MEXICO			
ALBUMS			
THIS WEEK	LAST WEEK	(BIMSA)	JUNE 6, 2006
1	1	<b>ANDREA BOCELLI</b> AMORE POLYDOR	
2	7	<b>RED HOT CHILI PEPPERS</b> STADIUM ARCADIVM WARNER BROS.	
3	3	<b>THE BLACK EYED PEAS</b> MONKEY BUSINESS A&M/INTERSCOPE	
4	8	<b>YURIDIA</b> LA VOZ DE UN ANGEL SONY BMG	
5	2	<b>PEARL JAM</b> PEARL JAM J	
6	5	<b>LA OREJA DE VAN GOGH</b> GUAPA SONY BMG	
7	6	<b>ROCIO DURCAL</b> ME GUSTAS MUCHO TODOS SUS GRANDES EXITOS SONY BMG	
8	4	<b>ALEJANDRA GUZMAN</b> INDELEBLE SONY BMG	
9	12	<b>IL DIVO</b> IL DIVO SYCO/SONY BMG	
10	25	<b>ROCIO DURCAL</b> AMOR ETERNO...TODOS LOS EXITOS SONY BMG	

## WALLONIA

SINGLES			
THIS WEEK	LAST WEEK	(PROMUVI)	JUNE 7, 2006
1	1	<b>HIPS DON'T LIE</b> SHAKIRA FT. WYCLEF JEAN EPIC	
2	2	<b>LE TEMPS QUI COURT</b> LES ENFOIRES ULM	
3	1	<b>LIVING ON VIDEO</b> PAMITO PANIC/ULM	
4	3	<b>WORLD HOLD ON</b> BOB SINCLAR FT. STEVE EDWARDS YELLOW PRODUCTION	
5	5	<b>SOS (RESCUE ME)</b> RIHANNA SRP/DEF JAM	

ALBUMS			
1	1	<b>PASCAL BRUEL</b> LES FLEURS DU BIEN EPIC	
2	3	<b>FLORENT PAGNY</b> ABRACADABRA MERCURY	
3	2	<b>RED HOT CHILI PEPPERS</b> STADIUM ARCADIVM WARNER BROS.	
4	4	<b>ENFOIRES</b> LE VILLAGE DES ENFOIRES POLYDOR	
5	7	<b>DIAM'S</b> DANS MA BULLE CAPITOL	

SWITZERLAND			
SINGLES			
THIS WEEK	LAST WEEK	(MEDIA CONTROL)	JUNE 6, 2006
1	1	<b>HIPS DON'T LIE</b> SHAKIRA FT. WYCLEF JEAN EPIC	
2	2	<b>CRAZY</b> GNARLS BARKLEY DOWNTOWN/ATLANTIC	
3	4	<b>BRING EN HEI</b> BASCHI UNIVERSAL	
4	3	<b>ONE</b> MARY J. BLIGE FT. U2 MATRIARCH/GEFFEN	
5	5	<b>SOS</b> RIHANNA SRP/DEF JAM	

FINLAND			
SINGLES			
THIS WEEK	LAST WEEK	(YLE)	JUNE 7, 2006
1	NEW	<b>4D EP</b> KJOLLEET INTIAANIT ROCKHOPPER	
2	NEW	<b>SAUNA PAALLE! EP</b> BLODDPIT MERCEDDES	
3	1	<b>YOU</b> TAROT KING FOO	
4	NEW	<b>DOWN IN HELL</b> ROSIE RANDALL AND THE ROLLER BASTARDS KENOLA	
5	NEW	<b>BROKEN PROMISED LAND</b> PRIVATE LINE BAD HABITS	

POLAND			
ALBUMS			
THIS WEEK	LAST WEEK	(ZWI.ZEK PRODUCCENTOW AUDIO,VIDEO)	JUNE 2, 2006
1	1	<b>MY_SLOVITZ</b> HAPPINESS IS EASY MY_SLOVITZ/HOUSE MANAGEMENT	
2	4	<b>PIOTR RUBIK</b> RUBIKON M.J.M.	
3	5	<b>KATIE MELUA</b> PIECE BY PIECE DRAMATICO	
4	NEW	<b>VARIOUS ARTISTS</b> THE BEST SMOOTH JAZZ...EVERY VOL.3 POMATON	
5	NEW	<b>COMA</b> ZAPRZEPASZCZONE SILY WIELKIEJ ARMII... SONY BMG	
6	6	<b>VARIOUS ARTISTS</b> TU ES PETRUS - TY JESTES SKALA MAGIC	
7	17	<b>VARIOUS ARTISTS</b> TOP KIDS ? MAGIC	
8	3	<b>RED HOT CHILI PEPPERS</b> STADIUM ARCADIVM WARNER BROS.	
9	2	<b>TOOL</b> 10,000 DAYS VOLCANO/ZOMBA	
10	7	<b>BLOG 27</b> LOL KONTOR	

HUNGARY			
SINGLES			
THIS WEEK	LAST WEEK	(MAHASZ)	JUNE 2, 2006
1	3	<b>LOVE GENERATION</b> BOB SINCLAR FT. GARY PINE YELLOW PRODUCTION	
2	NEW	<b>HELLO</b> SID CLUBSOLUTIONS	
3	NEW	<b>FASCINATED</b> RAVEN MAIZE RULIN	
4	2	<b>HIPS DON'T LIE</b> SHAKIRA FT. WYCLEF JEAN EPIC	
5	7	<b>IT'S IN THE RAIN</b> ENYA WARNER BROS.	

ALBUMS			
1	1	<b>RED HOT CHILI PEPPERS</b> STADIUM ARCADIVM WARNER BROS.	
2	2	<b>GNARLS BARKLEY</b> ST. ELSEWHERE DOWNTOWN/ATLANTIC	
3	3	<b>GOTTHARD</b> MADE IN SWITZERLAND (LIVE) WARNER MUSIC	
4	4	<b>SHAKIRA</b> ORAL FIXATION VOL. 2 EPIC	
5	29	<b>DJ TATANA</b> ELECTRIFY TBA	

ALBUMS			
1	1	<b>LORD!</b> THE AROCKALYPSE RCA	
2	4	<b>JUANES</b> MI SANGRE SURCO	
3	3	<b>POETS OF THE FALL</b> CARNIVAL OF RUST POFY/PLAYGROUND	
4	2	<b>RED HOT CHILI PEPPERS</b> STADIUM ARCADIVM WARNER BROS.	
5	NEW	<b>SUNRISE AVENUE</b> ON THE WAY TO WONDERLAND BONNIER	

ALBUMS			
1	1	<b>RED HOT CHILI PEPPERS</b> STADIUM ARCADIVM WARNER BROS.	
2	2	<b>VARIOUS ARTISTS</b> THE BEST SMOOTH JAZZ...EVERY VOL.3 POMATON	
3	3	<b>RED HOT CHILI PEPPERS</b> STADIUM ARCADIVM WARNER BROS.	
4	2	<b>TOOL</b> 10,000 DAYS VOLCANO/ZOMBA	
5	7	<b>BLOG 27</b> LOL KONTOR	

ALBUMS			
1	1	<b>TANKSCAPDA</b> MINDENKI VAR VALAMIT CLUBSOLUTIONS	
2	2	<b>RED HOT CHILI PEPPERS</b> STADIUM ARCADIVM WARNER BROS.	
3	12	<b>ZENEÓVI</b> ZENEÓVI SONY BMG	
4	37	<b>FULES MACKO</b> FULES MACKO ENEKEL SONY BMG	
5	3	<b>ZAMBO JIMMY</b> JIMMYX MAGNETON	

## EUROCHARTS

### SINGLE SALES

EUROCHARTS ARE COMPILED BY BILLBOARD FROM THE NATIONAL SINGLES AND ALBUM SALES CHARTS OF 20 EUROPEAN COUNTRIES. JUNE 7, 2006

THIS WEEK	LAST WEEK	ARTIST	TITLE
2		HIPS DON'T LIE	SHAKIRA FT. WYCLEF JEAN EPIC
1		CRAZY	GNARLS BARKLEY DOWNTOWN/ATLANTIC
4		LIVING ON VIDEO	PAKITO PANIC/ULM
7		I WISH I WAS A PUNK ROCKER	SANDI THOM RCA
3		SOS	RIHANNA SRP/DEF JAM
NEW		MANEATER	NELLY FURTADO MOSLEY/GEFFEN
NEW		IS IT ANY WONDER?	KEANE ISLAND
NEW		EYE OF THE TIGER	AMEL BENT JIVE
6		NO NO NEVER	TEXAS LIGHTNING X-CELL/SONY BMG
8		ONE	MARY J. BLIGE FT. U2 MATRIARCH/GEFFEN
64		WHO KNEW	PINK LAFACE/ZOMBA
12		FROM PARIS TO BERLIN	INFERNAL BORDER BREAKERS
13		HARD ROCK HALLELUJAH	LORDI RCA
14		WORLD HOLD ON	BOB SINCLAIR FT. STEVE EDWARDS YELLOW PRODUCTION
15		JEUNE DEMOISELLE	DIAM'S HOSTILE

### ALBUMS

THIS WEEK	LAST WEEK	ARTIST	TITLE
1		RED HOT CHILI PEPPERS	STADIUM ARCADIUM WARNER BROS.
8		GNARLS BARKLEY	ST. ELSEWHERE DOWNTOWN/ATLANTIC
3		SHAKIRA	ORAL FIXATION VOL. 2 EPIC
4		BRUCE SPRINGSTEEN	WE SHALL OVERCOME - THE SEEGER SESSIONS COLUMBIA
6		KATIE MELUA	PIECE BY PIECE DRAMATICO
15		PINK	I'M NOT DEAD LAFACE/ZOMBA
NEW		ORSON	BRIGHT IDEA MERCURY
5		MARK KNOPFLER/EMMYLOU HARRIS	ALL THE ROADRUNNING MERCURY
NEW		MIKE LEON GROSCH	ABSOLUTE/BASIC HANSA
10		ROSENSTOLZ	OAS GROSSE LEBEN ISLAND
10		FEEDER	THE SINGLES ECHO
7		SNOW PATROL	EYES OPEN FICTION/POLYDOR
13		PET SHOP BOYS	FUNDAMENTAL PARLOPHONE
14		JUANES	MI SANGRE UNIVERSAL
15		LORDI	THE APOCALYPSE RCA

