MOBILE MARKET
Are You Getting Your Share?

INSIDE:
DIALING FOR DOLLARS > P.26
SNEAK PREVIEW: CTIA GOES TO VEGAS > P.32
LOOKING FOR PODCASTING PAYOFFS > P.5

www.billboard.com
www.billboard.biz
US $6.99 CAN $8.99 UK £5.50
EUROPE €8.95 JAPAN ¥2,500

IS BERTELSMANN BAILING ON MUSIC? > P.8
The ultimate music experience wherever and whenever you want it.
The VX8100's easy-to-use design allows you to download music and video at the touch of a button. It's an unparalleled audio experience in a very small package.

- CAST Music On Demand capable
- MiniSD Memory Port stores 100's of songs
- External Dual Stereo Speakers
- Bluetooth Wireless Technology
- Mega-Pixel Camera and Camcorder

LG was ranked "Highest in Customer Satisfaction with Wireless Mobile Phones in a Tie".

Easy as... Rockin' as... Innovative as LG. Available at: www.LGusa.com

J.D. Power and Associates 2005 U.S. Wireless Mobile Phone Evaluation Study. Study is based on responses from 11,701 U.S. households, surveyed in March, April and June 2005. A few have owned their current wireless phone for less than 2 years. www.jdpower.com. 2005 LG Electronics Inc. LG Design is a trademark of LG Electronics Inc. Music and video on demand include music service. Coverage may not be available in all areas. All screen images are simulated. Other company names mentioned are trademarks or registered trademarks of their respective owners. 1 GB card not included. 1 GB card holds approximately 250 songs at 4MB per song.
## Contents

### Upfront
- 5 News
- 11 Making The Brand
- 12 Digital Entertainment
- 14 Legal Matters
- 15 Retail Track
- 16 The Indies
- 18 On The Road
- 20 Boxcars, Garage Rock
- 21 Q&A: Steve Lillywhite

### Cover Story
26 MOBILE MOVES. Entertainment companies are muscling into wireless territory by establishing direct-to-consumer models for their content.

### Highlights
22 RBD, Mexico’s hottest pop act, is heating up globally with a tour and upcoming album “Live in Hollywood.”

24 LIFE AFTER SPITZER: The New York attorney general’s payola probe has ushered in a new era of paperwork and paranoia for labels and radio programmers.

35 AFTER MORE than three decades, Miami radio icon Betty Pino continues to help shape the U.S. Latin music scene. A Billboard STARS report.

47 THE FLAMING LIPS shed their cloak of optimism on forthcoming set “At War With the Mystics.”

### Music
48 Nashville Scene
50 Jazz Notes
52 6 Questions, Chrisie Hynde
52 Rhythm & Blues, BeatBox
53 Real Talk
54 Latin Notas, Global Pulse
55 Reviews

### Departments
- 4 Opinion
- 57 Over The Counter
- 57 Market Watch
- 58 Charts
- 78 Marketplace
- 80 Mileposts
- 81 Backbeat
- 82 Inside Track
- 82 Executive Turntable

### Billboard Latin Music Conference & Awards
April 24-27
The Pritz-Carlton • Miami Beach
billboardcon.com

## Albums

<table>
<thead>
<tr>
<th>Page</th>
<th>Artists / Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>58</td>
<td>Prince / 31 / 31</td>
</tr>
<tr>
<td>58</td>
<td>Alison Krauss / Union Station / Rare Tracks Volume 1</td>
</tr>
<tr>
<td>63</td>
<td>The Dirty Truckers Band / Burn</td>
</tr>
<tr>
<td>63</td>
<td>Alan Jackson / Precious Memories</td>
</tr>
<tr>
<td>63</td>
<td>Alan Jackson / Precious Memories</td>
</tr>
<tr>
<td>65</td>
<td>Dave Franklin / 360</td>
</tr>
<tr>
<td>65</td>
<td>The Sounds / 360</td>
</tr>
<tr>
<td>67</td>
<td>Prince / 360</td>
</tr>
<tr>
<td>67</td>
<td>Prince / 360</td>
</tr>
<tr>
<td>69</td>
<td>Nelly Featuring Paul Wall, Ali &amp; Gipp / Ugly</td>
</tr>
<tr>
<td>69</td>
<td>Nelly Featuring Paul Wall, Ali &amp; Gipp / Ugly</td>
</tr>
<tr>
<td>69</td>
<td>Nelly Featuring Paul Wall, Ali &amp; Gipp / Ugly</td>
</tr>
<tr>
<td>69</td>
<td>Nelly Featuring Paul Wall, Ali &amp; Gipp / Ugly</td>
</tr>
<tr>
<td>71</td>
<td>Nelly Featuring Paul Wall, Ali &amp; Gipp / Ugly</td>
</tr>
<tr>
<td>71</td>
<td>Nelly Featuring Paul Wall, Ali &amp; Gipp / Ugly</td>
</tr>
<tr>
<td>71</td>
<td>Nelly Featuring Paul Wall, Ali &amp; Gipp / Ugly</td>
</tr>
</tbody>
</table>

## Singles

<table>
<thead>
<tr>
<th>Page</th>
<th>Artists / Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>63</td>
<td>James blunt / You’re Beautiful</td>
</tr>
<tr>
<td>63</td>
<td>You’re Beautiful</td>
</tr>
<tr>
<td>63</td>
<td>Daniel Pinker / Be With You</td>
</tr>
<tr>
<td>63</td>
<td>Rascal Flatts / Have Yourself A Merry Little Christmas</td>
</tr>
<tr>
<td>64</td>
<td>Mary J. Blige / Without You</td>
</tr>
<tr>
<td>64</td>
<td>Without You</td>
</tr>
<tr>
<td>64</td>
<td>Without You</td>
</tr>
<tr>
<td>64</td>
<td>Without You</td>
</tr>
<tr>
<td>64</td>
<td>Without You</td>
</tr>
<tr>
<td>66</td>
<td>Without You</td>
</tr>
<tr>
<td>66</td>
<td>Without You</td>
</tr>
<tr>
<td>66</td>
<td>Without You</td>
</tr>
<tr>
<td>66</td>
<td>Without You</td>
</tr>
</tbody>
</table>

### Videos

<table>
<thead>
<tr>
<th>Page</th>
<th>Artists / Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>75</td>
<td>Ne-Yo / So Sick</td>
</tr>
<tr>
<td>75</td>
<td>Ne-Yo / So Sick</td>
</tr>
<tr>
<td>75</td>
<td>Ne-Yo / So Sick</td>
</tr>
<tr>
<td>75</td>
<td>Ne-Yo / So Sick</td>
</tr>
</tbody>
</table>

### This Week on Billboard

<table>
<thead>
<tr>
<th>Artist / Title</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Prince / 31 / 31</td>
<td>58</td>
</tr>
<tr>
<td>Alison Krauss / Union Station / Rare Tracks Volume 1</td>
<td>58</td>
</tr>
<tr>
<td>The Dirty Truckers Band / Burn</td>
<td>63</td>
</tr>
<tr>
<td>Alan Jackson / Precious Memories</td>
<td>63</td>
</tr>
<tr>
<td>Alan Jackson / Precious Memories</td>
<td>63</td>
</tr>
<tr>
<td>Dave Franklin / 360</td>
<td>65</td>
</tr>
<tr>
<td>The Sounds / 360</td>
<td>65</td>
</tr>
<tr>
<td>Prince / 360</td>
<td>67</td>
</tr>
<tr>
<td>Prince / 360</td>
<td>67</td>
</tr>
<tr>
<td>Nelly Featuring Paul Wall, Ali &amp; Gipp / Ugly</td>
<td>69</td>
</tr>
<tr>
<td>Nelly Featuring Paul Wall, Ali &amp; Gipp / Ugly</td>
<td>69</td>
</tr>
<tr>
<td>Nelly Featuring Paul Wall, Ali &amp; Gipp / Ugly</td>
<td>69</td>
</tr>
<tr>
<td>Nelly Featuring Paul Wall, Ali &amp; Gipp / Ugly</td>
<td>69</td>
</tr>
<tr>
<td>Nelly Featuring Paul Wall, Ali &amp; Gipp / Ugly</td>
<td>69</td>
</tr>
<tr>
<td>Nelly Featuring Paul Wall, Ali &amp; Gipp / Ugly</td>
<td>69</td>
</tr>
<tr>
<td>Nelly Featuring Paul Wall, Ali &amp; Gipp / Ugly</td>
<td>69</td>
</tr>
<tr>
<td>Ne-Yo / So Sick</td>
<td>75</td>
</tr>
<tr>
<td>Ne-Yo / So Sick</td>
<td>75</td>
</tr>
<tr>
<td>Ne-Yo / So Sick</td>
<td>75</td>
</tr>
<tr>
<td>Ne-Yo / So Sick</td>
<td>75</td>
</tr>
</tbody>
</table>

## Billboard Latin Music Conference & Awards
April 24-27
The Pritz-Carlton • Miami Beach
billboardcon.com

>> Join Billboard at the Latin Music Conference & Awards, recognized as the definitive and biggest gathering of Latin music execs worldwide! For more details and to register go to billboardcon.com.
French Twist—Not The Answer For Copyright Law

BY J. F. CECILLON

Anyone following the French legislature’s recent work on copyright law might wonder: Why does France always seem to march in the opposite direction to the rest of the world? I am a Frenchman in the music industry (who has lived in London for the past 16 years), and I have found it hard to watch legislators in my native country approach my business in such an emotional way, teetering on the edge of rati-ifying a compulsory license that would make all digital music available for a low, government-set fee.

Of course nothing enduring can be achieved in France, especially in politics, without some brouhaha, intrigue, sus- pense and ultimately, denouement. The law that has emerged from the French Parliament—still to be considered by the Senate—is unclear and contains a mandated interoperability solution that I do not believe provides a viable framework for the future of digital music.

The issue of interoperability of digital music files has long troubled us, and while I do not think France’s proposed mandate is a good idea, the debate has galvanized us on this critical issue. Unfortunately, recent discussions on interoper- ability have gone to extremes, from the French proposal to its polar opposite—i.e., no digital rights management, as another guest commentary on this page recently suggested. Neither solution is realistic.

DRM is critical to a dynamic music market. In addition to its anti-piracy application, DRM enables innovation and the creation of such new business models as the plethora of mobile music products, “share-a-song” offers and portable subscription services.

EMI Music’s French company has been a creative hotbed for some of our most innovative and successful digital initiatives in Europe. We recently worked with SFR to broadcast Placebo’s Paris concert to the largest third-generation audience in history. Our initiatives and those of our competitors have started to show results, with nearly 20 million digital tracks sold in France last year compared with 2 million in 2004.

From radio-play quotas for French-language songs to a tax subsidizing national cinema, France has a strong tradition of protecting a diverse culture ("the cultural variety"). This has helped make the French music market exciting, unique and one of the most creative in Europe. The French market represents about 25% of nearly all European music companies’ sales. Local repertoire comprises more than 60% of all music sales in France, compared with 45% in Germany and Spain and 50% in Italy.

At EMI Music, our French roster of 80 artists is our third-largest, after the United States and United Kingdom, and has produced talent ranging from Charles Aznavour and Edith Piaf to Daft Punk and Air and now Raphael, Diam’s and Camille, to name just a few. After four tough French years, French makers and majors are again signing new artists and committing to them for the long term.

The French government has a role to play in this burgeoning digital market, but it should center on offering incentives for interoperability—not harsh man- dates. I hope the French debate can spur thinking and action among hardware and software businesses, which need to realize that in the long run everyone—consumers, artists, record companies and they themselves—will benefit from an interoperable environment.

Ultimately, what the French government did was address a consumer concern that my company shares: Fans want to be able to move their music across all their various devices. But we cannot abandon DRM. Managing digi- tal rights directly and responsibly is an absolute necessity.

To write an enduring copyright law that will stand the test of time on all aspects of creativity in the evolving digital age requires a balance between interoper- ability for consumers and copyright pro- tection for rights holders. That means penalties to discourage infringement, a sufficient level of enforcement and offer- ing consumers a great product with the opportunity to buy music digitally in a variety of ways. I fear that this last point has been neglected in the debate as it unfolds across Europe.

The digital music explosion is driv- ing more ways to add value for con- sumers, artists and an ever-growing circle of business partners and brands. This is just the beginning. We must all work hard and together to build creative rights management solu- tions that work for creators, consumers and content and hardware businesses alike. There is no ab initio bar- rier to interoperability. We only lack, for the moment, the broad consensus among software and hardware manufacturers to accomplish it. France is trying to achieve that consensus by mandate. While I think my government has cho- sen too harsh a solution, I applaud it for recognizing the issue.

J. F. Cecillon is EMI Music Continental Europe chairman/CEO.

Cecillon

‘Managing digital rights directly and responsibly is an absolute necessity.’

Let your colleagues know what’s on your mind. Send letters to Ken Schlager, Executive Editor, Billboard, 770 Broadway, 6th Floor, New York, NY, 10003, or e-mail to letters@billboard.com include name, title, address and phone number for verification. Letters should be concise and may be edited. All submissions shall become the sole property of Billboard, which shall own the copyright in whole or part.
Podcasts Coming Of Age
New Biz Models, Mobile Platforms Mean Major Opportunities

A year ago podcasting was just a fad with a cool name. In recent weeks, the format has taken several steps toward becoming big business. The audio blog phenomenon that began as free, grass-roots fadings is being commercialized through advertising and subscription fees. In early March, for instance, the creator of the British sitcom “The Office” began charging $2 a pop for his comedy-themed podcast after generating 250,000 downloads per week from Apple’s iTunes Music Store.