### RADIO AIRPLAY

RADIO AIRPLAY INFORMATION FROM 17 EUROPEAN COUNTRIES AS MONITORED AND TABULATED BY NIELSEN MUSIC CONTROL. JUNE 7, 2006

THIS WEEK	LAST WEEK	ARTIST	TITLE
1		HIPS DON'T LIE	SHAKIRA FT. WYCLEF JEAN SONY BMG
2		SOS	RIHANNA SRP/DEF JAM
3		BECAUSE OF YOU	KELLY CLARKSON RCA
4		DANI CALIFORNIA	RED HIT CHILLI PEPPERS WARNER BROS.
5		CRAZY	GNARLS BARKLEY DOWNTOWN/ATLANTIC
8		SIN SIN SIN	ROBBIE WILLIAMS CHRYSALIS
7		A DIOS LE PIDO	JUANES SURCO
8		UPSIDE DOWN	JACK JOHNSON JACK JOHNSON/BRUSHFIRE/UNIVERSAL
13		IS IT ANY WONDER?	KEANE ISLAND
10		ONE	MARY J. BLIGE MATRIARCH/GEFFEN
10		MY HUMPS	THE BLACK EYED PEAS A&M/INTERSCOPE
9		SO SICK	NE-YO DEF JAM
13		STUPID GIRLS	PINK LAFACE/ZOMBA
14		MANEATER	NELLY FURTADO MOSLEY/GEFFEN
16		BEEP	THE PUSSYCAT DOLLS FT. WILL I AM A&M/INTERSCOPE

SALES DATA COMPILED BY



JUN 17 2006

## TOP CHRISTIAN

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE
1	1	14	ALAN JACKSON	PRECIOUS MEMORIES ACR/ARISTA NASHVILLE 80281/PROVIDENT-INTEGRITY
2	2	23	FLYLEAF	FLYLEAF OCTONE 50005/PROVIDENT-INTEGRITY
3	3	6	MERCYME	COMING UP TO BREATHE INO 3872/PROVIDENT-INTEGRITY
4	5	40	CASTING CROWNS	LIFESONG BEACH STREET/REUNION 10770/PROVIDENT-INTEGRITY
5	6	9	VARIOUS ARTISTS	WOW WORSHIP (AQUA) WORD-CURB/EMICMG/SONY BMG MUSIC 10814/PROVIDENT-INTEGRITY
6	7	35	KIRK FRANKLIN	HERO FO YO SOUL/GOSPO CENTRIC 71019/PROVIDENT-INTEGRITY
7	4	2	JOHNNY CASH	GREATEST GAINER PERSONAL FILE LEGACY/COLUMBIA (NASHVILLE) 94265/SONY MUSIC
8	8	31	THIRD DAY	WHEREVER YOU ARE ESSENTIAL 10795/PROVIDENT-INTEGRITY
9	10	46	MARY MARY	MARY MARY MY BLOCK/INTEGRITY GOSPEL/COLUMBIA 3537/PROVIDENT-INTEGRITY
10	33	12	MARTHA MUNIZZI	NO LIMITS...LIVE INTEGRITY/COLUMBIA 3860/PROVIDENT-INTEGRITY
11	13	35	VARIOUS ARTISTS	WOW HITS 2006 EMICMG/PROVIDENT-INTEGRITY/WORD-CURB 1247
12	11	89	CHRIS TOMLIN	ARRIVING SIXSTEPS/SPARROW 4243/EMICMG
13	12	5	BRIAN LITRELL	WELCOME HOME REUNION 10098/PROVIDENT-INTEGRITY
14	14	11	KUTLESS	HEARTS OF THE INNOCENT BEC 3906/EMICMG
15	20	9	HAWK NELSON	SMILE, IT'S THE END OF THE WORLD TOOTH & NAIL 5613/EMICMG
16	9	10	AARON SHUST	ANYTHING WORTH SAYING BRASH 0017/WORD-CURB
17	15	8	MARK HARRIS	THE LINE BETWEEN THE TWO INO 3365/PROVIDENT-INTEGRITY
18	17	10	VARIOUS ARTISTS	MORE THAN 50 MOST LOVED HYMNS LIBERTY 0812/EMICMG
19	28	83	RELIENT K	MMHMM GOTEE/CAPITOL 2953/EMICMG
20	27	9	PASSION WORSHIP BAND	PASSION. EVERYTHING GLORIOUS SIXSTEPS/SPARROW 8094/EMICMG
21	30	19	P.O.D.	TESTIFY ATLANTIC 83857/WORD-CURB
22	29	81	JEREMY CAMP	RESTORED BEC 8615/EMICMG
23	37	7	NICOLE C. MULLEN	REDEEMER. THE BEST OF NICOLE C. MULLEN WORD-CURB 86569
24	32	9	HILLSONG	UNITED WE STAND HILLSONG/INTEGRITY 3905/PROVIDENT-INTEGRITY
25	31	36	TODD AGNEW	REFLECTION OF SOMETHING ARDENT/SRE 2526/PROVIDENT-INTEGRITY

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE
26	48	6	VARIOUS ARTISTS	X 2006: 17 CHRISTIAN ROCK HITS! TOOTH & NAIL/BEC 5605/EMICMG
27	19	35	BARLOWGIRL	ANOTHER JOURNAL ENTRY FERVENT 86446/WORD-CURB
28	40	32	ISRAEL & NEW BREED	ALIVE IN SOUTH AFRICA INTEGRITY GOSPEL/EPIC 3647/PROVIDENT-INTEGRITY
29	38	10	JARS OF CLAY	REDEMPTION SONGS ESSENTIAL 10758/PROVIDENT-INTEGRITY
30	34	7	MAT KEARNEY	NOTHING LEFT TO LOSE AWARE/COLUMBIA/INPOP 1380/EMICMG
31	42	1	JACI VELASQUEZ	ON MY KNEES: THE BEST OF JACI VELASQUEZ WORD-CURB 86568
32	36	1	SANCTUS REAL	THE FACE OF LOVE SPARROW 1574/EMICMG
33	33	3	VARIOUS ARTISTS	BELIEVE: SONGS OF FAITH SONY BMG MUSIC 10822/PROVIDENT-INTEGRITY
34	50	9	UNDEROATH	THEY'RE ONLY CHASING SAFETY SOLID STATE/TOOTH & NAIL 3184/EMICMG
35	4	38	SWITCHFOOT	NOTHING IS SOUND COLUMBIA/SPARROW 1383*/EMICMG
36	24	7	ANTHONY BURGER	THE BEST OF ANTHONY BURGER: FROM THE HOMECOMING SERIES GAITHER MUSIC GROUP 2657/EMICMG
37	2	68	NATALIE GRANT	AWAKEN CURB 78860/WORD-CURB
38	26	38	CECE WINANS	PURIFIED PURESPPRINGS GOSPEL/INO 3634/PROVIDENT-INTEGRITY
39	27	1	VARIOUS ARTISTS	OPEN THE EYES OF MY HEART INO/EPIC 3649/PROVIDENT-INTEGRITY
40	16	7	THE CLASSIC CRIME	ALBATROSS TOOTH & NAIL 5536/EMICMG
41	43	1	STARFIELD	BEAUTY IN THE BROKEN SPARROW 1573/EMICMG
42	46	8	VARIOUS ARTISTS	WOW #1'S PROVIDENT/WORD-CURB/EMICMG 10769/PROVIDENT-INTEGRITY
43	44	11	MORMON TABERNACLE CHOIR	THEN SINGS MY SOUL MORMON TABERNACLE CHOIR 70036
44	18	12	BUILDING 429	RISE WORD-CURB 86405
45	22	66	KUTLESS	STRONG TOWER BEC 5391/EMICMG
46	RE-ENTRY		TOBYMAC	WELCOME TO DIVERSE CITY FOREFRONT 6417/EMICMG
47	RE-ENTRY		SMOKIE NORFUL	NOTHING WITHOUT YOU EMI GOSPEL 7795/EMICMG
48	RE-ENTRY		GAITHER VOCAL BAND	GIVE IT AWAY GAITHER MUSIC GROUP 2648/EMICMG
49	RE-ENTRY		SHAWN MCDONALD	RIPEN SPARROW 1569/EMICMG
50	RE-ENTRY		VARIOUS ARTISTS	I CAN ONLY IMAGINE INO/TIME LIFE 19223/PROVIDENT-INTEGRITY