Media companies like NPR and Clear Channel now sell 10- to 30-second commercials for their podcasts, prompting the emergence of startups formed to insert ads into amateur podcasts whose creators are unable to sell the ads themselves.

The trend has even expanded into the mobile space. On March 27, Mobile podcasting service Pod2Mobile introduced an automated advertising program that inserts 20-second audio ads at the beginning of participating podcasts.

The motivation is clear. A recent eMarketer report predicted that podcast advertising spending will increase from an estimated $80 million this year to $300 million by 2010. Venture capital firms Sequoia Capital—which participated in the $8.85 million funding of podcast pioneer PodShow—say the market could grow to as much as $2 billion in the next five years.

Of course, to reach these figures, podcasts need listeners. According to Bridge Research, there are about 9 million podcast listeners today. Conservative analyst projections peg that the audience will reach around 12 million in the United States alone by 2010.

The “corporatization” of podcasts is contributing somewhat to this growth, as the big media brands take over the format from the geek fringe. But almost every pundit agrees the biggest killer app for the format is the one most difficult to obtain—music.

CTIA Preview: Mobile Music Beyond The Ringtone

Headed into the year’s largest wireless trade show—the CTIA Wireless 2006 conference April 5-7 in Las Vegas—the question on everybody’s minds is now, “What’s next?”

Ringtones—the workhorse mobile entertainment application to date—are beginning to show signs of age.

U.S. revenue generated from ringtones has skyrocketed in recent years, more than tripling from $68 million in 2003 to $245 million in 2004, and then doubling to $500 million in 2005. But those days are over as 2006 is expected to show a 20% growth rate to $600 million, according to projections released by BMI.

“We’ve hit a bit of a saturation point,” BMI VP of business development Richard Conlon says. “Ringtones have done well by all of us, but we can’t expect we’re going to be the marquee offering in mobile entertainment going forward.”

Master ringtones, while growing in popularity, are not the answer. Last June, only 25% of ringtones purchased were master recordings. That grew to 44% in December. But master ringtones are merely a format change, not a driver, and cannot sustain the growth rate of prior years alone.

“There is just a natural cap on the number of people who buy a ringtone in a given month,” says Mark Donovan of mobile tracking firm M:Metrics, citing company research that shows only 10% of U.S. wireless subscribers download a ringtone each month.

This maturing of early mobile entertainment products is not limited to ringtones either. Mobile media aggregators have cited a significant decrease in the number of wallpaper images and graphics sold in all categories, music and otherwise. For aggregators, the fallout has already begun. Dwango, which recently changed its name to Diji, says it is exploring selling or liquidating the company despite scoring such clients as Playboy, Rolling Stone and Napster.

For the music industry, the heat is continued on >>p6

JENNY LEWIS may soon be coming to mobile phones via more than a ringtone—Watson Twins optional.
NASHVILLE—Buck Owens, a performer known as much for his business acumen as his country hits, is being remembered by colleagues as a musical innovator and a legenary talent.

Owens died March 25 at his Bakersfield, Calif. home having formed at its Crystal Palace nightclub the night before. He was 76.

As a star, Owens notched 12 No. 1 albums between 1964 and 1968 on the Billboard chart now known as Top Country Albums. All told, he scored 21 No. 1 singles between 1963 and 1988.

Owens, who was inducted into the Country Music Hall of Fame in 1996, was one of the creators of an edgy, twangy and danceable musical style that came to be known as the "Bakersfield Sound."

Vince Gill says that, as an artist, Owens "mattered greatly ... He created a whole definiive style and sound, and that's rare. A handful of people have done that."

Gill says of Owens' sound, "It wasn't so slick and glossy and pretty. The twang and the Telecaster and the two-part harmony was just beautiful to me."

That harmony was provided by Owens' longtime musical partner Don Rich, who performed in Owens' band the Buckaroos, until his death in 1974.

When Owens appeared as the keynote speaker at the Billboard Radio Seminar in Phoenix in 1998, he told attendees that when he was starting out in the music business, "I just did what I wanted to do and hoped to hell people liked it. When I recorded, I used my own musicians. Some were sometimes not as good as the studio musicians you could get, but they played differently. It gives you your own sound."

Brad Paisley says Owens was a "larger than life musical legend who reinvented country music, epitomized musicianship and was the inspiration for countless artists including the Beatles. That group covered Owens' first No. 1 hit, 'Act Naturally,' in 1965."

Owens helped to shape and define the sound of country music for my generation," Clint Black said in a statement: 'At a time when his sound was being called 'rebel,' his music was setting the industry ablaze and filling dancefloors.'

In his career, Owens was nominated for 14 Academy of Country Music Awards. He won the organization's top male vocalist prize in 1965 and was honored with its Pioneer Award in 1988. His Crystal Palace was the ACM’s night-club of the year in 1997.

EXECUTIVE DIRECTOR Bob Romeo calls Owens "a taste-maker, a pioneer and a pillar of the country and Western music industry."

As a businessman, Owens owned radio stations, a management and booking agency, and publishing company Blue Book as well as the Crystal Palace, which also houses a museum. He sold his Phoenix stations, including country powerhouse KNIX, to Clear Channel in 1999, but held onto his three Bakersfield stations—KUZZ-AM-FM and KCRW.

Owens became a household name for his 15-year role as co-host (with Roy Clark) of the TV series "Hee Haw," beginning in 1969.

"If any good can come from his passing, I hope it's a renewed interest in his achievements and, more importantly, his incredible Bakersfield sound," Paisley says. "He deserves to be remembered as one of the most important artists in music history."

Owens is survived by his three sons, Buddy, Michael and Johnny, and his grandchildren.

An all-day public viewing is being held April 3 at the Crystal Palace, followed by funeral services April 4 at the Valley Baptist Church in Bakersfield.

To date, the major labels have been reticent to license full-track songs to the podcasting community because podcasts are downloaded files free of digital rights management protection. But there has been some movement. Noncommercial radio station KCRW Los Angeles has posted audio podcasts of its programming since last March, and in January expanded into video podcasting.

On a case-by-case basis, KCRW has scored permission from major labels to podcast its in-studio performances of acts that appear on its "Morning Becomes Eclectic" show. Such acts as She Wants Revenge, Medeski Martin & Wood and Robbie Robertson are included.

KCRW plans to soon launch a new "Song of the Day" podcast, featuring music by emerging bands.

But the music in these podcasts is limited to what is recorded in the studio or from independent acts. Getting full-track studio cuts of major-label content is next to impossible.

"The major labels aren't interested in digital distribution or promotion through podcasting," said KCRW assistant GM Jennifer Ferro. "I think they're waiting for it to go away."

Emerging to meet this challenge are firms focused on distributing podcasts over wireless networks. NPR, with KCRW, made a splash March 27 by becoming the first major media company to contribute its podcasts to the Mobilcast wireless podcast service from Melodio.

Mobilcast, like PodZMoble, streams podcasts to mobile phones. Because there is no download, labels do not have to worry about distribution of unprotected files.

Melodio's service even adds a direct-purchasing option. The company also operates a full-song download service for Canadian wireless operator Rogers Wireless and others. So songs streamed via the mobile podcast can be purchased over the air.

Others include startups—like PodSafe and the Independent Online Distribution Alliance's Promonot service—that aggregate libraries of tracks that participating labels have cleared for widespread use in podcasts.

But aside from the case-by-case exceptions, major labels are still not onboard. Some artists signed to these labels are beginning to express frustration.

"Podcasts are this big unknown to them," said Brandon Curtis, vocalist for Reprise act Secret Machines. "Tracks from the band's album 'Ten Silver Drops,' due April 25, have been sent to MP3 blogs and leaked to file-sharing websites as part of a release buzz campaign, but not included in podcasts."

"Meanwhile, they'll license this shit out to 'The OC' for pennies," Curtis says. "Record company people have agendas. The music can go on some ESPN sports highlights program, but it can't be on a podcast? Whatever."

"CTIA from >>p5 on to support new mobile music services. What we need is a different product," Conlon says, pointing to ringback tones, subscription radio services, full-song downloads and live music services. "The mobile entertainment market can't be a one-trick pony, and this ringtone pony is a little tired right now."

At CTIA, several companies will be answering that call. Sennari, focused on the mobile videogame market to date, will unveil a mobile music service called Mobile Tunes at Billboard's pre-CTIA mobile entertainment conference, MECCA. Like a mobile version of PureVolume.com—a social networking site for artists-Mobile Tunes allows labels, managers and artists to create mobile blogs, photos, streaming clips, tour information, video samples and to even sell content. Users can also send links to streaming clips or concert tickets via text messaging.

Motorola is expected to unveil more details about its iRadio service, potentially announcing content partnerships with more record labels. Of the four majors, only Universal Music Group and Warner Music Group have signed on. iRadio is a subscription music service operated by Motorola that uses the mobile phone to stream music through the home and the automobile.

Verizon Wireless will announce a major expansion of its full-song download music service. At launch, the company had 500,000 songs in the VCast Music Library, but says it intends to build that to 1 million by spring.

Just prior to the show, U.K.-based mBlox announced plans to introduce a full-song download service independent of wireless carriers. This allows labels to directly sell music to consumers, sidestepping the carrier. Only Ministry of Sound and V2 have licensed music for the service—limited to London's Vodafone network—at this time. mBlox is expected to unveil further details at CTIA. 
RCA Label Group...

Alan Jackson

GREATEST HITS II
CERTIFIED 6X PLATINUM

The highly-anticipated NEW studio album coming in 2006

Brad Paisley

TIME WELL WASTED
CERTIFIED PLATINUM

First week sales of nearly 200,000 units

Brooks & Dunn

HILLBILLY DELUXE
FAST APPROACHING PLATINUM

The most awarded duo in the history of country music

Carrie Underwood

SOME HEARTS
CERTIFIED DOUBLE-PLATINUM

The best-selling album of 2005 by a female country artist

Keith Anderson

THREE CHORD COUNTRY AND AMERICAN ROCK & ROLL
APPROACHING GOLD

Billboard's highest charting new male act of 2005

Kenny Chesney

THE ROAD AND THE RADIO
CERTIFIED DOUBLE-PLATINUM

Certified Double-Platinum in only 4 weeks

Kenny Chesney

BE AS YOU ARE
CERTIFIED PLATINUM

Debuted at #1 on the Billboard Top 200 Album Chart

Martina McBride

TIMELESS
CERTIFIED PLATINUM

Her fastest-to-Platinum release of her career

Sara Evans

REAL FINE PLACE
FAST APPROACHING PLATINUM

The highest scanning debut of her career with 125,725 units

...where records continue to be broken
Will Bertelsmann Bail On Music?

Industry Insiders Weigh In On Potential Outcomes For Split From Sony

Just in case tensions between Bertelsmann and Sony Corp. were not strained already, now comes this: Bertelsmann is considering selling out of the music business altogether.

The disclosure comes at an awkward time for the German media giant. Bertelsmann just spent six months publicly pressuring Sony for a leadership change inside their Sony BMG Music Entertainment joint venture. Rolf Schmidt-Holm, the executive Bertelsmann pushed, just replaced Sony-selected CEO Andrew Lack in March.

But now Bertelsmann has bigger problems than the joint venture. The steadfly private conglom rate controlled by the Molin family (see story, below) may need $6 billion to block minority shareholder Groupe Bruxelles Lambert (GBL) from taking its 25.1% stake public in May.

Selling BMG Music Publishing and its Sony BMG half might help cover that cost; a March 23 Goldman Sachs report valued the combined assets at $2.2 billion ($1.4 billion).

Billboard interviewed analysts, industry dealmakers and sources close to Bertelsmann and Sony to deliver the following, most likely scenarios for what is next for the troubled joint venture.

PRIVATE EQUITY

Multiple sources downplay the idea of Sony Corp. buying out Bertelsmann’s half of the joint venture. But Sony might team with private equity players to acquire Bertelsmann’s stake. Sony would buy a small percentage of Bertelsmann’s half, then assemble private equity to buy the rest.

PROS: Sony gets Bertelsmann off its back and controls Sony BMG. Sony used private equity in April 2005 to buy a 20% stake in MGM. Other investors in that deal included Providence Equity Partners, Texas Pacific Group, DLJ Merchant Banking Partners, Quadrangle Group and Comcast. Many of the same names may also be interested now.

CONS: Is there enough fat left in Sony BMG to attract cost-cutting private equity investors? The joint venture has already stripped out $265 million ($322 million) in annual costs by merging the New York headquarters and business units in 45 countries. Also, analysts have cast doubt on Sony’s willingness to invest in additional media assets at a time when it is focused on turning around its consumer electronics division.

SELLING PUBLISHING ONLY

Pulling out of Sony BMG would be incredibly complex, but Bertelsmann has toyed with the idea of selling its publishing division for a year or so, sources say. Sony, Universal Music and several private equity investors, including Blackstone Group, are said to be interested. In the coming year, the publishing arm will benefit from releases by Christina Aguilera, Justin Timberlake, Joss Stone and Alanis Morissette and others. Several high-profile music industry veterans, including outgoing EMI Music Publishing topper Martin Bandier, entrepreneur and former top EMI exec Charles Koppelman, former Warner/Chappell boss Les Bider and former BMG Chairman/CEO Strauss Zelnick, could potentially team with investors for a bid. Bertelsmann has other ways to raise the remaining capital that would not require quitting Sony BMG, including taking out debt through a leveraged recapitalization.

PROS: BMG Music Publishing could command $1 billion or more. As for the debt, Billboard estimates that Bertelsmann could double its current $2.3 billion debt level and still handle the annual service payments based on current cashflow, even after a publishing sale.

CONS: A publishing only sale would leave Bertelsmann with just $6 billion of debt to worry about, and sources say company executives are wary of using debt financing strategies to fund a buyout. Also, Bertelsmann would be building up on what is considered to be an increasing and valuable asset class.

STAYING PUT

On March 22, while presenting the company’s financial results, Bertelsmann chairman Guenter Thie len stressed that music was still crucial to the company and denied plans to sell those divisions. “I just can’t imagine any of this,” he said. A Bertelsmann executive who asked to remain unidentified said selling Sony BMG would be a major mistake. “We don’t waste assets,” the executive said. “We have so many money in our war chest selling in a panic mode to finance projects is not at all necessary.”

PROS: The ownership landscape in the music market remains stable. Sony BMG just completed a painful transition of its upper management. Bertelsmann avoids sparking a new round of infighting among Sony BMG’s deeply divided executive ranks. The joint venture, with Schmidt-Holm at the helm, focuses on delivering its initial promise.

CONS: In addition to risking the public offering of a quarter of its company, Bertelsmann will also remain stuck with Sony, “ill-conceived” may be too strong a word,” veteran media analyst Harold Vogel says of the joint venture. “But it’s been an unhappy partnership since day one.”

Additional reporting by Susan Butler and Christiane Legrand in London and Wolfgang Spahr in Germany.

KEEPING IT IN THE FAMILY

HAMBURG—Bertelsmann has been a family affair for more than 170 years, and current patriarch Reinhard Mohn (pictured at right) intends to keep it that way.

The company was founded by a Mohn ancestor in 1835, as a publisher of religious materials. Beginning shortly after World War II, Mohn developed Bertelsmann from a still provincial company into an international media group.

Today, Mohn, 64, is no longer directly involved in the company’s business, but his wife, Liz, is a major player. And the complex ownership structure created by Mohn ensures the family—and its philanthropic values—remains a dominant influence.

Bertelsmann is a non-public stock corporation with shares spread over three blocks: the Bertelsmann Stiftung (Foundation), 57.6%; the Mohns, 17.3%; and Belgium-based Groupe Bruxelles Lambert (GBL), owned by Belgian financial investor Albert Frère, 25.1%.

Mohn founded the Stiftung in 1977 to “encourage social change and to contribute to society’s long-term viability”—the nonprofit is predominantly funded by income earned from its shares of Bertelsmann AG.

Frère secured his share in Bertelsmann in 1997, when he merged CLT, Europe’s largest TV company, with Bertelsmann’s TV division USA to create RTL Group. In 2001, he exchanged his 30% ownership in RTL for 25% of Bertelsmann’s shares. Frère is entitled to place his shares on the stock market beginning in May. For that to happen, Bertelsmann has to become public.

Mohn has long resisted the notion of going public. Such a move breeds a loss of control to stockholders concerned only with the immediate value of assets, he has said in his rare interviews, and does not take into account the company’s long-term interests. Reportedly, Mohn regrets that then-CEO Thomas Middelhoff ever allowed GBL to clinch its ownership stake.

Mohn prefers to keep it a family affair: Of his and Liz’s three children, son Christoph runs Internet portal Lycos Europe and daughter Brigitte heads one of the five divisions of the Stiftung. Liz, 64, is on the management board of the Stiftung. “I shall preserve Bertelsmann for the family,” she once said in an interview. “That’s what my heart beats for. That is our life.”

—Wolfgang Spahr
The "American Idol" franchise will go pan-regional for the first time in its history with the launch of "Latin American Idol.

The show, set to air this summer, marks the first time the "Idol" brand, which has 33 versions under its belt, leaves the confines of a single country in an effort to find a regional idol.

"Latin American Idol" will host auditions in four countries and will be open to contestants from throughout Mexico and Central and South America.

The show is a co-production of Sony Entertainment Television, a subscription cable service that will air the series throughout Latin America, and FremantleMedia, which also produces other versions of "Idol."

"Latin American Idol" will be a separate production from the Brazilian version of the program, which will begin April 5 in that country.

"We are looking for a Latin idol to conquer the world," says Flavia Da Matta, executive producer of "Latin American Idol."

Da Matta is expecting 4,000 people, ages 18-30, to show up for each audition in Mexico City (April 22-23); Caracas, Venezuela (April 29-30); Bogotá, Colombia (May 5-6); and Buenos Aires (May 16-17).

Ten finalists will be selected to compete against each other in studios in Buenos Aires. The winner will receive a recording contract from Sony BMG and will be managed by 19 Entertainment, the same company that handles "Idol" winners worldwide.

Because Sony is airing the show, the winner will spend "plenty of time on-air on Sony cameras," SPE Networks Latin America VP/co-GM Sergio Pizzolante says. "Sony will accompany this idol in his journey through Latin America," he adds. There are no immediate plans to air "Latin American Idol" in the United States.

Apart from its regional scope, there are no major differences between this "Idol" and its previous incarnations. Speaking during a conference call from Venezuela, Pizzolante and Da Matta say that the search for judges has been ongoing for "four to five months." No further information was available.

Sources say three to four judges will be selected and that singer Jon Secada is among those being seriously considered.

According to Pizzolante, the main criteria for judges are credibility in the music world and past involvement in artist development.

Within the industry, there is certainly much curiosity circling around "Latin American Idol," particularly because of its geographic scope.

"It's tremendous that people from countries that may not be so affluent will have the possibility to participate," says Luana Pagani, Sony BMG senior VP of global marketing, Latin.

Music reality shows are nothing new in the Spanish-speaking world. In the past five years, literally dozens of reality programs targeting Hispanics have launched in Spain, Latin America and the United States. Some, like Spain's "Operación Triunfo" and Argentina's "Popstars," have not only been ratings phenomenons, but have also transformed the recording industry landscape of their respective countries with strings of top-selling albums.

But there have also been plenty of flops. In the United States, Latin music reality shows have neither garnered impressive ratings nor launched a significant recording artist. The failures are often blamed on the diversity of the U.S. Latin audience, and that, some say, could be an obstacle for "Latin American Idol." as well.

"It's not that easy to do something across Latin America," one executive says.

Pizzolante says the blend of local programming with regional scope made "Latin American Idol" an ideal show with which to expand into the region. "Latin American Idol" will initially air twice per week, then will increase in frequency during finals.

FreeMantle's agreement with Sony is for five years.
The Race To Measure Radio Is On

For the first time in 40 years, the way radio measures its audience is poised for a major overhaul. Just who will lead that charge remains to be seen.

Ad agencies and radio groups have screamed for a faster, more accurate system for years. Since 1965, researcher Firm Arbitron has measured listener audiences via diary method—people write what they listen to on paper and mail the results. Arbitron began developing its new Portable People Meter system in the early 1990s, but Clear Channel forced its hand last summer because of two concerns: The PPM cost 40%-65% more than its diary service, and it showed reduced listener levels for morning drive time—the most expensive advertising territory. Clear Channel formed an industry committee and began accepting bids for competing service proposals.

The committee named three finalists on March 9: Arbitron, Media Audit/Ipso and MediaMark Research Inc. (MRI). The three companies presented their services to the committee at the end of March and await its decision.

"It has been encouraging to find that there are real, potential alternatives and options for radio audience measurement, and we are moving forward aggressively to review them," says Jess Hanson, senior VP of research for Clear Channel, who chairs the evaluation team.

After intense pressure from radio stations, Arbitron—which planned to roll out the PPM in the top 50 markets beginning in July in Houston—announced March 29 that it will not move forward until it receives accreditation from the Media Rating Council, a non-profit organization that certifies audience measurement services. Accreditation is expected to take four to six months.

The PPM is a pager-sized device that tracks a participant’s exposure to radio, TV and other media by detecting invisible signals encoded in broadcast content. Participants dock the PPM in a station that delivers collected data to Arbitron.

So far, radio groups seem underwhelmed. In Houston, Arbitron does not have any radio stations signed up to the service. Only two groups, Beasley Broadcast Group and Spanish Broadcasting System, are on-board for the PPM, and neither have stations in Houston. Which leaves virtually all Houston radio groups—a market the radio industry values for its ethnic diversity—ready to test technology from Media Audit/Ipsos called the "smart" cell phone this spring. The phone runs an operating system like a PDA, and measures exposure to radio and TV on-the-go.

"If this sampling of radio listening is time-date-stamped, plus the GPS gives us where you're traveling so we know you are listening to a particular radio station, it will drive down a specific highway at 8:25 in the morning," Beswick says. "Pretty powerful stuff."

But Media Audit/Ipsos still has to prove it works. The first round of testing for the smart cell phone is slated for May in Houston. Virtually all major Houston radio operators are on-board for the trial.

Meanwhile, MRI and sister research company Eurisko have proposed to measure radio audiences using Eurisko’s Media Monitor, a handheld meter that uses matching technology instead of detecting audible codes to track consumer exposure to radio stations.

But MRI intends to wait out Clear Channel’s request for proposal process. "We don’t have any test planned," says Jay Mattlin, VP of research for new ventures at MRI. "It’s a question of whether or not we get funding."

In Houston—where AM radio ranks last among all media—clear choice is made. The stakes are high for all involved—the service the industry adopts will drive advertising rates for years to come. Arbitron has already invested more than $100 million and almost 14 years developing the PPM.

The decision will likely come down to cost if the TV industry’s transition to electronic measurement holds any lessons: MRI is far from offering pricing information, and Media Audit/Ipsos has only said that it will be “very competitive” with Arbitron’s rates. And Arbitron is asking for 40%-65% more from radio groups facing a sluggish ad market, heightened new-media competition and transition costs high definition radio.

Additional reporting by Kat Bachman, Mike Boyle and Paul Haime.

HOWARD’S END?

A recent national study by Jacobs Media found that roughly 75% of Howard Stern’s former listeners do not expect to follow him to his new morning home at Sirius Satellite Radio—a win-win, it seems, for everyone involved. Except, maybe, Stern, who will have to cry all the way to the bank with his half-a-billion price tag.

Sirius needed a million new subscribers to make money on Stern’s deal. The jock’s estimated FM listening was between 4 and 6 million, so Sirius is looking smart; in last year’s Q4, Sirius outpaced XM in subscriber growth for the first time.

75%

In Stern’s local NYC, his former station WXRK loses about three-fourths of the morning audience, but early indications are that other stations see a rising tide. Even Stern replacement David Lee Roth sees a small ratings rise from January to February.

25%

Former Manager Points Finger Elsewhere

Troy Patterson, who discovered mult_platinum artist Mario in a talent contest nine years ago, has responded to the artist’s February lawsuit. He is slapping suits on J Records, managers Julius “J” Erving and Troy Carter (aka the Coalition) and Mathew Knowles—even Mario’s mother. Patterson and his Third Street Music claim that the production and publishing agreements Mario entered as a minor are fair and legal, and the other parties must stop interfering with Patterson’s and Third Street’s contractual rights. Patterson wants at least $5 million and a court order to permit him to participate in the creative process of Mario’s future albums.

Mario’s suit claims that Patterson diverted virtually every meaningful benefit generated from his recording career. He alleged that Patterson manipulated Mario’s mother to sign poor deals, to hire bad counsel and had himself appointed as Mario’s joint guardian (Billboard, Feb. 25). Mario claims that he has only received about $50,000 from the sale of more than 3 million records, and wants his contracts voided.

Patterson denies these claims and alleges that he spent years sheltering Mario and developing his talent.

The countercalims say that Patterson suggested more experienced music attorneys to Mario’s mother; his mother asked Patterson to act as guardian; and Third Street has not received royalties from J Records that could be passed to Mario.

As for Knowles and the Coalition, Patterson claims that they have excluded him from the recording process even though his deal with J Records entitles him to approve record-
Ford Revs Up Funkmaster Flex Partnership

With brand marketers lining up to work with him—particularly those in the automotive industry—Funkmaster Flex is flexing more than his musical muscles these days. In fact, the radio DJ-turned-TV personality has turned his passion for cars into a full-fledged business.

“I take a company with credibility and take them younger. I help them gain a new audience,” Flex says. But it is important that they “hold onto their old audience” in the process, he cautions. “You want to bring the younger crowd in without alienating those who have been buying the product for years.”

Ford is apparently pleased with its year-old branding partnership with Flex. It recently re-upped the deal to include additional marketing and custom-design duties.

Flex helps Ford introduce its product to a younger demographic, says Marc Perry, manager of multicultural marketing for the Ford, Lincoln and Mercury brands. “He’s given us access to a world—the urban community—that we don’t have access to.”

According to Perry, Ford data tracks sales directly to its association with Flex, who, he adds, “makes a vibrant statement with our product.”

Perry calls Flex “a car guy trapped in a DJ’s body who knows the pulse of the marketplace.”

Throughout 2005, Flex helped Ford promote its F-150 and Fusion models in TV and print campaigns and at auto expositions, including the Specialty Equipment Market Assn. Show and Flex’s own Custom Car and Bike Show Tour.

Flex also works the Ford brand into his daily radio show on R&B/hip-hop WQHT (Hot 97) in New York and his ESPN2 TV show, “All Muscle With Funkmaster Flex.”

Ford’s Web site can be accessed directly from Flex’s TeamBuartwell custom car club (teambaurtwell.com).

Ford, meanwhile, created a Fusion online destination (www.flexandsexys.com), that includes the Flex Fusion Night Club video game. The “Grown and Sexy” concept is meant to be an urban African-American expression of the Fusion’s general market “Life in Drive” campaign and was created by Ford’s African-American agency, the Unigroup.

With the help of Spike TV’s “Ride With Funkmaster Flex” in 2002, Flex established himself as someone who takes customizing cars seriously. He went from customizing his own cars to customizing those of his celebrity friends.

Brands followed. In addition to Ford, Flex, who has neither agent nor manager, has branded entertainment deals with JL Audio, Hot Wheels, Lugz, Greyhound, Syntec/Gastrol, Turtle Wax, Cooper Tires and others.