## TOP GOSPEL

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE
1	1	2	TYE TRIBBETT & G.A.	VICTORY LIVE! COLUMBIA 77526/SONY MUSIC
2	2	36	KIRK FRANKLIN	HERO FO YO SOUL/GOSPO CENTRIC 71019/ZOMBA
3	2	46	MARY MARY	MARY MARY MY BLOCK/COLUMBIA 77733/SONY MUSIC
4	9	12	MARTHA MUNIZZI	NO LIMITS...LIVE INTEGRITY/COLUMBIA 77093/SONY MUSIC
5	4	21	JUANITA BYNUM	A PIECE OF MY PASSION FLOW 9301
6	5	19	VARIOUS ARTISTS	WOW GOSPEL 2006 EMICMG/WORD-CURB 75160/ZOMBA
7	6	10	BISHOP G.E. PATTERSON & CONGREGATION	SINGING THE OLD TIME WAY VOLUME 2 PODIUM 2505
8	8	40	YOLANDA ADAMS	DAY BY DAY ELEKTRA/ATLANTIC 83789/AG
9	11	4	NICOLE C. MULLEN	REDEEMER: THE BEST OF NICOLE C. MULLEN WORD-CURB 86569/WARNER BROS.
10	10	11	JUDITH CHRISTINE MCALLISTER	IN HIS PRESENCE LIGHT 51834/ARTEMIS GOSPEL
11	10	9	DONALD LAWRENCE PRESENTS THE TRI-CITY SINGERS	FINALE: ACT ONE EMI GOSPEL 33345
12	12	59	BISHOP G.E. PATTERSON & CONGREGATION	SINGING THE OLD TIME WAY PODIUM 2504
13	15	33	ISRAEL & NEW BREED	ALIVE IN SOUTH AFRICA INTEGRITY GOSPEL/EPIC 94893/SONY MUSIC
14	13	9	DONALD LAWRENCE PRESENTS THE TRI-CITY SINGERS	FINALE: ACT TWO EMI GOSPEL 54835
15	17	36	SOUNDTRACK	THE GOSPEL VERITY 71620/ZOMBA
16	7	38	CECE WINANS	PURIFIED PURESPPRINGS GOSPEL/INO 93997/SONY MUSIC
17	15	75	SHEKINAH GLORY MINISTRY	LIVE KINGDOM 1011/BOOKWORLD
18	14	3	NORMAN HUTCHINS	WHERE I LONG TO BE JOI 1270
19	13	27	BYRON CAGE	AN INVITATION TO WORSHIP GOSPO CENTRIC 71281/ZOMBA
20	23	87	SMOKIE NORFUL	NOTHING WITHOUT YOU EMI GOSPEL 77795
21	13	62	DONNIE MCCLURKIN	PSALMS, HYMNS & SPIRITUAL SONGS VERITY 64137/ZOMBA
22	21	36	HEZEKIAH WALKER & LFC	20/85 THE EXPERIENCE VERITY 62829/ZOMBA
23	23	45	SOUNDS OF BLACKNESS	UNITY SLR 54693/LIGHTYEAR
24	25	2	NEW DIRECTION	SEND THE PRAISE GOSPO CENTRIC 73034/ZOMBA
25	31	7	ANN NESBY	IN THE SPIRIT IT'S TIME CHILO 5759/SHANACHEE

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE
26	22	5	TONY TERRY	CHANGED! STUDIO 25/JEG 5912/KOCH
27	26	39	SHIRLEY CAESAR	I KNOW THE TRUTH ARTEMIS GOSPEL 51635
28	NEW		ANDRAE CROUCH	MIGHTY WIND SLAVE/VERITY 73645/ZOMBA
29	45	7	IZZY	IN AWE OF YOU VGR/JORDAN 5906/KOCH
30	29	72	VARIOUS ARTISTS	WOW GOSPEL 2005 WORD-CURB/EMICMG/VERITY 65344/ZOMBA
31	28	81	THE GOSPEL MIRACLES	BREAK THROUGH AMEN 1505
32	24	9	MARK ST. JOHN	GOING AROUND THE WORLD CHILL 76523
33	27	7	DAE 1 WON	NO TIME 4 GAMEZ BORN AGAIN 43930/NEUHAUS
34	34	8	KAREN CLARK-SHEARD	IT'S NOT OVER WORD-CURB 86379/WARNER BROS.
35	32	7	KEITH WONDERBOY JOHNSON & THE SPIRITUAL VOICES	JUST BEING ME WORLDWIDE/VERITY 80598/ZOMBA
36	33	8	GRITS	7 GOTEE 42655
37	35	8	J MOSS	THE J MOSS PROJECT GOSPO CENTRIC 70068/ZOMBA
38	33	5	VARIOUS ARTISTS	GOTTA HAVE GOSPEL 3 INTEGRITY GOSPEL/INTEGRITY/GOSPO CENTRIC/EPIC 94428/SONY MUSIC
39	41	7	JOE PACE	MIGHTY LONG WAY INTEGRITY GOSPEL/COLUMBIA 77098/SONY MUSIC
40	43	6	LEE WILLIAMS AND THE SPIRITUAL QCS	TELL THE ANGELS: LIVE IN MEMPHIS MCG 7034/MALACO
41	33	144	FRED HAMMOND	SOMETHIN' 'BOUT LOVE VERITY/JIVE 58744/ZOMBA
42	33	9	TYE TRIBBETT & G.A.	LIFE INTEGRITY GOSPEL/COLUMBIA 90549/SONY MUSIC
43	42	9	RAMSEY LEWIS	WITH ONE VOICE NARADA JAZZ 60699/NARADA
44	35	6	BISHOP EDDIE L. LONG PRESENTS NEW BIRTH TOTAL PRAISE CHOR	A NEW BEGINNING EMI GOSPEL 31706
45	37	4	LYNDA RANDLE	GOD ON THE MOUNTAIN GAITHER MUSIC GROUP 42611
46	43	14	JEFF MAJORS	SACRED CHAPTER 8 MUSIC ONE/EPIC 83743/SONY MUSIC
47	RE-ENTRY		VARIOUS ARTISTS	GOTTA HAVE GOSPEL VOL. 2 INTEGRITY GOSPEL/GOSPO CENTRIC 70072/ZOMBA
48	47	7	THE WILLIAMS BROTHERS PRESENT: BISHOP PAUL MORTON	ON BROKEN PIECES: A HURRICANE RELIEF PROJECT BLACKBERRY 1654/MALACO
49	RE-ENTRY		PETTIDEE	THUG LOVE BEATMART 44011
50	RE-ENTRY		VICKI YOHE	HE'S BEEN FAITHFUL PURESPPRINGS GOSPEL 86353/EMI GOSPEL

# CHARTS LEGEND

SEE BELOW FOR COMPLETE LEGEND INFORMATION.

# JUN 17 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** 66 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.

### 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 listeners 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.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE (IMPRINT / DISTRIBUTING LABEL)	CERT.
1	1	35	<b>#1 LITTLE BIG TOWN</b> THE ROAD TO HERE EQUITY 3010 (13.98)	●
2	3	45	<b>JASON ALDEAN</b> JASON ALDEAN BROKEN BOW 7657 (12.98)	●
3			<b>PEEPING TOM</b> PEEPING TOM IPECAC 77 (16.98)	●
4	2	2	<b>YO GOTTI</b> BACK 2 DA BASICS MOUTH OF THE SOUTH/INEVITABLE 2680*/TVT (17.98)	
5	NEW		<b>LES CLAYPOOL</b> OF WHALES AND WOE PRAWN SONG 0011 (15.98)	
6	NEW		<b>VIC LATINO</b> THRIVEMIX 02 THRIVEDANCE 90748/THRIVE (21.98)	
7	4	45	<b>DANE COOK</b> RETALIATION COMEDY CENTRAL 0034 (18.98 CD/DVD) ⊕	■
8	NEW		<b>DJ LIL' CEE/TREVOR SIMPSON</b> ULTRA.WEEKEND 2 ULTRA 1411 (19.98)	
9	5	14	<b>HAWTHORNE HEIGHTS</b> IF ONLY YOU WERE LONELY VICTORY 265 & 266 (15.98 CD/DVD) ⊕	
10	NEW		<b>SILVERSTEIN</b> 18 CANDLES: THE EARLY YEARS VICTORY 291 (15.98)	
11	6	15	<b>ARCTIC MONKEYS</b> WHATEVER PEOPLE SAY I AM, THAT'S WHAT I'M NOT DOMINO 086* (13.98)	
12	13	81	<b>BONE THUGS-N-HARMONY</b> GREATEST HITS RUTHLESS 25423 (18.98)	
13	12	10	<b>ATREYU</b> A DEATH GRIP ON YESTERDAY VICTORY 267 (16.98 CD/DVD) ⊕	
14	NEW		<b>THE SOUND OF ANIMALS FIGHTING</b> LOVER, THE LORD HAS LEFT US... EQUAL VISION 127 (12.98)	
15	NEW		<b>VARIOUS ARTISTS</b> SOMOS AMERICANOS URBAN BOX OFFICE 1100 (9.98)	
16	15	20	<b>JUANITA BYNUM</b> A PIECE OF MY PASSION FLOW 9301 (17.98)	●
17	7	2	<b>DA MUZICIANZ</b> DA MUZICIANZ COLLIPARK 2800*/TVT (17.98)	
18	9	5	<b>REBEL MEETS REBEL</b> REBEL MEETS REBEL BIG VIN 0001 (15.98)	
19	17	9	<b>LACUNA COIL</b> KARMACODE CENTURY MEDIA B360 (15.98)	
20	11	3	<b>DAN ZANES AND FRIENDS</b> CATCH THAT TRAINI FESTIVAL FIVE 009 (16.98)	
21	19	7	<b>NOFX</b> WOLVES IN WOLVES' CLOTHING FAT WRECK CHORDS 711* (13.98)	
22	NEW		<b>VARIOUS ARTISTS</b> 80'S HITS STRIPPED SIDEWINDER 60016 (15.98)	
23	10	3	<b>AS I LAY DYING</b> A LONG MARCH: THE FIRST RECORDINGS METAL BLADE 14572 (13.98)	
24	22	23	<b>YING YANG TWINS</b> U.S.A. STILL UNITED COLLIPARK 2790*/TVT (11.98 CD/DVD) ⊕	
25	21	11	<b>B.G.</b> THE HEART OF THE STREETZ VOL. 2 (I AM WHAT I AM) CHOPPA CITY 5849/KOCH (17.98)	
26	16	6	<b>LEWIS BLACK</b> THE CARNEGIE HALL PERFORMANCE COMEDY CENTRAL 0041 (13.98)	
27	35	9	<b>GREATEST GAINER SONYA KITCHELL</b> WORDS CAME BACK TO ME HEAR 0501/VELOUR (13.98)	
28	1	9	<b>AARON SHUST</b> ANYTHING WORTH SAYING BRASH 0017 (13.98)	
29	18	13	<b>NEKO CASE</b> FOX CONFESSOR BRINGS THE FLOOD ANTI- 86777/EPITAPH (16.98)	
30	5		<b>GOMEZ</b> HOW WE OPERATE ATO 21547 (13.98)	
31	24	8	<b>BISHOP G.E. PATTERSON &amp; CONGREGATION</b> SINGING THE OLD TIME WAY VOLUME 2 PODIUM 2505 (14.98)	
32	28	17	<b>RON WHITE</b> YOU CAN'T FIX STUPOI IMAGE 3061 (16.98)	
33	26	29	<b>PITBULL</b> MONEY IS STILL A MAJOR ISSUE DIAZ BROTHERS 2750*/TVT (11.98 CD/DVD) ⊕	
34	23	6	<b>TIESTO</b> IN SEARCH OF SUNRISE 5: LOS ANGELES SONG BIRD 09/BLACK HDLE (18.98)	
35	NEW		<b>DAVE ALVIN</b> WEST OF THE WEST YEP ROC 2118 (15.98)	
36	NEW		<b>THE SLEEPING</b> QUESTIONS AND ANSWERS VICTORY 282 (13.98)	
37	32	9	<b>RAMON AYALA Y SUS BRAVOS DEL NORTE</b> ANTOLOGIA DE UN REY VOL. 2 FREDDIE 1940 (16.98)	
38	34	29	<b>VARIOUS ARTISTS</b> CRUNK HITS TVT 2505 (18.98) ⊕	
39	36	62	<b>CRAIG MORGAN</b> MY KIND OF LIVIN' BROKEN BOW 75472 (17.98)	
40	NEW		<b>QUIETDRIVE</b> WHEN ALL THAT'S LEFT IS YOU EPIC 93696/RED INK (12.98)	
41	8	2	<b>THE WALKMEN</b> A HUNDRED MILES OFF RECORD COLLECTION 44223* (15.98)	
42	25	3	<b>THEIEVRY CORPORATION</b> VERSIONS EIGHTEENTH STREET LOUNGE 095 (16.98)	
43	NEW		<b>CELTIC FROST</b> MONOTHEIST CENTURY MEDIA 8200 (15.98)	
44	41	11	<b>FROM FIRST TO LAST</b> HEROINE EPITAPH 86779 (13.98)	
45	38	5	<b>THE DRESDEN DOLLS</b> YES, VIRGINIA... RDAORUNNER 618081 (13.98)	
46	43	6	<b>AMEL LARRIEUX</b> MORNING BLISS/LIFE 00002 (18.98)	
47	39		<b>EAGLES OF DEATH METAL</b> DEATH BY SEXY... REKORDS REKORDS 70001/DOWNDOWN (13.98)	
48	27	2	<b>PURPLE CITY</b> THE PURPLE ALBUM BABYGRANDE 211 (17.98)	
49	42	66	<b>RAMON AYALA Y SUS BRAVOS DEL NORTE</b> ANTOLOGIA DE UN REY FREDDIE 1890 (16.98)	
50	NEW		<b>JUDITH CHRISTINE MCALLISTER</b> IN HIS PRESENCE LIGHT 51834/ARTEMIS GOSPEL (15.98)	

**TOP INDEPENDENT ALBUMS:** Independent Albums are current titles that are sold via independent distribution, including those that are fulfilled via major branch distributors.

**TASTEMAKERS:** Top selling albums from a core panel of trend-setting independent and small-chain stores.

**WORLD:** See charts legend for rules and explanations.

**FROM BILLBOARD.BIZ:** A weekly spotlight on one of the charts that are updated weekly on [billboard.biz](http://billboard.biz), including ones that are exclusive to *Billboard's* web site. © 2006, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE (IMPRINT / DISTRIBUTING LABEL)	CERT.
1	1	2	<b>#1 DIXIE CHICKS</b> TAKING THE LONG WAY COLUMBIA 80739/SONY MUSIC	
2	2	4	<b>RED HOT CHILI PEPPERS</b> STADIUM ARCADIUM WARNER BROS. 49996 ⊕	
3	4	4	<b>GNARLS BARKLEY</b> ST. ELSEWHERE DOWNTOWN 70003*/ATLANTIC	
4	5	5	<b>TOOL</b> 10,000 DAYS TOOL DISSECTIONAL/VOLCANO 81991/ZOMBA	
5	6	3	<b>THE RACONTEURS</b> BROKEN BOY SOLDIERS THRO MAN 27306*/V2	
6	8	2	<b>YO GOTTI</b> BACK 2 DA BASICS MOUTH OF THE SOUTH/INEVITABLE 2680*/TVT	
7	NEW		<b>PEEPING TOM</b> PEEPING TOM IPECAC 77	
8	NEW		<b>LES CLAYPOOL</b> OF WHALES AND WOE PRAWN SONG 0011	
9	7	4	<b>NEIL YOUNG</b> LIVING WITH WAR REPRIS 44335/WARNER BROS.	
10	3	2	<b>ANGELS AND AIRWAVES</b> WE DON'T NEED TO WHISPER SURETONE/GEFFEN 006759/INTERSCOPE	
11	11	6	<b>BRUCE SPRINGSTEEN</b> WE SHALL OVERCOME: THE SEAGER SESSIONS COLUMBIA 82867*/SONY MUSIC ⊕	●
12	12	6	<b>MARK KNOPFLER AND EMMYLOU HARRIS</b> ALL THE ROADRUNNING NONESUCH 44154/WARNER BROS.	
13	10	5	<b>PEARL JAM</b> PEARL JAM J 71467/RMG	
14	13	5	<b>WOLFMOTHER</b> WOLFMOTHER MODULAR 041/INTERSCOPE	
15	9	3	<b>CAM'RON</b> KILLA SEASON DIPLOMATIC MAN 68589/ASYLUM	

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE (IMPRINT / DISTRIBUTING LABEL)	CERT.
1	1	66	<b>#1 CELTIC WOMAN</b> CELTIC WOMAN MANHATTAN 60233	●
2	2	7	<b>VARIOUS ARTISTS</b> PUTUMAYO PRESENTS: PARIS PUTUMAYO 249	
3	3	8	<b>GOTAN PROJECT</b> LUNATICO XL 195*/BEGGARS GROUP	
4	4	9	<b>LILA DOWNS</b> LA CANTINA NARADA 34248	
5	5	28	<b>JORGE SEU</b> THE LIFE AQUATIC STUDIO SESSIONS HOLLYWOOD 162576	
6	NEW		<b>VARIOUS ARTISTS</b> PUTUMAYO PRESENTS: BAILA A LATIN DANCE PARTY PUTUMAYO 251	
7	NEW		<b>CIRQUE DU SOLEIL</b> KA CIRQUE DU SOLEIL 20024	
8	6	17	<b>CIRQUE DU SOLEIL</b> VAREKA! CIRQUE DU SOLEIL 20017	
9	7	36	<b>VARIOUS ARTISTS</b> PUTUMAYO PRESENTS: ACOUSTIC BRAZIL PUTUMAYO 234	
10	11	2	<b>BAREFOOT NATIVES</b> BAREFOOT NATIVES BAREFOOT NATIVES 001	
11	12	10	<b>VARIOUS ARTISTS</b> PUTUMAYO PRESENTS: TURKISH GROOVE PUTUMAYO 248	
12	10	15	<b>VARIOUS ARTISTS</b> PUTUMAYO PRESENTS: BRAZILIAN LOUNGE PUTUMAYO 247	
13	8	19	<b>LADYSMITH BLACK MAMBAZO</b> LONG WALK TO FREEDOM GALLO 3109/HEADS UP	
14	15	6	<b>VARIOUS ARTISTS</b> CELTIC LADIES MADACY SPECIAL PRODUCTS 12151/MADACY	
15	14	5	<b>VARIOUS ARTISTS</b> ISLAND ROOTS VOL.6: BURNIN' MIX QUIET STORM 1038	

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE (IMPRINT / DISTRIBUTING LABEL)	CERT.
1	1	9	<b>#1 NOW 21</b> VARIOUS ARTISTS (UNIVERSAL/EMI/SONY BMG MUSIC/ZOMBA/UME)	●
2	2	9	<b>DISNEYMANIA 4: MUSIC STARS SING DISNEY ...THEIR WAY!</b> VARIOUS ARTISTS (WALT DISNEY)	
3	3	11	<b>NOW LATINO</b> VARIOUS ARTISTS (THE EMI GROUP/UNIVERSAL/ZOMBA/SONY BMG/NORTON/SONY BMG STRATEGIC MARKETING GROUP)	
4	4	9	<b>WOW WORSHIP (AQUA)</b> VARIOUS ARTISTS (WORD-CURB/EMICMG/SONY BMG MUSIC/PROVIDENT-INTEGRITY)	
5	6	19	<b>NOW #1'S</b> VARIOUS ARTISTS (UNIVERSAL/EMI/SDNY BMG/ZOMBA/UME)	
6	5	18	<b>MONSTER BALLADS: PLATINUM EDITION</b> VARIOUS ARTISTS (RAZOR & TIE)	
7	7	31	<b>NOW 20</b> VARIOUS ARTISTS (SONY BMG/ZOMBA/EMI/UME)	
8		1	<b>SOMOS AMERICANOS</b> VARIOUS ARTISTS (URBAN BOX OFFICE)	
9		35	<b>WOW HITS 2006</b> VARIOUS ARTISTS (EMICMG/PROVIDENT-INTEGRITY/WORD-CURB/SPARROW)	
10	9	18	<b>WOW GOSPEL 2006</b> VARIOUS ARTISTS (EMICMG/WORD-CURB/ZOMBA)	
11		1	<b>80'S HITS STRIPPED</b> VARIOUS ARTISTS (SIDEWINDER)	
12	10	17	<b>TOTALLY COUNTRY 5</b> VARIOUS ARTISTS (WARNER MUSIC GROUP/SONY BMG MUSIC/SBN)	
13		11	<b>PURE '80S: #1S</b> VARIOUS ARTISTS (HIP-O/UME)	
14	12	8	<b>MTV2 HEADBANGERS BALL: THE REVENGE</b> VARIOUS ARTISTS (ROADRUNNER/IDJMG)	
15	11	17	<b>RADIO DISNEY JAMS 8</b> VARIOUS ARTISTS (WALT DISNEY)	