From a strict marketing point of view, Flex knows what he needs to do to cross-promote products. Throughout, he maintains a sense of reality. “Adding value to each partnership is my specialty,” says Flex, who is in the process of creating a new TV show.

“He’s developed a human brand with regard to cars and car customization,” says Robert Passikoff, president of Brand Keys, a consulting company in New York that specializes in brand and customer loyalty.

Passikoff notes that brands are always looking for high levels of engagement. “Brands want to be associated in places where their values will be reinforced,” he says. “Flex has developed a tentacle-like reach to extend his personality and brand into the worlds of music, sports and cars. This is not lost on Ford and other consumer brands.”

---

Latin Legend Rocío Dúrcal Dies
Star Who Defined An Era Passes Away At 61 In Madrid

The passing of Rocío Dúrcal, the grand dame of Latin pop and Mexican song, is among the first deaths in a generation of singers who defined a golden, international era in Latin music. Dúrcal died March 25 in her home city of Madrid. She was 61.

Dúrcal’s signature, throaty rasp straddled multiple genres and social classes. The singer’s career spanned more than 40 years and 30 albums, with sales topping the 30 million mark, according to her label, Sony BMG.

Although Dúrcal’s popularity peaked in the 1970s and 1980s, she remained a consistent seller—even after she dropped out of the spotlight in the past year due to her struggle with cancer. Indeed, her last release, a greatest-hits album titled “Amor Eterno, Los Exitos,” peaked at No. 8 on Billboard’s Top Latin Albums chart in February.

Dúrcal was born in Spain and had success as a musical actress and ballad singer before trying her luck in Mexico in 1977. There, she radically switched styles, recording an album of rancheras by a then-new composer named Juan Gabriel. His songs proved the perfect complement for her voice, and Dúrcal’s renditions of tracks like “Tarde” and “Jamás me Cansare de Ti” became radio hits throughout Latin America, the United States and Spain. Dúrcal would subsequently record music by top composers, including Rafael Perez Botija (who wrote her signature “La Gata Bajo la Lluvia”), Marco Antonio Solís, Bebú Silvetti and Roberto Livi, alternating between international pop and Mexican rancheras and garnering equal levels of success in both.

“She had a timeless, classic sound,” says Kevin Lawrie, Sony BMG’s president for the Latin region. “Being a Spaniard who embraced mariachi music and recorded with many of the biggest all-time Mexican stars puts her in a unique place in the hearts of Latin-Americans.”

Dúrcal’s string of early hits came at a time when a slew of artists, including Rafael, José José, Rocío Jurado and Juan Gabriel himself found pan-regional success. As with many of these singers, Dúrcal’s acclaim and popularity carried on.

During her career she performed alongside stars such as Julio Iglesias, Joan Manuel Serrat, Luis Miguel, Ricky Martin and Alejandro Sanz. “Today is the beginning of the story, the legend of Rocío Dúrcal,” Juan Gabriel said in a statement. “Thank you for having sung and recorded so many songs that I wrote for you with so much love.”

Dúrcal is survived by her husband, Antonio Morales; three children, Carmen, Antonio and Shaila de los Angeles; and one grandchild.

---
Acts To Get Some Game

Kanye West, U2 or Faith Hill may soon be coming to a mobile game near you. Artists, record labels and mobile developers are in the early stages of discussing ways to create mobile games based on the likenesses—and, potentially, music—of today’s hottest acts.

“This year, we’ll see games based on musical acts that will be successful,” says Greg Ballard, CEO of mobile game publisher Glu Mobile. It is a concept that until recently has been noticeably missing from the broader videogame and wireless entertainment landscape, two platforms that the music industry has ballyhooed for years.

To date, the bulk of mobile gaming licensing activity has come from the movie industry. It is almost standard practice these days to release a mobile game based on a movie release, either simultaneously or weeks before the film’s opening. Mobile-game developers have already licensed rights to such summer flicks as “Ice Age 2,” “Mission Impossible III,” “The Fast and the Furious: Tokyo Drift” and “Transformers.” Past blockbusters like “War of the Worlds,” “Peter Jackson’s King Kong” and “Fantastic Four” have all spawned mobile games as well.

Wireless operators and mobile game developers enjoy these deals because the millions that movie studios spend on advertising ultimately promotes and drives sales for the accompanying mobile game. Movie studios like games because they generate incremental revenue to offset increasingly larger movie budgets and also serve as supplementary promotional tools.

So where is the music industry? Surely a mobile game featuring acts with a pending record release could be used in much the same way. Slowly, mobile game developers are forging relationships with record labels to expand the music element. Gameloft, a mobile game studio run by the owners of console-game publisher Ubisoft, has started licensing music to include in several of its mobile game soundtracks, including hits from Lynyrd Skynyrd, Sum 41, Phantom Planet and Beyoncé.

According to Karin Kaiser, the company’s deputy director of licensing, this has led to preliminary discussions with labels for artist-branded games.

Ziny, known as a pioneer of the ringtone industry, is entirely skipping the labels and striking licensing deals with artists and managers directly. It has already published a game titled “Free Yayo” based on Tony Yayo and featuring members of the G-Unit label, including 50 Cent.

It will release the U.S. version of the mobile game based on the 50 Cent biopic “Get Rich or Die Tryin’” March 28 in conjunction with the film’s DVD release. Later this summer, Ziny plans to unveil a series of mobile games based on the Notorious B.I.G.

But such activity remains very much on a case-by-case basis. Mobile game developers have yet not wrapped their heads around the concept of creating games based on musical acts.

“From our perspective, it’s not very easy to create a game around an artist,” Gameloft’s Kaiser says. “With a movie, you have a lot to exploit to develop a game—characters and a story line. For an artist, it doesn’t apply as well.”

That is why the early entrants to the space have focused on hip-hop stars, where guns, violence and compelling storylines are not uncommon.

“The urban angle certainly has more of a story to it,” says Ziny’s Scott Debson, VP of licensing and publishing. “When you’re looking at shoot-em-up games, you’re not really going to have Kelly Clarkson in it.”

It is views like these, however, that may be why mobile gaming still has to realize its full potential. The mobile platform offers different dynamics than the console game world. As such, mobile developers should make different kinds of games.

Although the vast majority of available mobile games fall into the action/adventure category, the best sellers are in fact “casual” games, such as poker, puzzles, bowling or darts. These types of games are much easier to brand with a particular act or album that otherwise lacks a story line.

Additionally, 58% of mobile gamers are women, who do not normally go for the shoot-em-up style and may want that Kelly Clarkson-themed game after all.

Both points suggest there is room for creative development that does not try to copy those made for the bigger consoles.

Actually creating a good game, however, is the more difficult challenge.

“One thing that the mobile games business has learned in the past year is that brands without good games behind them don’t do the industry very good and they don’t do very well commercially,” Glu Mobile’s Ballard says. “There’s a lot of risk around doing those sorts of games. For a music label it might be worth the risk. For a game company, it might be a little scary.”

But risk is exactly what visionaries feel is necessary if mobile gaming is to realize its full potential. The average mobile game costs only $200,000 to make. That is far less than the budgets of most console-based games, which can run more than $10 million.

But it is the game developer who has to take that risk. For the record labels (and movie studios) it is all upside. They reap licensing revenue and benefit from the games’ promotion.

The smaller developer has to recoup those costs, at razor-thin profit margins shared with the licensor and wireless operator.

“At some point we have to take a risk,” said John Szezer, CEO of mobile game developer Mo-factor, at the close of the recent Game Developers Conference in San Francisco. “Otherwise, people get really sick of the same old stuff.”
CONFERENCE SESSIONS
The Billboard Q&A: DADDY YANKEE
- MOBILE MUSIC MADNESS
- DIGITAL MUSIC BREAKTHROUGH
- PRESIDENTS PANEL
- RADIO REVOLUTION
- TEEN FRENZY FOCUS GROUP
Translations Available - Habrá traducción simultánea disponible
HIGHLIGHTS
- 4th Annual Billboard Bash with presentations and performances by Latin Music Awards finalists & Tone Exotic Fusions Fashion Show
- VIP After-Party
- Networking Events
- ASCAP Acoustic Showcase
- Heineken Happy Hour & “We Hear the Future” New Artist Showcase & Competition
- SONY BMG Live Artist Showcase! Performances by Camila, Jean, Yuridia
- REGIONAL MEXICAN MUSIC
- ASCAP PRESENTS: MAKING THE DEAL
- RHYTHM, RAP & REGGAETÓN
- VOZ LATINA, MARKETING TO HISPANICS, 18-34
- Alexis & Fido, Artists, Sony BMG
- Ivan Alarcon, Sr. VP Universal Music Publishing, Latin America, for the Ascap Panel
- Roslynn Cobaubius, Urban Coordinator, Myspace.com
- Elias de Leon, Owner, White Lion
- Jonathan Dworkin, VP A&R, Bling Tones
- John Echevarria, President, Universal
- Echo, Producer
- Ray Farrell, VP Content Acquisition, Emusic.com
- Pio Ferro, VP Programming, SBS
- Mindy Figueroa, Project Director, Maya & Miguel
- Daniel Gonzalez, Manager, K-Paz de la Sierra
- Jon Grand, President & CEO, Granda Entertainment LLC
- Adam Kidron, President/CEO, UBO
- Kevin Lawrie, President – Latin Region, SONY BMG
- Jim Lawson, VP Programming, Hispanic Division, Clear Channel Communications
- Shelly Lipton, Executive Director, Alternative & Innovative Marketing
- Gustavo López, President, Machete
- Sergio Lopes, VP Marketing/Digital Development & Distribution, EMI Music Latin America
- Rosalinda Markets, Franchise Dir., Hispanic Bus. Unit, McNeil Consumer & Specialty Pharmaceuticals
- Laura Martines, Editor, Adweek’s Marketing y Medios
- Flavio Morales, Programming VP, Munz
- Mayra Nevarez, Nevares Communications
- Tru Pettigrew, SVP, Multicultural and Urban Marketing, AMP Agency
- Jessica Phillips, Latin Music Buyers, Entertainment Division, Target Corporation
- Diego Pino, VP Music Division, Venezuela
- Jenri Rivera, Artist, Fonovisa
- Nestor “Pato” Rocha, VP Programming, Enravision Radio
- Angel Sepulveda, Sr. Programming Manager, Music & Enf., ADL Latino
- Catherine Stellin, VP, Marketing & Trends, Youth Intelligence
- Boy Wonder, Producer, Chosen Few/Emerald Entertainment
- Rick Valenzuela, Co-President, Rikraf Entertainment
- Jeff Young, Sr. VP Sales/Marketing, Disc Records and more!

REGISTRATIONS Register early and save! Margaret O’Shea: 646.654.4698
SPONSORSHIPS SPONSORSHIP SHOWCASES Perform live in front of conference attendees and press! Karl Vontz: 415.738.0745
HOTEL The Ritz-Carlton, South Beach Reserve your room by April 3 for a discounted rate of $350! 800.241.3333
WWW.BILLBOARDEVENTS.COM to register and for a full schedule of events.
Hallmark’s New CDs Celebrate Special Days For Mom, Dad

Hallmark may be the first brand that comes to mind for greeting cards, but the company is hoping to further associate itself with hit music. Having already secured gold and platinum sales with previous seasonally themed releases, Hallmark is adding Mother’s Day and Father’s Day CDs to the mix.

The card company has tapped country singer-songwriter Sara Evans and the Beach Boys for the mom- and pop-sets.

Evans’ "Always There" arrives April 17, while the Beach Boys’ "Songs From Here and Back" streets May 15. The former includes songs from Evans’ past albums and two new tracks. The latter features previously unreleased live versions of Beach Boys classics as well as three new solo tracks from Brian Wilson, Mike Love and Al Jardine.

Each title, priced at $7.95 with the purchase of three Hallmark cards, will be sold exclusively at more than 4,000 Hallmark Gold Crown stores in North America.

Though the CDs are available for a limited time—maximum in-store shelf-life is two weeks—they are the only CDs to have achieved gold and platinum successes with discs from James Taylor (Christmas, 2004), Martina McBride (Valentine’s Day, 2005), Michael McDonald (Christmas, 2005) and Michael Bublé (Valentine’s Day, 2006).

Customer research revealed the sales potential for Mother’s Day and Father’s Day music platforms, along with which artists to feature. Hallmark integrated marketing manager Ann Herrick says.

"Terri Brown, president of T.B.A. Network, brokers Hallmark’s seasonal/holiday musical partnerships.

"You can’t deny the reach of the Hallmark brand," Evans, a mother of three, says. As an artist, Evans says she is always looking for new opportunities that go beyond "releasing a record, sending it to radio and touring." This way, she says, "I have the possibility of exposing my music—and country music as a whole—to people who may not necessarily listen to it.

Evans will be the focus of a national Hallmark media buy that encompasses national TV and print. Chicago’s Starcom and Leo Burnett agencies handle media planning and creatives, respectively. Physical and digital direct-mail promotions are also part of the marketing plan.

Evans, meanwhile, has created a Mother’s Day greeting for hallmark.com. And a forthcoming Hallmark "song card" features Evans’ "Born to Fly.”

Though "Always There" is not a proper RCA release (Hallmark licenses the music for a two-year period), RCA Label Group senior director of marketing and artist development Debbie Linn says the label works closely with Hallmark’s marketing department.

We feed them Sara’s equity markets and help coordinate things like TV bookings," Linn says. "We’re working hand-in-hand with Hallmark to bring awareness to Sara that extends beyond her country base.

Personal Talent’s Bruce Allen, who oversees the careers of Bublé (Warner Bros.) and McBride (RCA), says he initially "fought the labels" for his artist’s Hallmark deals. Labels had a chance of heart once they saw correlation between Hallmark campaigns and spikes in catalog sales.