# MUSIC VIDEO

## TOP MUSIC VIDEOS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Principal Performers	CERT.
1	1	80	<b>#1</b> GREATEST HITS WIND-UP VIDEO/SONY BMG VIDEO 13103 (13.98 CD/DVD)	Creed	
2	2	16	WE ARE... THE LAURIE BERKNER BAND HEAR/RAZOR & TIE/SONY BMG VIDEO 86009 (16.98 DVD)	The Laurie Berkner Band	
3	1	126	PAST, PRESENT & FUTURE Geffen Home Video/Universal Music & Video Dist. 001041 (14.98 CD/DVD)	Rob Zombie	
4	4	119	THE BEST OF PANTERA: FAR BEYOND THE GREAT SOUTHERN COWBOYS' VULGAR HITS ELEKTRA/RHINO HOME VIDEO/WARNER MUSIC VISION 73932 (18.98 CD/DVD)	Pantera	
5	5	10	DESTINY'S CHILD: LIVE IN ATLANTA Columbia Music Video/Sony BMG Video 52061 (14.98 DVD)	Destiny's Child	
6	6	51	FAREWELL I TOUR: LIVE FROM MELBOURNE Rhino Home Video 70423 (29.98 DVD)	Eagles	
7	10	134	LIVE AT DONINGTON Epic Music Video/Sony Music Entertainment 56963 (14.98 DVD)	AC/DC	
8	7	5	DIMEVISION 1: THAT'S THE FUN I HAVE Big Vin 0003 (15.98 DVD)	Dimebag Darrell	
9	13	29	ROCK OF AGES: THE DEFINITIVE COLLECTION Island Video 47309 (14.98 DVD)	Def Leppard	
10	12	51	THE SILENCE IN BLACK AND WHITE Victory 250 (15.98 CD/DVD)	Hawthorne Heights	
11	8	7	COACHELLA Epitaph Video 80901 (29.98 DVD)	Various Artists	
12	28	81	QUEEN: LIVE AT WEMBLEY '86 Hollywood Music Video/Universal Music & Video Dist. 16243C (15.99/19.98)	Queen	
13	16	38	LIVE AT WOODSTOCK (SPECIAL EDITION) Geffen Home Video 28309 (19.98 DVD)	Jimi Hendrix	
14	19	115	NUMBER ONES Epic Music Video/Sony Music Entertainment 56999 (14.98 DVD)	Michael Jackson	
15	14	9	FINALE: ACT ONE EMI Gospel/EMM Music Video 33345 (19.98 CD/DVD)	Donald Lawrence Presents The Tri-City Singers	
16	17	22	LIVE AT THE RAINBOW Island Video/Universal Music & Video Dist. 82409 (44.98 DVD)	Bob Marley And The Wailers	
17	18		MANILOW: MUSIC & PASSION: LIVE FROM LAS VEGAS Rhino Home Video 71624 (24.98 DVD)	Barry Manilow	
18	22	62	FAMILY JEWELS Epic Music Video/Sony Music Entertainment 58843 (19.98 DVD)	AC/DC	
19	28		CAUGHT IN THE ACT Reprise Music Video/Warner Home Video 49444 (29.98 DVD/CD)	Michael Buble	
20	20	9	FINALE: ACT TWO EMI Gospel/EMM Music Video 54835 (19.98 CD/DVD)	Donald Lawrence Presents The Tri-City Singers	
21	29	34	LIVE AT MONTREUX 1994 Eagle Vision 39042 (14.98 DVD)	Johnny Cash	
22	24	107	GREATEST HITS 1978-1997 Columbia Music Video/Sony Music Entertainment 56032 (14.98 DVD)	Journey	
23	30		TOUR GENERACION: RBD EN VIVO EMI Latin Video 44234 (14.98 DVD)	RBD	
24	25	9	RBD: LIVE IN HOLLYWOOD EMI Latin Video 58122 (16.98 DVD)	RBD	
25	RE-ENTRY		HELL FREEZES OVER Geffen Home Video/Universal Music & Video Dist. 37709 (24.98/29.98)	Eagles	

## HOT VIDEOCLIPS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	3	<b>#1</b> WHY YOU WANNA 3 WEEKS T.I. GRAND HUSTLE/ATLANTIC	T.I.
2	9	7	IT'S GOIN' DOWN YUNG JOC BLOCK/BAD BOY SOUTH/ATLANTIC	Yung Joc
3	2	1	WHAT'S LEFT OF ME NICK LACHEY JIVE/ZOMBA	Nick Lachey
4	6	8	DANI CALIFORNIA RED HOT CHILI PEPPERS WARNER BROS.	Red Hot Chili Peppers
5	15	3	SNAP YO FINGERS LIL JON FEAT. E-40 & SEAN PAUL OF THE YOUNGBLOODZ BME/TVT	Lil Jon
6	3	8	GIMME THAT CHRIS BROWN FEATURING LIL WAYNE JIVE/ZOMBA	Chris Brown
7	16	8	RIDIN' CHAMILLIONAIRE FEAT. KRAYZIE BONE UNIVERSAL MOTOWN	Chamillionaire
8	21	5	WHERE'D YOU GO FORT MINOR FEAT. HOLLY BROOK MACHINE SHOP/WARNER BROS.	Fort Minor
9	NEW		PROMISCUOUS NELLY FURTADO FEATURING TIMBALAND MOSLEY/GEFFEN	Nelly Furtado
10	18	2	UNFAITHFUL RIHANNA SRP/DEF JAM/OJMG	Rihanna
11			I LOVE MY B**** BUSTA RHYMES FEAT. WILL.I.A.M & KELIS AFTERMATH/INTERSCOPE	Busta Rhymes
12	10	10	HIPS DON'T LIE SHAKIRA FEATURING WYCLEF JEAN EPIC	Shakira
13	19	5	DO IT TO IT CHERISH FEAT. SEAN PAUL OF THE YOUNGBLOODZ SHOW/UFF/CAPITOL	Cherish
14	12	4	TORN LETDYA CAPITOL	Letyda
15	13		ENOUGH CRYIN' MARY J. BLIGE FEATURING BROOK-LYN MATRIARCH/GEFFEN	Mary J. Blige
16	7	2	CRAZY GNARLS BARKLEY DOWNTOWN/LAVA	Gnarls Barkley
17	22	12	WALK AWAY KELLY CLARKSON RCA/RMG	Kelly Clarkson
18	20	2	NOT READY TO MAKE NICE DIXIE CHICKS COLUMBIA	Dixie Chicks
19	NEW		ONE MARY J. BLIGE AND U2 MATRIARCH/GEFFEN	Mary J. Blige
20	24	2	RIDIN' RIMS DEM FRANCHIZE BOYZ SO 30 DEF/MIRGIN	Dem Franchize Boyz
21	8	9	OVER MY HEAD (CABLE CAR) THE FRAY EPIC	The Fray
22	4	7	HUSTLIN' RICK ROSS SLIP-N-SLIDE/DEF JAM/OJMG	Rick Ross
23	NEW		LIFE AIN'T ALWAYS BEAUTIFUL GARY ALLAN MCA NASHVILLE	Gary Allan
24	NEW		THE SEASHORES OF OLD MEXICO GEORGE STRAIT MCA NASHVILLE	George Strait
25	RE-ENTRY		WHAT HURTS THE MOST RASCAL FLATTS LYRIC STREET	Rascal Flatts

## VIDEO MONITOR

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	1	IT'S GOIN' DOWN	YUNG JOC
2	2	I LOVE MY B****	BUSTA RHYMES
3	3	SNAP YO FINGERS	LIL JON
4	4	OO IT TO IT	CHERISH
5	5	TORN	LETOYA
6	6	WHY YOU WANNA	T.I.
7	7	ENOUGH CRYIN'	MARY J. BLIGE
8	8	GIMME THAT	CHRIS BROWN
9	9	RIDIN' RIMS	DEM FRANCHIZE BOYZ
10	10	BOSSY	KELIS

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	1	LIFE AIN'T ALWAYS BEAUTIFUL	GARY ALLAN
2	2	THE LUCKY ONE	FAITH HILL
3	3	THE SEASHORES OF OLD MEXICO	GEORGE STRAIT
4	4	WHAT HURTS THE MOST	RASCAL FLATTS
5	5	WHEN THE STARS GO BLUE	TIM MCGRAW
6	6	DON'T FORGET TO REMEMBER ME	CARRIE UNDERWOOD
7	7	SETTLE FOR A SLOWDOWN	DIERKS BENTLEY
8	8	A LITTLE TOO LATE	TOBY KEITH
9	9	BRING IT ON HOME	LITTLE BIG TOWN
10	10	THE WORLD	BRAD PAISLEY

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	1	NO MATTER WHAT	DEF LEPPARD
2	2	DREAM POLICE	CHEAP TRICK
3	3	FAKE PLASTIC TREES	RADIOHEAD
4	4	NEVER LET ME DOWN AGAIN	DEPECHE MODE
5	5	GAMES WITHOUT FRONTIERS	PETER GABRIEL
6	6	EVERYDAY I WRITE THE BOOK	ELVIS COSTELLO
7	7	LET MY LOVE OPEN THE DOOR	PETE TOWNSHEND
8	8	MY GIRL	TEMPTATIONS
9	9	ROCK YOU LIKE A HURRICANE	SCORPIONS
10	10	WE'RE AN AMERICAN BAND	POISON

# LAUNCH PAD

JUN 17 2006

## TOP HEATSEEKERS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	Title	CERT.
1	NEW	1	<b>#1</b> PEEPING TOM 1 WK IPCCAC 77 (16.98)	Peeping Tom	Peeping Tom	
2	NEW	1	LES CLAYPOOL PRAWN SONG 0011 (15.98)	Of Whales And Woe		
3	NEW	1	VIC LATINO THRIVEDANCE 90748/THRIVE (21.98)	ThriveMix 02		
4	NEW	1	DJ LIL' CEE/TREVOR SIMPSON ULTRA 1411 (19.98)	Ultra.Weekend 2		
5	NEW	1	THE SOUND OF ANIMALS FIGHTING EQUAL VISION 127 (12.98)	lover, The Lord Has Left Us...		
6	2	2	DA MUZICIANZ COLLIPARK 2800-T/TVT (17.98)	Da Muzicianz		
7	3	3	DAN ZANES AND FRIENDS FESTIVAL FIVE 009 (16.98)	Catch That Train!		
8	7	15	EVANS BLUE THE POCKET 162585/HOLLYWOOD (11.98)	The Melody And The Energetic Nature Of Volume		
9	1	2	HALIFAX DRIVE-THRU 83637 (11.98)	The Inevitability Of A Strange World		
10	10	31	IMOGEN HEAP RCA VICTOR 72532 (11.98)	Speak For Yourself		
11	15	16	RAKIM & KEN-Y PINA 270183/UNIVERSAL LATIND (15.98)	Masterpiece: Nuestra Obra Maestra		
12	16	10	MONCHY & ALEXANDRA J&N 50078/SONY BMG NORTE (16.98)	Exitos Y Mas		
13	8	6	LEWIS BLACK COMEDY CENTRAL 0041 (13.98)	The Carnegie Hall Performance		
14	32	9	<b>GREATEST GAINER</b> SONYA KITCHELL HEAR 0501/VELOUR (13.98)	Words Came Back To Me		
15	8	8	AARON SHUST BRASH 0017 (13.98)	Anything Worth Saying		
16	8	5	GOMEZ ATO 21547 (13.98)	How We Operate		
17	20	8	BISHOP G.E. PATTERSON & CONGREGATION PODIUM 2505 (14.98)	Singing The Old Time Way Volume 2		
18	13	5	LA OREJA DE VAN GOGH SONY BMG NORTE 79923 (18.98)	Guapa		
19	1	6	MARK HARRIS IND/EPIC 93827/SONY MUSIC (18.98)	The Line Between The Two		
20	34	11	HURT CAPITOL 41137 (12.98)	Vol. 1		
21	17	8	SAVING JANE TOUCAN COVE/UNIVERSAL REPUBLIC 006469/UMRG (13.98)	Girl Next Door		
22	39	11	URBAN MYSTIC SOBE 49998 WARNER BROS. (13.98)	Ghetto Revelations: II		
23	19	6	TIESTO SONG BIRD 09/BLACK HOLE (18.98)	In Search Of Sunrise 5: Los Angeles		
24	NEW	1	DAVE ALVIN YEP ROC 2118 (15.98)	West Of The West		
25	NEW	1	THE SLEEPING VICTORY 282 (13.98)	Questions And Answers		
26	29	43	ANA GABRIEL SONY BMG NORTE 95902 (15.98)	Historia De Una Reina		
27	27	9	RAMON AYALA Y SUS BRAVOS DEL NORTE FREDDIE 1940 (16.98)	Antologia De Un Rey Vol. 2		
28	4	2	DAMONE ISLAND 006483/OJMG (9.98)	Out Here All Night		
29	NEW	1	QUIETDRIVE EPIC 93696/RED INK (12.98)	When All That's Left Is You		
30	22	4	MC MAGIC NASTYBOY 7006/B-DUB (16.98)	Magic City		
31	37	5	LOS TUCANES DE TIJUANA UNIVISION 310914/UG (13.98)	En Vivo - Siempre Contigo		
32	2	2	THE WALKMEN RECORD COLLECTION 44223* (15.98)	A Hundred Miles Off		
33	33	5	EL CHAPO DE SINALOA DISA 720802 (10.98)	La Noche Perfecta		
34	21	7	ALICIA VILLARREAL UNIVERSAL LATINO 006605 (14.98)	Orgullo De Mujer		
35	40	7	GUARDIANES DEL AMOR SONY BMG NORTE 78625 (13.98)	Corazon Romantico: Los Exitos		
36	43	39	AVENTURA PREMIUM LATIN 94082/SONY BMG NORTE (13.98)	God's Project		
37	NEW	1	CELTIC FROST CENTURY MEDIA 8200 (15.98)	Monotheist		
38	14	2	RHONDA VINCENT ROUNDER 610582 (17.98)	All American Bluegrass Girl		
39	13	3	T BONE BURNETT DMZ/COLUMBIA 93970/SONY MUSIC (18.98)	The True False Identity		
40	43	18	CALLE 13 WHITE LION 96875/SONY BMG NORTE (15.98)	Calle 13		
41	50	9	GIRL AUTHORITY ZOE 431088/ROUNDER (15.98)	Girl Authority		
42	33	8	EAGLES OF DEATH METAL REKORDS REKORDS 70001/DOWNTOWN (13.98)	Death By Sexy...		
43	NEW	1	NICOLE C. MULLEN WORD-CURB 86569/WARNER BROS. (14.98)	Redeemer: The Best Of Nicole C. Mullen		
44	24	2	PURPLE CITY BABYGRANDE 211 (17.98)	The Purple Album		
45	42	45	RAMON AYALA Y SUS BRAVOS DEL NORTE FREDDIE 1890 (16.98)	Antologia De Un Rey		
46	NEW	1	JUDITH CHRISTINE MCALLISTER LIGHT 51834/ARTEMIS GOSPEL (15.98)	In His Presence		
47	23	2	PHOENIX ASTRALWERKS 60911 (12.98)	It's Never Been Like That		
48	41	9	HILLSONG HILLSONG/INTEGRITY 80535/SONY MUSIC (18.98 CD/DVD)	United We Stand		
49	45	9	DONALD LAWRENCE PRESENTS THE TRI-CITY SINGERS EMI GOSPEL 33345 (19.98 CD/DVD)	Finale: Act One		
50	NEW	1	JENNI RIVERA FONO/ISA 352339/UG (12.98)	En Vivo Desde Hollywood		

### BREAKING & ENTERING

Former Faith No More singer Mike Patton enters the spotlight again with his new project Peeping Tom, whose self-titled debut enters Top Heatseekers at No. 1 and gets the Hot Shot Debut on The Billboard 200 at No. 103. Discover developing artists making their inaugural Billboard chart runs each week in Breaking & Entering on billboard.com.

**THIS WEEK ON .com**

The best-selling albums by new and developing acts, defined as those who have never appeared in the top 100 of The Billboard 200. 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.





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### NOTICE OF PUBLIC SALE

You are hereby notified that pursuant to a default under the terms and provisions of the Loan Agreement and General Security Agreement dated December 17, 2002 between Casablanca Trax Inc., as Lender, and Trax Records, Inc., Sanlar Publishing, Trax Continental Ltd., Phat Trax, R&L Records, Inc., Saber Records Ltd., Hot Mix 5 Records, House-Time Records, Dangerous Records, Demand Records, MAAD Records, Precision Records, Ltd., Larry Sherman and Rachael Cain Sherman, individually and collectively, as Borrowers, Casablanca Trax Inc. may sell the collateral listed and described on that certain UCC-1 filed December 23, 2002 as Document Number 6290779, including all proceeds or payments arising therefrom (whether in the form of insurance, proceeds or otherwise)(collectively, the "Property"), pursuant to Section 9-610 of the Uniform Commercial Code, and described generally herein as follows: all of Borrowers' interests in and to certain master recordings, compositions, videos, photographs, graphics, artwork, websites, contracts, publishing, recording and/or licensing agreements, all tapes, reels, DATs, digital files or other recording media, and all other ancillary rights and assets, including all intellectual property arising from or associated with the foregoing masters, videos and compositions including but not limited to all registered and unregistered copyrights, brand names, trade names, service marks, trade marks, commercial symbols arising from or associated with the foregoing masters, videos, and compositions, including without limitation the following trade marks and trade names: Trax Records, Trax Records (and logo), Sanlar Publishing, Saber Records, Housetime Records, Precision Records, R&L Records, Maad Records, Dangerous Records, Demand Records, Trax Continental.

The Property may be sold to the highest qualified bidder at a public sale to be held as follows:

WHEN: Wednesday June 28, 2006 at 10:00 a.m.

WHERE: Golan & Christie, LLP  
70 West Madison, Suite 1500  
Chicago, IL 60602.

The Borrowers may attend the sale and may bring bidders if desired.

Bidders shall rely on their own information, judgment and inspection of the collateral being sold. All collateral is sold as-is where-is, without warranty or guarantee. Certain items of physical Property are located at a warehouse in Chicago, Illinois and in Toronto, Ontario, Canada; removal of any physical Property shall be at the sole expense, risk and liability of the purchaser.

Terms and Conditions of the Sale: Decisions regarding bidder eligibility, sufficiency and increments of bidding, rescheduling or canceling the sale, or the like shall be at the direction and sole discretion of Casablanca Trax Inc. Casablanca Trax Inc. reserves the right to credit bid at the sale, or cancel the sale, in its sole discretion. All interested bidders must bring to the sale a certified check in the amount of not less than 80% of their opening bid. The successful bidder will endorse and deliver the certified check to Casablanca Trax Inc. immediately upon being declared the successful bidder, and shall pay the balance of the purchase price, or otherwise make arrangements for payment acceptable to Casablanca Trax Inc., by the close of business on Wednesday June 28, 2006.

The Borrowers are entitled to an accounting of the unpaid indebtedness secured by the Property Casablanca Trax Inc. intends to sell, at no additional charge.