"Plain and simple, both sides win," Allen says. "How do you argue with that?"

---

Legal Matters

SUSAN BUTLER sbutler@billboard.com

The Low-Down On Damages

Juror Explains The Thinking In $4.3 Million Decision Against Diddy, UMG

When so-called peers outside the music industry judge people who work in the industry, the results can be eye-opening. Such is the case after a federal jury in Nashville hit Sean "Diddy" Combs’ Bad Boy Entertainment, Bad Boy LLC and Universal Records/UMG Records with a total of $4.3 million verdict for an unlicensed sample (Billboard, April 13). The punitive damages part of the verdict is about five times the $733,878 that the track generated in revenue during the period in question.

No one involved with the litigation could say why so much money was awarded to the Michigan-based Bridgeport Music and Westbound Records—one of the plaintiffs.

"The case really hinged on the fact that there was information going out in letters, complete with comparison media, back in the '98-'99 time frame [before the suit was filed in 2001]," the jury foreman, a computer programmer who asked that his name be withheld, tells Legal Matters. "There’s little doubt in my mind that even if Mr. Combs was unaware that there was an unlicensed sample in that piece of music, that by the point the lawsuit was filed, he easily should have been aware for about two years. That takes it from innocent infringement to willful infringement."

The case involves a six-second sample from the Ohio Players’ "Singing in the Morning" used by producer Easy Mo Bee for the title track to the Notorious B.I.G.’s 1994 album "Ready to Die." Universal re-released the set in 2004. The parties agreed at trial that the sample was not properly cleared for use; they left it to the jury to calculate a fair value for its use.

The producer was previously dismissed from the suit for lack of personal jurisdiction.

Copies of two or three letters were produced as evidence at the trial, sources say.

The evidence is not available to the public.

The letters reportedly indicated that they were written in 1998 and 1999 from Bridgeport’s then president, Wade Peterer, claiming copyright infringement of the sample. One was addressed to a number of music publishers; another was from Arista Records, which at one time had a joint venture with Bad Boy, addressed to Bad Boy c/o the company’s law firm. That letter reportedly enclosed a letter that the label received from Peterer and ‘comparison media’—a cassette with the Ohio Players’ recording and B.I.G.’s recording, the sources say.

Reportedly there was no letter addressed directly to Bad Boy or evidence that the letters were actually received by Combs or his lawyers. There was no evidence of any response to the letters or phone calls that Peterer testified he made before the lawsuit was filed, sources say.

"To not at least send a letter back saying, ‘We don’t think the sample’s there,’ or ‘Possibly there’s a sample there. We should negotiate, I don’t like the offer that you’ve made,’” the foreman says. "They should have done something before a lawsuit is filed that would have shown a willingness to attempt at least a settlement."

Federal copyright law protected the Ohio Players’ composition, but it did not protect the pre-1972 sound recording. New York unfair competition and common-law copyright laws were applied.

When calculating actual damages, the jury expected the defense to produce actual costs incurred in connection with the 1994 recording so it could award net profits.

"The defense was unwilling, although I think their position was that they were unable, to produce cost figures for the album," the foreman says. "Therefore we, as a jury not willing to rely on the estimate figures given by the defense expert... decided to discount the estimated costs altogether."

The “master stroke” came when the plaintiffs’ attorney, Richard Busch with King & Busch in Nashville, highlighted their case during closing argument by showing a video, the foreman says. It portrayed edited portions of videotaped deposition testimony of Combs and others shown during the trial.

It even used “Bad Boys,” the theme song from the TV show "Cops," as the score.

"It was very, very effective," the foreman says. Then, as he retold the experience, he wondered whether the plaintiffs properly cleared that music.

The jury awarded $733,878 for actual damages and then multiplied that to award $3.5 million in punitive damages for sampling the sound recording — $1.5 million against Bad Boy Entertainment, $1 million against Universal and $1 million against Bad Boy LLC, a joint venture with Warner Music Group.

Bridgeport and Westbound have two more cases against Bad Boy set for trial in the next few months. The defense counsel, Jay Bowen and Timothy Warnock with Bowen Riley Warnock & Jacobson in Nashville and Jonathan Davis in New York, are confident that the verdict will not hold up on appeal.
Musicland Acquisition Should Boost TWE

Trans World Entertainment closed its acquisition of Musicland assets March 28, and its partners in the transaction, Hilco/Gordon Bros., are already liquidating 65 of the 400 stores it acquired. Trans World paid $104 million for the Musicland stores—which had inventory of about $168 million in mid-February—as well as Musicland's online stores when the acquisition deal was signed. Trans World has said it will use cash and bank debt to pay for the stores.

As part of the transaction, Trans World will assume $18 million in Musicland liabilities, including employee benefits and product discounts accrued by customers participating in year), along comes the Musicland acquisition.

Trans World now has about 1,125 stores and expects to achieve sales of $1.6 billion in its current fiscal year. Don't forget, the 335 stores that Trans World plans to keep are the most profitable stores in the Musicland chain. That should give the Albany, N.Y.-based chain some breathing room while it determines how to transition to a multimedia retailer in a world where digital sales are a growing force.

In its fiscal 2005 year ended Jan. 29, 2005, music accounted for 55% of Trans World's total sales. Music represented just 49% of sales during the nine-week holiday selling season, the

In addition to the 65 stores being liquidated, Trans World expects to engage in rent negotiations for some of the 165 stores it plans to operate. After the deal closes, Trans World will have another 120 days to reject Musicland leases under the agreement if it cannot reach accommodations with landlords.

ESPOSITO HONORS: On April 6, WEA president/CEO John Esposito will be honored at the Natural Resources Defense Council's eighth annual Forces for Nature gala, which will be held at Cipriani's in New York. The event celebrates environmental heroes, and the invitation declares that honoree Esposito has positioned Warner Music Group to become the "greenest" music catalog firm on Earth. Past honorees include Jann Wenner, Ted Turner, James Taylor and Harrison Ford.

CHANGES: In a shakeup at the multimedia portion of the Borders Group, Linda Jones, who heads up the chain's children's product category, has also been named to oversee all non-book products, which includes music and video, sources say. Jones assumes the title of senior VP, and will report to Vin Altutuda, president of Borders Group U.S. As part of that change, VP of multimedia Peter Faricy is leaving the chain while Patti Russo will continue in her role as director of multimedia, reporting directly to Jones.
GLOBAL

TOKYO—Leading independent label Avex is about to become the first Japanese record company to launch in mainland China.

The Tokyo-based label says Avex China will set up its Beijing base this month. The new division—a joint venture with an as-yet-unnamed Chinese company—will be involved in all aspects of the music business in the potentially huge but piracy-plagued Chinese market.

“It’s highly possible that the entire East Asian area shares the same values in terms of entertainment,” says Takashi Araki, senior executive director of the label’s parent company, Avex Group Holdings. “At Avex, we want to move our focus to that market as a whole. This shift to China is our big strategy at the moment.”

Avex has “an entire music business platform in Japan for artists, ranging from discovery to nurturing to management and promotion, selling CDs, distributing music online, licensing merchandise rights—an entire value chain,” Araki says. “We’re trying to replicate that format in the Chinese market.”

Avex president/CEO Max Matsuya will oversee the China expansion. Avex already has subsidiaries in Taiwan and Hong Kong and a represent
sentative office in Shanghai.

With the new initiative, the Shanghai office will report to Avex China. The latter will technically be a subsidiary of Hong Kong-based Avex Asia, although it is likely to be majority-owned by the company’s Chinese trading partner.

The Beijing office will be headed by an as-yet-unnamed Japanese executive reporting to Matsuura with a staff of three or four Japanese employees and 20-30 locally hired personnel.

IFPI currently estimates China’s music piracy rate at 90%. But Araki says mainland China’s problem is gradually being dealt with, citing anti-piracy penalties introduced by the Chinese government in 2004.

“They’ve finally gotten serious about cracking down on piracy,” he says. However, he acknowledges, “I don’t think that will lead to a drastic drop in piracy, no more than I believe that illegal downloads will completely disappear.”

Araki says Avex’s strategy reflects its belief in the emergence of a new East Asian music market comprising Japan, South Korea and China.

“Of course, music that is popular in Korea might be different from music that is popular in China or Japan, but compared with other areas there are clearly many common traits,” Araki notes.

“Korean pop culture is booming in Japan, where the phenomenon has been dubbed ‘hanryu’ (Korean wave). The biggest music star to emerge from the hanryu scene in Japan is Avex signed pop vocalist BoA.

Industry observers describe the trend as credible—a small hit in China can mean sales of tens or hundreds of thousands of CDs. “I think it is smart, depending on their strategy,” an industry source adds. “I think China is going to get real about clearing things up before the (2008) Olympics. This would be the single biggest reason to jump into the market now, although it does require some investment and digital might be bigger than physical.”

Araki says Avex China will mainly concentrate its efforts on China’s emerging mobile-based download market. That was a major factor in choosing its local business partner, he adds. “We wanted to limit our core partner to just one company—someone who could work closely with us on strategy.”

Araki says the Chinese partner’s name will be announced later this month.

Avex’s move into China as well-timed, despite local problems such as piracy, the current frayed state of Sino-Japanese diplomatic relations and historically strong anti-Japanese sentiment among many Chinese.

“I think Avex is taking the correct approach,” BMG Japan communications and international affairs director Giles Duke says. “There is a growing market for legitimate product in China. Furthermore, the numbers are just in.

“The label was started by the band’s friend and manager Alex Brahl. He says the debut from the emo-poppers will be released in June.

“After the Get Up Kids broke up, this deal just made sense,” Brahl says. “We don’t need a huge label. Some labels called us, but it was never about money. We really just wanted to do this ourselves, and we are a hungry company.”

In addition to targeting independent outlets, Icuc has a number of direct-to-retail relationships, including those with such companies as Barnes & Noble, Best Buy, Trans World Entertainment, Borders Books & Music and Wal-Mart.

WAL-MART GOES SOUTH: In March, Wal-Mart tried to go “cutting edge” by launching a page in its download store to highlight South by Southwest artists. Some, such as Blackalicious, were able to offer free downloads, others, such as the Arctic Monkeys and the Drive-By Truckers, were simply featured on the page.

But independent retailers should not worry, at least not yet. One indie-label executive says Wal-Mart does not even stock a number of his label’s titles that were placed in the online SXSW promotion.

Avex’s move into China as well-timed, despite local problems such as piracy, the current frayed state of Sino-Japanese diplomatic relations and historically strong anti-Japanese sentiment among many Chinese.

“I think Avex is taking the correct approach,” BMG Japan communications and international affairs director Giles Duke says. “There is a growing market for legitimate product in China. Furthermore, the numbers are just in.

Avex’s move into China as well-timed, despite local problems such as piracy, the current frayed state of Sino-Japanese diplomatic relations and historically strong anti-Japanese sentiment among many Chinese.

“I think Avex is taking the correct approach,” BMG Japan communications and international affairs director Giles Duke says. “There is a growing market for legitimate product in China. Furthermore, the numbers are just in.
CRIA CALLS FOR END OF BLANK-MEDIA LEVY

TORONTO—The head of the Canadian Recording Industry Assn. is calling for an end to the country’s levy on blank recording media.

“We don’t want a private copying levy that, in effect, sanctions online theft,” CRIA President Graham Henderson says. CRIA is in talks with the recently elected Conservative Party government about overhauling Canada’s copyright laws.

Henderson’s comments—a departure from CRIA’s past public position on the levy—follow IFPI chairman/CEO John Kennedy’s recent warning that Canada risks being left behind in the digital music business worldwide due to slow progress in adapting its copyright legislation for the online world (billboard biz, March 2).

Under 1998 revisions to Canada’s Copyright Act, copying music on blank recording media for personal use is legal and does not require authorization from the copyright holder. In return, Canadians pay a levy of 21 cents Canadian (18 cents) on each blank CD-R and 29 cents Canadian (25 cents) on a blank audiocassette.

Manufacturers and importers of blank media pay the levy to the appropriate collecting societies representing music publishers, songwriters, recording artists and producers through the Canadian Private Copying Collective. Levy rates are annually set by the Canadian Copyright Board, an independent tribunal set up by the federal government.

On Feb. 16, the CPCCC filed a 2007 tariff proposal with the Copyright Board that would leave the current levy unchanged. “[It] is the only available means of obtaining payment for the use of intellectual property,” says CPCCC director David Basskin, president of authors’ body the Canadian Music Reproduction Rights Agency.

However, CRIA’s Henderson says a private copying levy confuses consumers. “It suggests, in effect, that it is a license to steal ‘music,’” he says.

The CPCCC says more than $60 million Canadian ($52 million) has been distributed to music copyright holders since the levy took effect in 2003. The levy has remained unchanged for several years, although CD-R prices have dropped, and it now accounts for a significant percentage of the purchase price.

The average retail price of 100 blank CD-Rs in Canada ranges from $59.99 to $69.99 Canadian ($52-$64). At that rate, the 21-cent levy can amount to as much as one-third of an individual disc’s price.

Critics of the levy argue that it is unfair because blank media purchasers must pay whether or not they plan to record copyrighted music. The Copyright Board insists that issue is taken into account when setting rates.

Henderson says improved digital rights management and the availability of legal online music services mean copyright holders are in a better position than before to receive proper compensation.

“We are moving into an environment where everything will be either copy-protected or mostly copy-protected,” Henderson says. Barbara Caplan, co-chair of the Canadian Coalition for Fair Digital Access, agrees. She says the levy is “outdated” and should be repealed.

The CCFA represents local computer firms such as Hewlett-Packard Canada, Dell Canada and Apple Canada, plus retailers including Costco, Future Shop Best Buy Canada and Walmart Canada.