Questions regarding the sale, including a list of the Property being sold, or any accounting may be directed to the undersigned or to Mr. Ed Glinert of Casablanca Trax Inc. at (416) 921-9214.

Dated this 1st day of June, 2006.

Caren A. Lederer, Esq.  
GOLAN & CHRISTIE LLP  
70 West Madison, Suite 1500  
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For consideration, please send your résumé and cover letter including salary requirements to:

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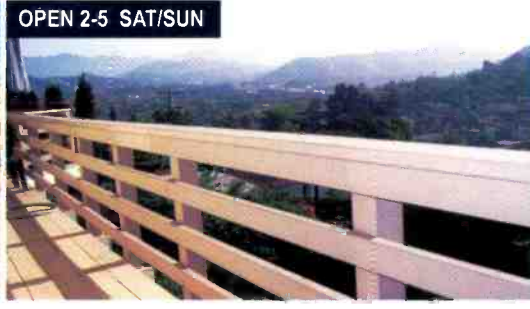
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## Singer Rocío Jurado Dies At 61



ROCÍO JURADO

It is unlikely there ever will be another performer like Rocío Jurado, whose affected manner and on-stage histrionics were part of her universal appeal. The singer died June 1 in her Madrid home of cancer of the pancreas. She was 61.

Jurado's style encompassed the Andalusian specialties of copla, flamenco and "Spanish song," but her later success—especially in Latin America and U.S. Latin markets—was based on her romantic ballads. Her 35-year recording career included more than 40 albums and 12 compilations. Most are available on Sony BMG, with additional material available on EMI or Universal.

The performer passed away just two months after her contemporary, Rocío Dúrcal, another Spanish grand dame of Latin pop (Billboard, April 8), died. Both achieved pan-regional success, but their styles were radically different.

Passionate and direct, Jurado once said, "When I sing, I feel it even in the beads of sweat that run over my body."

Some 23,000 fans observed a one-minute silence at Madrid's Las Ventas bullring, the world's largest, at 5 p.m. the day she died. Bullfighters knelt to kiss the sand that would minutes later be covered in the blood of slain fighting bulls. It was overly theatrical, like Jurado the artist. A crowd of 125,000 attended her nationally televised funeral in her hometown of Chipiona (population 17,000).

Jurado first gained fame in movies starting in 1963. She was voted Lady España in 1967 and Lady Europa in 1968 and came in third in the Miss Europe contest in 1969, the year she released her first album. She endowed her fiery performances with an intense eroticism that was startling for 1970s Spain, and her eye-catching, low necklines on TV programs transgressed the standards of that period.

In 1976 she married boxer Pedro Carrasco, a former world lightweight champion. She has a daughter from that marriage, Rocío Carrasco, now 29. In 1995, Jurado married bullfighter José Ortega Cano, who survives her.

Her last performance was Dec. 20, 2005, when Spanish state TV channel TVE aired an homage during which she performed duets with David Bisbal, Chayanne, Paulina Rubio, Raphael, Lolita, Malú, Monica Naranjo and others. The performances were released in January on a CD/DVD called "Rocío Siempre" (Sony BMG). On the day she died it had been on Spain's Media Control album chart for 17 weeks, peaking at No. 3.

—Howell Llewellyn

## DEATHS

**Hilton Ruiz, 54, June 6, in New Orleans.** Ruiz died of complications following injuries sustained from a fall in front of a bar in New Orleans. He was in a coma since the incident, which is under investigation. Ruiz was an accomplished pianist in the contemporary Latin jazz community.

A native of Teaneck, N.J., Ruiz appeared on TV and at New York's Carnegie Recital Hall at the age of 8; by 9, he became a member of an accordion symphony. By his early teens, Ruiz was working with a variety of Latin soul bands, including Ray Jay and the East Siders.

In addition to countless collaborations with the likes of Tito Puente, Freddie Hubbard and Mongo Santamaria, Ruiz released more than 20 albums as a leader, his most recent being 2005's "Homenaje A Puente."

He is survived by his wife and daughter, both named Aida.

**Vince Welnick, 55, June 2.** No cause of death was announced. The keyboardist was a veteran of numerous bands, including the Grateful Dead and the Tubes.

Born in Phoenix, Welnick moved to San Francisco and became a keyboardist for the Beans, later renamed the Tubes. The theatrical rock troupe landed an A&M deal, releasing a self-titled album in 1975.

The Tubes built a cult following, but A&M dropped them in 1979. The band signed with Capitol Records for several albums, including 1983's "Outside Inside," which reached No.

18 on Billboard's pop albums chart.

The Tubes disbanded in 1986, and Welnick moved on to work with Todd Rundgren on the 1989 effort "Nearly Human" and 1991's "Second Wind."

Joining the Grateful Dead as a replacement for Brent Mydland, who died of a drug overdose in 1990, Welnick was the last in a long line of keyboardists for the act. Several died at early ages, leading some to speculate that the position was cursed. After the Dead disbanded, Welnick formed a new act, Missing Man Formation, and also toured with such jam bands as Gent Treadly.

He is survived by his wife, Lori.

**Cy Coben, 87, May 26 in Redwood City, Calif.,** of a heart attack. Coben was a songwriter whose material has been recorded by such acts as Benny Goodman, Hank Snow, Willie Nelson and the Traveling Wilburys.

Born in Jersey City, N.J., Coben's career took off after Goodman recorded his first hit song, "My Little Cousin," in 1942. After serving in the navy during World War II, Coben joined ASCAP in 1947 and penned songs recorded by Al Jolson, Perry Como and others.

In the early 1950s, he began writing country songs, traveling to Nashville with RCA executives Charles Grean and Steve Sholes. Such RCA artists as Jim Reeves and Connie Smith recorded his material. Nearly a dozen acts, including Hank Snow, the Beatles and the Traveling Wilburys, recorded his 1949 ballad "Nobody's Child."

He is survived by a son, a daughter

and four grandchildren.

**Johnnie Wilder Jr., 56, May 17 in Clayton, Ohio.** No cause of death was announced. Wilder was the lead singer of R&B act Heatwave.

Wilder was stationed in Germany with the U.S. Army when he formed the group in the late '70s with his brother Keith. Heatwave built a large following with hit singles "Boogie Nights"—which reached No. 2 on The Billboard Hot 100—"Always and Forever" and "The Groove Line."

Wilder was paralyzed from the neck down in a car accident in 1979 but continued to record albums and tour with Heatwave.

After the group disbanded in 1983, the Wilder brothers released "Sound of Soul" (Blatert). Wilder also recorded two solo gospel albums.

In addition to Keith, Wilder is survived by his wife, Rosalyn; his daughter, Carla; and brothers Ernest and Gregory.

#### FOR THE RECORD

In a June 3 Billboard feature titled "Bands & Brands Win Big," Tagworld's spokeswoman should have been identified as Paula Gould.

To clarify an item in the June 3 issue, Starbucks will co-release its deluxe DVD/CD edition of "Chuck Berry Hai! Hai! Rock 'N' Roll" with Image Entertainment.

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EDITED BY SARAH HAN

Legendary bluesman **Taj Mahal** performed May 25 at the Blue Note in New York. Hanging backstage, from left, are Chuck Morris Entertainment CEO **Chuck Morris**, Mahal and Billboard Information Group VP/associate publisher **Brian Kennedy**. Sitting in front is Madison House partner/SCI Fidelity Records resident **Kevin Morris**.



Rehearsals.com hosted MLSEXP's concluding business and networking reception at the Key Club in West Hollywood. Enjoying the night's festivities, from left, are CenterStaging/Rehearsals.com director/CFO **Howard Livingston**, Billboard executive editor/associate publisher **Tamara Conniff** and CenterStaging/Rehearsals.com director/CEO **Roger Paglia**. PHOTO: REHEARSALS.COM



Green Day's **Mike Dirnt**, left, and **Billie Joe Armstrong**, right, paid tribute to director/cinematographer **Samuel Bayer** by presenting him with the Lifetime Achievement Award.

## UNITED STATES SECRET SERVICE



Government officials recently presented a conference in Brooklyn, N.Y., on counterfeit goods for victims of intellectual property theft. From left are the Secret Services **A.T. Smith**; the Manhattan District Attorney's Office's **Tiana Walton** and **Jeff Levinson**; the Department of Justice's **Trent Luckinbill**; **Jed Davis** of the U.S. Attorney's Office, Eastern District of New York; Pharmaceutical Research and Manufacturers of America's **James N. Class**; Underwriters Laboratories' **Brian Monks**; the FBI's **Scott Augenbaum**; the DOJ's **Arif Alikhan**; the Secret Service's **Richard Staropoli**; the Queens District Attorney's Office's **Gregory Pavlides**; the DOJ's **Matthew Bassiur**; the Bronx District Attorney's Office's **Richard Baker**; **Joe Demarco** of the U.S. Attorney's Office, South District of New York; and **Brad Huther** of the J.S. Chamber of Commerce.