“Get rid of the levy and let the marketplace fairly compensate copyright holders through the use of DRM and technical protection measures,” Caplan says.

However, parts of the Canadian music industry still back the levy.

Solangé Drouin, director general of Quebec-based French-Canadian music industry body ADISQ—whose members include labels and artist managers—says: “We want to keep the levy as is. Even with [DRM and other] measures, it will still be hard to control illegal reproductions of our works.”

The levy debate is heating up at a time when music sales in Canada continue to slide. Earlier this month (billboard biz, March 2), CRIA reported a 4% trade shipments decline in 2005 to $608.7 million Canadian ($527.5 million).

CRIA also estimates that 1.6 billion music files were illegally shared online in Canada during 2005. To coincide with the publication of CRIA’s 2005 market figures, IFPI issued a statement about Canada March 2. In it, Kennedy said: “It is astonishing that Canada has dragged its feet for so long while the rest of the world has adapted its copyright laws to the digital age.”

Henderson says Kennedy’s timing was “perfect” and that his statement has helped CRIA in its copyright talks with government. Those talks include pushing for the ratification of two 1997 World Intellectual Property Organization treaties (the Performances and Phonogram Treaty and the Copyright Treaty), dealing with copyright protection in the digital age.

In February, IFPI’s Digital Music Report claimed Canada suffers in comparison to other international markets by not updating its copyright laws. The report shows that since the United Kingdom and Germany implemented digital copyright reforms, the number of legal download users has risen and now exceeds that of illegal file-swappers.

Kevin Lyman, founder of the Vans Warped tour, says booking the hundreds of bands that cross its stages is not what one would call an exact science.

“I base it on what I observe at the show, what I pick up on the Internet, the feedback we’re getting from the kids,” Lyman says. “The gut reaction bands get out on the road the summer before. A lot of the [major/mid-majors] acts are bands that played some of the smaller stages on Warped for a few weeks last year and connected with fans.”

Record companies start pitching pretty early on, Lyman says. “It’s always nice for a band to have a record coming out sometime around Warped so they’re marketing it,” he says.

The agents and labels start submitting as early as August of the previous year, Lyman continues. He says Warped is the first tour that producers know the type of seating and four general admission tickets for GA shows. The auction site is ticketmaster.com/promo/musicrisingsaucations.

The auctions extend beyond tickets. Most will include one Epiphone guitar, provided by Gibson, autographed by one or more of the show’s artists. New auctions are expected to launch each Saturday. Many of the Music Rising auctions, including those for concerts at Gibson Amphitheatre in Los Angeles, allow fans to purchase tickets before they go on sale to the general public. Ticketmaster will donate all of its service fees to Music Rising.

Ezrin says Ticketmaster is the glue that holds the auction together. “They are experts at this auction business, and we have willing partners in the four major promoters,” he says. “This is not like people doing lip service and sending you a couple of comps. The level of cooperation and the amount of work they all have put in is quite remarkable.”

Ticketmaster chairman Terry Barnes says the idea was brought to him by Fogel as a Live Nation project with Music Rising. “We started realizing this is the perfect opportunity where we can all come together,” Barnes says. “All the promoters said yes, the Edge and Bob have been really good at making calls, and MusiCares is doing the fulfillment and disbursing the funds and taking in the applications. It’s all come together so nicely.”

MusiCares, run by the Record-
target audience, 13- to 19-years-old,” he explains. “Bands that fall into that category would be the Academy Is. From First to Last, Hello Goodbye, artists like that.”

The next group of Warped bands is what Lyman calls “the essence and roots of this music, the NOFXs that you see out there, The Anti-flags, the Thursdays, Rise Against. These bands may have done two or three Warped tours in the past, but they put on an amazing live show and provide some of the history of where this music came from.”

Then there are the unexpected artists, like Joan Jett this year and Billy Idol last year. Lyman has to keep his personal tastes from dominating.

“If it was just the bands that I like, you’d see NOFX, Bad Religion, Offspring and a bunch of ska bands out there every summer,” he says. “There are certain things about the Warped tour that are comfortable and don’t change, but every year we try to refine it and throw a little twist in.”

Hirschman on HIM:
Artist Group International agent Justin Hirschman is finding success in the United States with hot Finnish act HIM (His Infernal Majesty). The band’s Sire release “Dark Light” arrived last fall.

“They had been working for eight years in Europe, and they wanted to do small clubs here with a non-aggressive ticket price of $12-$15, which I thought was perfect,” Hirschman says. “The idea is you just blow out these clubs to the point where you see kids outside wanting to get in or buying tickets from scalpers.” Hirschman continues. “When you see that happening you see we’re on to something here.”

HIM is rapidly moving from 500 seater to 1,500 seater, and, it is hoped, beyond. “Their popularity seems to keep growing and growing,” Hirschman says. The group, which hails from Helsinki, will embark on a full-blower headlining tour in May and June.

“The band has never been a support act—it has always headlined, regardless of the venue size.”

“A lot of times people think the only way to grow your act is by supporting, and [HIM’s] motto is to grow on their own terms and build show by show, record by record,” Hirschman says. “It worked overseas, and it’s working great here.”

Hirschman is working with another Finnish band, the 69 Eyes, as well as Soulsfly, Cradle of Filth, Gojira and Canadian band Evans Blue, whom he describes as “tearing up radio right now and will be out with Taproot for the next few months.”
**BOXSCORE** Concert Grosses

<table>
<thead>
<tr>
<th>ARTIST(S)</th>
<th>Attendance</th>
<th>Venue, Date</th>
<th>Presenting</th>
</tr>
</thead>
<tbody>
<tr>
<td>EILLY JOEL</td>
<td>37,952</td>
<td>Casino Center, Sunrise, FL, March 26</td>
<td>AEG Live</td>
</tr>
<tr>
<td>WINY YANDEL</td>
<td>25,947</td>
<td>Colissea de Puerto Rico, Puerto Rico, P.R., March 20</td>
<td>Caribe Tours Flores</td>
</tr>
<tr>
<td>KENNY CHESEY, SUGARLAND, DIERKS BENTLEY</td>
<td>20,635</td>
<td>EMI's Jingle Ball, Evanston, IL, March 22</td>
<td>Mitchell Productions, The Messina Group/AEG Live</td>
</tr>
<tr>
<td>KENNY CHESEY, SUGARLAND, DIERKS BENTLEY</td>
<td>17,035</td>
<td>B.B. King Blues Club, Long Island, NY, March 12</td>
<td>The Messina Group/AEG Live</td>
</tr>
<tr>
<td>QUEEN + PAUL RODGERS</td>
<td>3,450</td>
<td>The Forum, Inglewood, CA, March 23</td>
<td>Jam Productions</td>
</tr>
<tr>
<td>GEORGE STRAIT, TRACY LAWRENCE, MIRANDA LAMBERT</td>
<td>11,658</td>
<td>The United Center, Chicago, IL, March 11</td>
<td>Live Nation</td>
</tr>
<tr>
<td>VAN MORRISON</td>
<td>6,203</td>
<td>The Forum, Inglewood, CA, March 9</td>
<td>AEG Live</td>
</tr>
<tr>
<td>QUEEN + PAUL RODGERS</td>
<td>9,494</td>
<td>The Forum, Inglewood, CA, March 11</td>
<td>Live Nation</td>
</tr>
<tr>
<td>THE LISTENERS</td>
<td>9,790</td>
<td>The Forum, Inglewood, CA, March 9</td>
<td>Live Nation</td>
</tr>
<tr>
<td>KORN, MUDVAYNE, C.C. YEARS</td>
<td>10,770</td>
<td>The Forum, Inglewood, CA, March 11</td>
<td>Live Nation</td>
</tr>
<tr>
<td>CONJUNTO PRIMVERA</td>
<td>10,312</td>
<td>The Capitol, Nashville, TN, March 25</td>
<td>House of Blues Canada</td>
</tr>
<tr>
<td>QUEEN + PAUL RODGERS</td>
<td>9,997</td>
<td>The Forum, Inglewood, CA, March 9</td>
<td>House of Blues Concerts, Jack Universal Presents</td>
</tr>
<tr>
<td>KORN, MUDVAYNE, C.C. YEARS</td>
<td>10,213</td>
<td>FirstMerit Bank Pavilion, Chicago, IL, June 18</td>
<td>Live Nation</td>
</tr>
<tr>
<td>CELTIC WOMAN</td>
<td>8,818</td>
<td>The Forum, Inglewood, CA, March 9</td>
<td>Live Nation</td>
</tr>
<tr>
<td>KORN, MUDVAYNE, C.C. YEARS</td>
<td>8,100</td>
<td>Radio City Music Hall, New York, March 18</td>
<td>Live Nation</td>
</tr>
<tr>
<td>DIO &amp; THE LAST IN THE VENUE</td>
<td>.50</td>
<td>26,223</td>
<td>Live Nation</td>
</tr>
<tr>
<td>CELTIC WOMAN</td>
<td>8,500</td>
<td>The Forum, Inglewood, CA, March 9</td>
<td>Live Nation</td>
</tr>
<tr>
<td>RASCAL FLATTS, BLAKE SHELTON, JASON ALDEAN</td>
<td>.50</td>
<td>27,066</td>
<td>Live Nation</td>
</tr>
<tr>
<td>MUDVAYNE, C.C. YEARS</td>
<td>8,800</td>
<td>The Forum, Inglewood, CA, March 9</td>
<td>Live Nation</td>
</tr>
<tr>
<td>KORN, MUDVAYNE, C.C. YEARS</td>
<td>9,494</td>
<td>The Forum, Inglewood, CA, March 9</td>
<td>Live Nation</td>
</tr>
<tr>
<td>RASCAL FLATTS, BLAKE SHELTON</td>
<td>9,684</td>
<td>The Forum, Inglewood, CA, March 9</td>
<td>Live Nation</td>
</tr>
<tr>
<td>MOTLEY CRUE</td>
<td>7,430</td>
<td>The Forum, Inglewood, CA, March 9</td>
<td>Live Nation</td>
</tr>
<tr>
<td>RASCAL FLATTS, BLAKE SHELTON</td>
<td>7,979</td>
<td>The Forum, Inglewood, CA, March 9</td>
<td>Live Nation</td>
</tr>
<tr>
<td>MOTLEY CRUE</td>
<td>7,430</td>
<td>The Forum, Inglewood, CA, March 9</td>
<td>Live Nation</td>
</tr>
<tr>
<td>THE RACOONETS</td>
<td>7,430</td>
<td>The Forum, Inglewood, CA, March 9</td>
<td>Live Nation</td>
</tr>
</tbody>
</table>

**WELCOME,** fellow freaks, misfits and outcasts. Jack White is taking a minute away from the White Stripes (his bandmate Meg is the crucial element), to hang out with the Raconteurs, who top our chart this week.

I guess the term “supergroup” is an oxymoron on Garbageville (good name for a band: Tonight! Oxy-moron! With special guests Flummox & The Saturday Mustangs) So it is while with the rhythm section of the Greenhorns, Patrick Keeler and Jack Lawrence, and solo artist Brent Benson, who just happens to have produced the Greenhorns’ recent EP “East Grand Blues.”

The Raconteurs’ album “Broken Boy Soldiers” is scheduled for a May release. Touring, the only show I have heard about is an April 7 date at Irving Plaza in New York.

Ray Davies’ sold-out New York shows has the most rabid audience I have ever seen, screaming every word of the Kinks stuff and the new album ... The Len Price 3 made ‘em crazy at SXSW ... Willie Nile, too ... The Strokes tour is selling out everywhere ... The Chesterfield Kings are in the studio attempting to our-psychedelicize their last “Mind-bending” classic ... Look for a new Joan Jett & the Blackhearts disc at the end of May. She is on the Vans Warped tour starting around June 15, so catch her if you can. She just keeps getting better.

See you next week.

---

**COOLEST GARAGE SONGS**

<table>
<thead>
<tr>
<th>TITLE</th>
<th>ARTIST</th>
</tr>
</thead>
<tbody>
<tr>
<td>STEADY, AS SHE GOES</td>
<td>THE RACOONETS</td>
</tr>
<tr>
<td>I BET YOU LOOK GOOD ON THE DANCEFLOOR</td>
<td>ARCTIC MONKEYS</td>
</tr>
<tr>
<td>WALK OF FAME</td>
<td>BOINK!</td>
</tr>
<tr>
<td>WELCOME TO MY HEAD</td>
<td>WILLIE NILE</td>
</tr>
<tr>
<td>THE LEN PRICE 3</td>
<td>RAY DAVIES</td>
</tr>
<tr>
<td>THE SOUNDRACK OF OUR LIVES</td>
<td>THE VACANCIES</td>
</tr>
<tr>
<td>THE STROKES</td>
<td>RAZORBLADE</td>
</tr>
<tr>
<td>THE VACANCIES</td>
<td>ONE DAY</td>
</tr>
<tr>
<td>SOUTHSIDE JOHNNY &amp; THE ASBURY JUKES</td>
<td>HAPPY</td>
</tr>
</tbody>
</table>

**COOLEST GARAGE ALBUMS**

<table>
<thead>
<tr>
<th>TITLE</th>
<th>ARTIST</th>
<th>V2</th>
</tr>
</thead>
<tbody>
<tr>
<td>OTHER PEOPLE’S LIVES</td>
<td>RAY DAVIES</td>
<td>2</td>
</tr>
<tr>
<td>NEW YORK</td>
<td>WILLIE NILE</td>
<td>3</td>
</tr>
<tr>
<td>FIRST IMPRESSIONS OF EARTH</td>
<td>THE STROKES</td>
<td>4</td>
</tr>
<tr>
<td>THE STROKES</td>
<td>CHINESE BURN</td>
<td>5</td>
</tr>
<tr>
<td>THE VACANCIES</td>
<td>HEY! IT’S A TEENACIDE PAJAMA PARTY!</td>
<td>6</td>
</tr>
<tr>
<td>THE VACANCIES</td>
<td>WHATSOEVER PEOPLE SAY I AM, THAT’S WHAT I AM NOT</td>
<td>7</td>
</tr>
<tr>
<td>THE SOUNDRACK OF OUR LIVES</td>
<td>ARCTIC MONKEYS</td>
<td>8</td>
</tr>
<tr>
<td>THE VACANCIES</td>
<td>A PRESENT FROM THE PAST</td>
<td>9</td>
</tr>
<tr>
<td>THE VACANCIES</td>
<td>CHILDREN OF THE NUGGETS</td>
<td>10</td>
</tr>
<tr>
<td>THE VACANCIES</td>
<td>A BEAT MISSING OR A SILENCE ADDED</td>
<td>11</td>
</tr>
</tbody>
</table>

For more of this column, go to billboard.com.
Steve Lillywhite has come a long way from serving as a studio teaboy and tape operator in 1972. It is a distance that is hard even for him to fathom: “I’m in my fourth decade in the studio, that’s incredible,” the 50-year-old producer/executive says.

Not only has the British-born Lillywhite achieved impressive longevity, but he continues to rack up new career highs including snaring the Grammy Award for producer of the year in February.

Lillywhite joined Columbia Records in New York as a senior VP of A&R. “I think what they want me to do there is try to find the boxed-set artists,” he says. His first signing is Supernrich[k], a Christian, female-fronted rock band on the Inpop imprint. In May, Columbia will release the band’s Inpop set, “Beauty From Pain,” with additional tracks and remixes.

Columbia marks Lillywhite’s latest stint at a label. Early in his career, he was a staff producer for Island; most recently he was joint GM at Mercury Records U.K.

Lillywhite has produced a range of acts from Morrissey, Kirsty MacColl, Peter Gabriel and Joan Armatrading to the Pogues, XTC, Talking Heads, Dave Matthews Band, Phish and the Rolling Stones, but is perhaps best-known for his association with U2. He has produced the Irish band off and on since 1979 and it was his work on the group’s latest effort, “How to Dismantle an Atomic Bomb,” that helped him win the best-producer Grammy. “Having worked with them for so long, a lot of their quality control has rubbed off on me,” he says.

Lillywhite talked to Billboard from Toronto, where he was participating in Canadian Music Week.

Q: Your work has won Grammys before. How is it different when you win producer of the year?
A: It doesn’t get bigger than this for a record producer. So does it change? I was going to be very rude actually and say my penis has grown three inches since then, but I won’t do that. I honestly think I got the Grammy because people have seen my name over the years on records and when I got on the ballot this year, it was like, “We’ve always liked his stuff. We’ll bundle them all together and give it to Lillywhite this year.”

Q: Your first signing to Columbia is Supernrich[k], already a solid seller in the Christian market. Are you looking for acts that have some success under their belts?
A: The days of some A&R man’s arrogance and [drugged-up] opinion on something that then they feed to the radio stations that the public buys are gone, thank goodness. We’re in a much more democratic place with music now and I think major labels have to deal with this. If an artist does a lot of work on their own, what we can do is take it the next step — we’re at 2 million records, what maybe we don’t do is build it from the very beginning.

Q: You are known for making strong albums, but some A&R men believe the music industry is turning into a song-by-song market.
A: Maybe we are, but that is a penny business and we’re in the dollar business. I will go kicking and screaming, but I’m a great believer in a body of work.

I think an artist deserves [a full album]. I think maybe the CD has been a problem — 15-16 songs, 70 minutes — I think it’s too long. Sometimes you can have too much music. I’d much rather have less music and make it absolutely the best music. Anything over 40 minutes, you’ve got to make sure you have something brilliant.

Q: When U2 came backstage after winning album of the year at the Grammys, Bono commented on how hard the band is on producers. Why?
A: Because they have standards and qualities that are so admirable in a band. I think Bono is the world’s greatest overachiever and I don’t say it in a nasty way. He wants to save the world. He’s brilliant. Let me say one of the world’s greatest underachievers, for me, is [the Pogues'] Shane McGowan. A fantastic songwriter, some songs there that will just melt your heart, but such an underachiever. He’s got so much more talent, it’s not just having the raw talent, it’s knowing what to do with it.

And Bono, God bless him, in the studio he thrives on chaos. When you think of U2, you think of this wonderful, well-oiled corporate machine. Well, U2 in the studio is this fantastic, crazy, Uncorpore monster that doesn’t know its front from its back.

Q: Is that hard to work with?
A: It’s fantastic. They push themselves to the absolute brink [on] every record because, as Bono has said, “I’m a traveling salesman, I have to go for two years selling this, and if I don’t believe what I’m selling, I won’t do that part well.”

Q: Your work on Jason Mraz’s “Mr. A-2” also contributed to your Grammy win. Did that album get lost?
A: It did get lost in the shuffle. There were a couple of songs that were worked after I finished them and I think they made them a bit cheesy. How can I put this diplomatically? He’s probably the best singer I’ve ever worked with. I think he’s the real deal and he will absolutely shine through in subsequent records.

Q: Is it difficult for you when an album you have produced does not sell well?
A: Of course it’s difficult because I feel like I put my heart and soul into something, but at the end of the day you have to move on. There are a couple of things that I’ve done that haven’t done well, but I’ve learned from them.

In the early ‘80s I was making all these rock records and I thought I had a formula for sound and I used this formula on Marshall Crenshaw. I think I probably didn’t make the best record that I could have done and that humbled me and it really made me sit down and think, “OK, there are no rules on how to make a record. I have to just work on each thing and take it as it comes rather than putting my stamp on it.” I like to think over the years, if you listen to my records, you won’t go, “Oh, that’s Steve Lillywhite from the sound of it,” you’ll just go, “That’s a good record.”

Q: Your contract allows you to produce outside projects. How are you going to navigate that?
A: I can produce one outside Sony BMG a year, which is pretty good. At the moment, I’m not necessarily looking at that because I’m so involved with Columbia. For me, it’s not so much about making money, it’s the history books and it’s being thought of as someone who makes great music and is involved in great music. The point is I’m really enjoying going to work and not going to a studio.

Q: At Mercury, you learned that you did not want to run a label, but you did not necessarily dislike the label setting.
A: No, I loved the label setting and I think I would enjoy being in America, funnier enough more than Britain. Since I left Britain, there’s been a wonderful upsurge in great British bands, but when I was there it was all “Pop Idol” and 5 Club 7 and just bad boy bands.

Q: How does the American music business differ from the British music business?
A: Someone once said to me a hit in Britain is lunch money, a hit in America is a big, slap-up dinner. If you’re a film director, you can make your great movies in London or Paris, but ultimately, you go to Hollywood, and it’s the same thing with the music business.
TEEN ACT'S SUCCESS IS RAY OF LIGHT FOR LATIN POP
BY LEILA COBO
On March 18, 63,000 people crammed into the Los Angeles Coliseum to see an act most Americans have never heard of. It was the kickoff show for Mexican pop group RBD's first U.S. concert tour. The turnout set a record for a Hispanic act at the venue; in fact, it was one of the biggest crowds for a music event in the stadium's history.

But such numbers have come to be expected from what is Latin music's most explosive phenomenon since Menudo.

RBD is a ray of light for Latin pop, generating sales of more than 3.5 million albums worldwide in a scant 14 months, according to the sextet's label, EMI/Televisa.

The group's success is inextricably tied to "Rebelde," a popular Mexican soap opera that is broadcast in the United States, Latin America and Spain. The show is produced by Mexican media giant Televisa, which also manages the group.

The RBD phenomenon is an example of what can be accomplished when a media powerhouse is filming on all cylinders.

"Everything is orchestrated," says Rodolfo López Negrete, president of EMI/Televisa. "We are all working together to really optimize the whole project."

RBD's upcoming album, an acoustic set titled "Live in Hollywood," is due April 4 in the United States and throughout Latin America (including Brazil)—in the midst of the group's U.S. tour. A feature film will probably be out by year's end and the first steps are being taken for an English-language crossover album.

For the uninitiated, RBD is Anahí, Alfonso, Dulce, Maite, Christopher and Christian, the young stars of "Rebelde." All are between the ages of 19 and 24.

The hourlong show, which airs in the United States at 3 p.m. daily on the Univision network, chronicles the lives of six teens at an exclusive Mexican private school, where they dream of forming a band.

In the real world, that band, RBD, has released two studio albums, "Rebelde" (in November 2004) and "Nuestro Amor" (October 2005), and a live album, "Tour Generación Rebelde En Vivo" (September 2005). The release dates of the albums in various countries coincided with the soap opera schedule, with promotional campaigns tailored to specific markets. Additionally, Televisa-published RBD magazines are in circulation in Mexico and Brazil.

In the United States, sales have been impressive. "Rebelde" has been in the top 10 of Billboard's Top Latin Albums chart for 35 weeks, and "Nuestro Amor" has kept it company in that strata since its release in October. Combined U.S. sales for all RBD albums have surpassed 800,000 units, according to Nielsen SoundScan.

"It is the single biggest phenomenon I've seen since Menudo—the kind of thing you see only once every 25 years," says Alberto Uribe, head buyer for the Rito Latino chain of music stores.

The RBD/"Rebelde" concept is a remake of "Rebelde Way," the hit Argentine soap opera created by top TV producer Cris Morena. The original series spawned a hit Argentine group, Ereway, which remained a local phenomenon and was exported only to a limited number of Latin markets.

While musical soaps tied to albums are nothing new to Televisa (witness "Timbiriche," "Amy, La Nina de la Mochila Azul" and "Clase 406"), the company's involvement in this project and its international success are unprecedented.

RBD is signed and managed by Televisa, which controls all major aspects of the group's career, including sponsorship deals and touring. In the United States, the company hired Los Angeles-based promoter Ruptus to set up the RBD tour.

"Rebelde," which regularly features RBD interacting with established musical groups (going to a rock concert or auditioning for a band slot), is also a banana for brands, which get plugged as part of the script and can be worked into the band's repertoire.

Anahí, for example, wears Andrea brand shoes, which are admired by her friends; Herbal Essence put out a new product, Listo y Sensual (Straight and Sensual), which was touted in the show and cleverly made into a song (included on RBD's second album) used for an Herbal Essence campaign in Latin America.

The group is actively promoted through Televisa and EMI sites, as well as Emsas.com, the Televisa-owned download music store.

Managing an act is a departure for Televisa, but then again, "it's not common for the company to generate a group like this," RBD series producer Pedro Domíans says.

RBD was conceived as a multiplatform musical project. Domíans pitched it to Camilo Lara, GM of EMI Mexico, and production of the first album began together with casting for the soap.

RBD's first album was made up of original material, often based on what was happening in the show. The music is pop, reflecting the tastes of six private-school teenagers.

"What they care about may seem banal, like, they got a zit on their face," Domíans says. "But that's the virtue of the show. It is a teenager's point of view, and that's what we tried to get across with the music.

While RBD was positioned as a commercial project, the degree of success caught even those involved by surprise.

"I don't think any of us thought this could be happening," says Anahí, who has had a fledgling solo career and acted in several soaps prior to "Rebelde."

"At this point, I don't even think of my solo career. I am 100% committed to the group."

In Mexico, "Rebelde" began airing in October 2004; RBD's debut album followed in November. The initial ship-out, the label says, was 25,000 copies. By the end of December, sales neared the 100,000 mark.

In January 2005, the album was released in the United States, timed with the launch of the soap opera in Puerto Rico. Still, it did not chart until March of that year—aftter the soap began airing on the mainland on Univision.

RBD signed a recording deal with EMI just months before the label announced its partnership with Televisa. Once that alliance was finalized in July 2005, it became clear that RBD's potential could be exploited even more fully in multiple territories.

"What we've seen is a social phenomenon that is hard to find in the record industry," EMI Latin America president/CEO Marco Bissi says.

"And when you have such a strong social explosion, you can't confines it to one country."

In Brazil, for example, the "Rebelde" series went on the air in September 2005. Success came quickly and EMI recorded a Portuguese version of the album, releasing it simultaneously with the Spanish version.

For the week ending March 14, the Portuguese version of "Nuestro Amor" was No. 2 on Brazil's sales chart, while the Portuguese version of "Rebelde" was No. 9 and the Spanish version at No. 26.

Mass hysteria over the group is so great in Brazil that three fans were crushed to death during an in-store in São Paulo.

In the United States, two Wal-Mart in-stores in Texas were shut down by police in January after more than 10,000 fans showed up for each. That alone makes the point that RBD is the key to RBD's pop success is the group's appeal to teens and young adults as well as little kids.

For Latin pop supporters, RBD's success comes at a crucial time, when many labels are bemoaning the loss of Latin pop stations to urban and older formats.

"RBD proved the pop format isn't dead," Rocha says.

Just how long the RBD phenomenon will last is anyone's guess.

Clearly, EMI/Televisa is getting as much mileage out of the group and its material as possible. "Live in Hollywood," recorded earlier this year at the Pantages Theater in Los Angeles, will not feature any new material. Instead, the album has acoustic versions of previously recorded songs.

With the "Rebelde" soap ending its run in Mexico in May, a new album was essential. "You need to milk it as much as possible," Rocha says. "As people did with reggaetón." 

"Rebelde" will continue to air in the United States until October, which will give the group ample time to record and release a third studio album. By then, plans should be finalized for a possible new TV series, along the lines of the comedy hit "Friends," and naturally, that English-language album.