**MVPA AWARDS:** The 2006 Music Video Production Assn.'s 15th annual MVPA Awards recognized exceptional talent in various categories of music video production May 11 at the Orpheum Theatre in Los Angeles. PHOTOS: VINCE BUZGI/MVPA



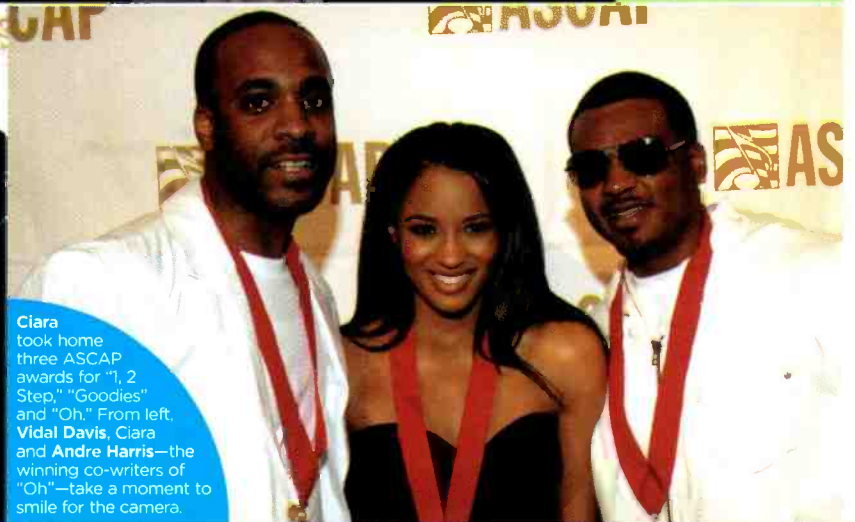
The MVPA honored the **Smashing Pumpkins** with the Kratz Award for Creative Excellence. Smashing Pumpkins frontman **Billy Corgan**, left, is shown with producer **Jeff Ayeroff**.



**Annie Lennox**, left, and ASCAP's **Marilyn Bergman** display Lennox's ASCAP Founders Award.



ASCAP's **Marilyn Bergman** congratulates, from left, **Green Day's Tré Cool**, **Billie Joe Armstrong** and **Mike Dirnt** for receiving the Creative Voice Award.



**Ciara** took home three ASCAP awards for "1, 2 Step," "Goodies" and "Oh." From left, **Vidal Davis**, **Ciara** and **Andre Harris**—the winning co-writers of "Oh"—take a moment to smile for the camera.

**ASCAP POP AWARDS:** **50 Cent** was named songwriter of the year at the 23rd annual ASCAP Pop Music Awards held May 22 at the Beverly Hilton Hotel in Los Angeles. Hosted by ASCAP president/chairman **Marilyn Bergman**, the event gathered more than 700 leading songwriters, recording artists and music industry leaders to salute the songwriters behind today's most popular music. PHOTOS: WIREIMAGE.COM/ASCAP



**EMC Music Publishing** picked up its 12th ASCAP publisher of the year honor. From left are ASCAP CEO **John LoFrumento**, EMC chairman/CEO **Martin Bandier**, EMC president **Bob Flax** and ASCAP executive VP/director of membership **Todd Brabec**.



The awards show received a special treat when **Annie Lennox** invited her **Eurythmics** partner **Dave Stewart** to accompany her on guitar as she performed her solo hit "Why."

# INSIDE TRACK

EDITED BY MICHAEL PAOLETTA

For more INSIDE TRACK go to [www.billboard.biz](http://www.billboard.biz)

## WHO LET STEVE OUT?

According to a high-level source, Steve Greenberg's last day at Sony BMG Music Entertainment is June 9. For those not well-versed on the Greenberg/Sony BMG drama, Greenberg got caught in a bit of a political scuffle after Sony BMG Music Entertainment CEO Andrew Lack, who wooed and brought in Greenberg as Columbia Records president in January 2005, was moved to the nonexecutive chairman slot.

Sony Music Label Group chairman/CEO Don Ienner then wanted Greenberg to leave the label. However, new Sony BMG Music Entertainment CEO Rolf Schmidt-Holtz, a Greenberg advocate, fought to keep him.

Although we imagine other labels will now actively court Greenberg, given his considerable A&R, producing and marketing talents—he did break such acts as Joss Stone and Hanson and won a Grammy Award in 2001 for co-producing the Baja Men's "Who Let the Dogs Out"—Track secretly hopes that he'll reactivate S-Curve, the label he ran prior to inking with Columbia.

## LIKE A ROCK

After missing in action for more than a decade, Bob Seger will resurface Sept. 12 with "Face the Promise," his first studio album in 11 years. Track has no clue what the title means, but the Capitol album will, no doubt, include songs that capture Seger's heartland brand of American rock, which has helped him sell more than 50 million albums during the last four decades. First single is "Wait for Me." Trust us, Bob, we have.

## FEEL LIKE DANCIN'

Sure, Universal Motown will release the Scissor Sisters' much anticipated sophomore album, "Ta-Dah," in September. And yes, the New York band is playing a handful of European dates, as well as one U.S. show, this summer. But are you aware that the Sisters have another U.S. show on their schedule? Come Aug. 5, the dance-rock band will perform for music industry execs at NARM's 2006 convention in Florida. From what Track hears, they will share the bill at the event's concluding dance-party themed Awards Dinner Finale with Kool & the Gang.

## THE BOYS ARE BACK IN TOWN

Track hears that tickets for the double headliner Mötley Crüe/Aerosmith summer tour go on sale June 24. The trek is produced by Live Nation.

## HOT HOT HOT

Reggaeton producer Boy Wonder will feature Spanish pop star Alejandro Sanz on his upcoming album, "Chosen Few, El Documental, Part 2." Scheduled for an August release on UBO, the set will include tracks from various acts. Sanz contributes a dancehall version of his hit "No Es Lo Mismo," featuring guest artist Ghetto. Boy Wonder will also produce a track ("La Espera") on Sanz's upcoming Warner Music Latina solo album.

## A SIRIUS HONOR

What do Tony Hawk, Martha Stewart, Bode Miller, Judith Regan and Steven Van Zandt have in common? In a word, LifeBeat. They are all co-chairs for LifeBeat's June 21 cocktail party honoring Scott Greenstein, president of entertainment and sports for Sirius Satellite Radio. Clever and savvy Sirius fans know



SCISSOR SISTERS

that all the co-chairs host their own shows on the satellite outlet. The New York event will honor Greenstein for his work with LifeBeat and other charities, including the Damon Runyan Cancer Research Foundation and the National Foundation for Facial Reconstruction. Sirius has donated a celebrity-autographed Vespa scooter for an online auction for LifeBeat. Track has only one question: Will Howard Stern show up?

## LADIES' MAN

At one point or another, Madonna, Whitney Houston, Kylie Minogue, Cher and Paris Hilton have all been linked with Billy Steinberg. Yep, the songwriter has penned songs for each artist—and many others. Track hears that Steinberg has now signed with independent publishing company Kobalt Music Group, whose clients include Desmond Child, Max Martin and Gwen Stefani. Prior to Kobalt, Steinberg handled his own publishing in North America, while EMI Music Publishing handled his songs in all other territories.

In other Kobalt news, the publisher has tapped Michael Petersen, formerly Universal Music Publishing Group's head of business affairs, to head up Kobalt U.S.A. in Los Angeles. In his new role, which takes effect July 1, Petersen will wear several hats—executive VP, GM and general counsel. He joins ex-EMI Music Publishing exec Benjamin Groff, who is now Kobalt's senior VP of creative, West Coast.

## AUSTIN DOES AUSTIN

Maverick A&R exec Scott Austin is ready for his close-up. Cable and satellite TV outlet Current TV is airing an eight-minute segment about young music artists trying to break through the clutter. Current followed Austin in Los Angeles and at South by Southwest as he scouted a number of acts. The piece will run up to 100 times during the next several months and is also viewable on Current's Web site. Current is also airing a number of "Current Playlist" pods, which are minifeatures on select acts, including Dengue Fever, Fischerspooner and Berlin hip-hop act Puppetmastaz. New features air up to 28 times per week and are added frequently. Not bad exposure, eh?

# Executive TURNTABLE

EDITED BY SARAH HAN

**RECORD COMPANIES:** Buena Vista Music Group in Burbank, Calif., names **Chip McLean** senior VP of business development and business affairs. He was VP of business and legal affairs at Warner Bros. Records.

Sony Wonder in New York names **Isabel Miller** senior VP of marketing. She held the same position at AMC Network.

J/Arista Records in New York names **Mark Flaherty** VP of marketing. He previously owned his own marketing consulting business, Flaherty Consulting.

Show Dog Nashville names **Eric Beggs** Southeast promotion and marketing director. He was Southeast promotion director at Epic Records.

Cupit Records in Nashville names **Eric Marcuse** Northeast regional promoter. He was personal manager for Warner Bros. Records artist Lauren Lucas.

**DISTRIBUTION:** Universal Music Group Distribution in Universal City, Calif., elevates **Steve Pritchitt** to executive VP/GM of Fontana. He was GM.

**PUBLISHING:** Cherry Lane Music Publishing in New York promotes **Brigitte Green** to creative and marketing coordinator. She was creative assistant.

KMG Entertainment in Nashville taps **Kurt Denny** to head its music publishing division. He is a veteran of BMI, MCA Records and MCA Music Publishing.



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**MEDIA:** Music Choice in New York promotes **Christina Tancredi** to executive VP. She was senior VP.

**RELATED FIELDS:** Sheppard, Mullin, Richter & Hampton in San Francisco names **James M. Chadwick** partner in the business trial and entertainment, media and communications practice groups. He practiced with DLA Piper Rudnick Gray Cary.

Ticketmaster in West Hollywood names **Mike McGee** senior VP of venue relations. He was chief administrative officer at Clear Channel Entertainment.

**FOR THE RECORD:** In the June 3 issue, ASCAP VP of legal services **Joan McGivern** should have been listed as being based in New York, not Nashville.

Send submissions to [shan@billboard.com](mailto:shan@billboard.com).

# GOODWORKS

## ALIVE AND KICKING

Rust Records/Universal rock group Cherry Monroe has filmed 30- and 60-second public service announcements for the Jason Foundation. The Nashville-based organization raises awareness and funds for the prevention of youth suicide. For more info, log on to [jasonfoundation.com](http://jasonfoundation.com).

## DRUMS AND SYNTHS FOR REFUGEES

Yamaha has donated gear to the Refugee All Stars, a group of six Sierra Leonian musicians who formed a band while living as refugees in Guinea. The subject of the documentary "The Refugee All Stars," the band commences its summer tour June 14 in Edgartown, Mass., and will play the Bonna-roo Festival June 18—with Yamaha gear in tow.



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