In the meantime, RBD continues its U.S. tour, with plans to add six more dates for a total of 42 arena shows.

Elsewhere, the soap has begun to air in Asian markets such as Indonesia and the RBD albums will follow there as well.

"I am most proud to say that this is a 100% Latin phenomenon," says Dee Aguirre, VP of Ruptus. "Promoters are always making the point that Latin music does not compare with the general market, unless it is supported by the mainstream. But there is no way the general market can say they contributed to this."

The big contributor, instead, has been Spanish-language TV. And that, Anahí, suggests RBD's next big challenge: Maintaining a following "even when the soap is gone."
"I think it's a better way to do business anyway. Radio stations need to be excited about what they promote, and it doesn't do anyone any good to run promotions for acts that you don't plan on backing anyway."

Michael McCoy, PD at mainstream top 40 WNCI Columbus, Ohio, agrees the investigation has changed how radio and labels interact, but says it has not stifled communication. Before the probe began 18 months ago, "it got to an absurd level where it wasn't about the music," he says. "In some ways, it's made good things happen, like focusing us on the music and how radio and labels can work better to make an artist relevant to the audience."

Spitzer's settlements with Sony BMG and WMG put on public display a mother lode of incriminating e-mails between promoters and programmers. That has made promo execs and programmers particularly sensitive about what they say in their electronic messages.

McCoy says he is not skittish about responding to label e-mails, though."You have to be specific in your reply." Much of the e-mail correspondence exposed in Spitzer's settlements were "left but looked guilty," McCoy says. "We've got to have trust. Radio has to trust the record industry and vice versa."

To avoid e-mail communications ending up as Exhibit A, "people are being more conscientious of what they type and how it can be interpreted," Island Def Jam's Thompson says. "Something that many of us could take as a casual, off-the-cuff joke could be misconstrued by somebody who doesn't practice the art of promotion or programming."

Spitzer's worries that merely e-mailing a programmer that one of her acts is coming to town could be misinterpreted. "A lawyer is going to look at that and say, 'What did you mean by that? Explain yourself.'"

**UNSURE WHAT THE RULES ARE**

Beverlee Brannigan, OM for Journal Broadcast Group in Wichita, Kan., stops short of saying the probe has stymied communication. "It feels about the same to me," she says. "We communicate via e-mail all the time, it hasn't changed that dynamic for us."

Buddy Van Arsdale, OM at KIAY Oxnard- Ventura, Calif., says he continues to e-mail label reps. "But our e-mail content consists of how a song is doing in our audience research, our opinion of a new song or artist, or what we might be looking to add in the upcoming week depending on what moves out and how much room we have," he says.

Van Arsdale avoids discussing promotions via e-mail. "I think a lot of us feel uncomfortable with asking about that in an e-mail or even a phone conversation because we are unsure what the rules are anymore. We know that if we do a promotion, we need to disclose it on air. But now we wonder if it's even appropriate to ask."

Swedberg says he has observed a different tactic from record reps when offering a station promotion. "Despite our long-time policy of not doing promotions for adds or spin acetates, we got plenty of requests to do so anyway," he says. "Now the labels will toss a promotion out, say, 'We want you to have this, and you don't have to add the record, you don't need to increase spins.' I suppose good old-fashioned guilt will be the motivator for people who take those deals. I would still rather add the record, spin it enough to determine if it's working, and then if the label wants to run a promotion, let's talk because it's a record we like already."

Brannigan says she occasionally has to remind label reps, "Hey, you can't say that, you can't connect our airplay and your promotion. It seems a pretty risky that some of them are still playing in that arena."

"Butler says, "Each individual company is trying to figure out what it means for them. It's a process of figuring out the right way to communicate."

---

**THE PAYOLA PROBE HAS CREATED A CHILLING EFFECT THAT RADIO & LABELS FEAR THEY WON'T BE ABLE TO SHAKE**

Kevin Stapleford, VP of programming at modern rock XETRA (91X) San Diego, says the new climate has produced a chilling effect, even when artists want to stop by and play the station's lunchroom. "If it's not important, we don't do it," he says. "It's not worth the hassle."

Promo reps and programmers mean the mountains of paperwork now required to execute promotions as simple as CD giveaways. "Now every time I get label promotional support, I have to do all this accounting and cleanup," Stapleford says.

With communication muted, labels need more time than ever to stoke the star-making machine. "It clearly slows everybody down when you have legal scrutiny, whether you are trading stocks, managing mutual funds or promoting records," Thompson says.

Difficult market conditions in both industries during the past several years already has everyone being "asked to do more with less manpower," Thompson says. Factor in intense scrutiny from the Spitzer probe, and "you have a perfect storm."

If one of Spitzer's goals was to boost the prospects for acts on independent labels, Oliner says he has failed miserably. "It's made it harder than ever for small independent labels to compete," he says. Many major broadcasters forbid programmers from talking to independent promoters, which has hurt small independent labels that rely on indices to work their music to radio.

"For a label like ours, [the promotion department] is me. If I don't have a relationship with a programmer, I'm not getting them on the phone," Oliner says. "The only companies that have the manpower to get out there and compete on a daily basis and have dialogue with PDs, MDs, promotion coordinators and marketing directors at radio are the majors, because they have full staffs. Smaller independent labels don't have that luxury."

"My major beef is that this was supposed to level the playing field, when in reality it has swung it to the corporate side," Oliner adds. "Spitzer is supposed to be a champion of the little guy. Instead he's looking out for himself and corporate America."

Ironically, two independent labels, Radikal Records and TSR, have separately sued Sony BMG and WMG following the Spitzer settlements, claiming antitrust violations in relation to label promotion practices and interference with the indie labels' potential business profits (see story, page 5).

---

**A BETTER WAY TO DO BUSINESS**

Gregg Swedberg, Clear Channel regional VP of programming and PD at country KEYY Minneapolis, says the payola scandal has not changed how he operates. "We have never traded promotions for airplay here, and we won't," he says. However, Swedberg has added the phrase "this is not for increased airplay" to the discussion when labels pitch ways to increase visibility for their music.

"We've always believed in promoting our artists and their music, and I don't see anything wrong with that so long as it doesn't affect what we add and what we choose to move up or down in rotation," Swedberg says. "Those decisions are made first, and only then do we discuss additional promotional support."

"I think it's a better way to do business anyway. Radio stations need to be excited about what they promote, and it doesn't do anyone any good to run promotions for acts that you don't plan on backing anyway."

Michael McCoy, PD at mainstream top 40 WNCI Columbus, Ohio, agrees the investigation has changed how radio and labels interact, but says it has not stifled communication. Before the probe began 18 months ago, "it got to an absurd level where it wasn't about the music," he says. "In some ways, it's made good things happen, like focusing us on the music and how radio and labels can work better to make an artist relevant to the audience."

Spitzer's settlements with Sony BMG and WMG put on public display a mother lode of incriminating e-mails between promoters and programmers. That has made promo execs and programmers particularly sensitive about what they say in their electronic messages.

McCoy says he is not skittish about responding to label e-mails, though. "You have to be specific in your reply." Much of the e-mail correspondence exposed in Spitzer's settlements were "left but looked guilty," McCoy says. "We've got to have trust. Radio has to trust the record industry and vice versa."

To avoid e-mail communications ending up as Exhibit A, "people are being more conscientious of what they type and how it can be interpreted," Island Def Jam's Thompson says. "Something that many of us could take as a casual, off-the-cuff joke could be misconstrued by somebody who doesn't practice the art of promotion or programming."

Swedberg worries that merely e-mailing a programmer that one of her acts is coming to town could be misinterpreted. "A lawyer is going to look at that and say, 'What did you mean by that? Explain yourself.'"

---

First came the settlements, now comes the big chill.

New York Attorney General Eliot Spitzer's sweeping payola investigation and the multimillion-dollar settlements with Sony BMG Music Entertainment and Warner Music Group were meant to eliminate undue influence in the relationships between record labels and radio programmers.

Indeed, the highly publicized probe brought about strict new promotion policies at radio and record labels. But it has also changed the dynamic of the radio-label relationship, ushering in a new era of paranoia and paperwork and less communication.

Many programmers were already too busy to take label calls, one major label VP of promotion says. Now they are reluctant to respond to e-mails for fear of leaving a paper trail that could come back to haunt them. "It clearly is a problem," the VP says. "Communication has gotten really tough."

 Asked about the issue, one label executive's only comment was "good luck." Responding to an interview request, a programmer wrote, "I'm so gun-shy, I won't even reply to you about it."

Island Def Jam executive VP of promotion Greg Thompson says, "Everything has been affected. All of us have been asked to be much more diligent in our practices, whether it's radio instituting stricter policies or record companies making sure we're dotting our 'Ts' and crossing our 'Is.'"

Koch Entertainment VP of radio and video promotion Chuck Oliner believes the probe has promoted "an atmosphere where programmers are petrified of Big Brother looking over their shoulder that they have to justify and explain every move they make."

At Jive Records, senior director of promotion Joanne Grand sees a "whole different climate" and suggests the industry has gone old-school by returning to "actual conversation. If they're not going to respond to e-mail, you have to be more tenacious and call them more frequently."

Labels are not just spending more time trying to reach radio. Travel expenditures also are expected to climb. "Now the issue is getting on a plane and getting into people's offices and going commanding," Curb Records VP of promotion John Butler says. "It's more face to face, less e-mail. I'm in promotion, I have to get ahold of people. If you want to have a relationship, you have to go out of your way to do it."

Never a big fan of promotion via e-mail, Thompson sees an upside to the changes. "If people are getting back to talking to each other, that could be a positive," he says.

But Oliner says Spitzer is "making everyone's job more difficult. There's no trust, no good will... Ninety-nine percent of how we do our jobs is very legitimate and aboveboard."
Media Companies Set Their Sights On Mobile Content

BY ANTONY BRUNO

After years of dipping their collective toe into the wireless waters, entertainment companies are now jumping in en masse, making bold moves to more directly control their mobile content destinies.

In some cases, this means establishing direct-to-consumer sales channels, such as what News Corp.'s Fox Mobile Entertainment is doing with Mobizzo—an online store where customers can buy ringtones, wallpapers and other wireless content—and have it delivered directly to their mobile phones.

In other situations, it means bringing wireless development activities in-house and no longer using outside developers—such as the decision of Vivendi Universal Games to launch its own mobile division.

Both moves speak to a common philosophy gaining traction within the entertainment community—wireless is just too important to be left up to the wireless industry.

Key players involved in the emerging business will gather April 4 in Las Vegas for Billboard/MEECA (Mobile Entertainment Content Commerce Applications), the official conference of CTIA, the wireless industry trade association.

The worldwide market for premium mobile content is expected to reach $40 billion by 2010, according to research firm iSuppli, up from $5.2 billion in 2004.

And interest runs deeper than just revenue. Entertainment companies do not expect wireless-content sales to contribute more than 5%-10% to their bottom line. But wireless content is considered a valuable marketing asset expected to drive sales of traditional non-wireless content such as CDs, DVDs and videogames.

However, media companies are not confident the wireless industry can grow the business by itself. The experience behind finding and buying multimedia content on today's phones is still less than optimal, they claim. With a few exceptions, carriers still organize content by product categories, such as ringtones, games and wallpapers.

That works if all consumers want is a ringtone. But for fans seeking to purchase a variety of applications common to a single artist or TV show it can be cumbersome.

The problem is only magnified when content—like video and full-song downloads—is more sophisticated. And so, the increased corporate interest in controlling how wireless content is created, sold and distributed.

"The missing piece is getting people comfortable with using the phone for all this stuff," says Paul Maglione, president of the newly formed Vivendi Universal Games Mobile unit. Content providers "are impatient for the carriers to undertake that effort. If you look at any form of entertainment, it's always been the content developers who have made that entertainment come alive. That will make the big difference." As a result, the entertainment industry wants to offer customers another option—the ability to find and buy content from sources other than that sold on mobile phones.

Imagine visiting Fox's "Family Guy" Web site and finding a link to download a Stewie voicetone that leads to the Mobizzo site, or seeing an ad for the site while watching the show. You could probably find the same tone if you searched through all your phone’s options, but making it directly available via the content provider shortens the hunt.

Talk to any record label, TV network or movie studio, and they will publicly tell you how excited they are to work with network operators to deliver existing and original entertainment content.

Talk to them privately, however, and they say they are diligently working to establish a direct-to-consumer relationship as quickly as the market will allow.

That is not to say carriers are completely cut out of the loop. Content purchased through Mobizzo, for example, is billed to the monthly phone statement, and carriers take a cut.

But some say network operators will lose a degree of control over the distribution of wireless content as the entertainment industry muscles its way in.

This "off-deck" content, as it is called, is already taking off. According to QPass, a company that manages the off-deck transactions for wireless operators, direct-to-consumer exchanges over wireless are almost 35% of all content sales, up from 6% in 2004.

"Finally, the consumer wave is here, but the carriers have grown a little numb waiting for it to happen," says Jorge Fuenzalida, VP of consultant firm In-Code's Strategy and Technology Group. "And now it's happening much more quickly and with more force than they expected."
CONGRATULATIONS!

THE 48TH ANNUAL GRAMMY AWARDS - 2006
Best Surround Sound Album

WINNER
BROTHERS IN ARMS - 20TH ANNIVERSARY EDITION
Chuck Ainlay & Mark Knopfler, surround producers
Bob Ludwig, surround mastering engineer

AMD64 processors helped power
Mark Knopfler and Chuck Ainlay's
Grammy Award-winning production
of Brothers In Arms - 20th Anniversary Edition.

Mixed at www.britishgrovestudios.com
www.amd.com/live
www.mark-knopfler.com
LET THERE BE MUSIC.
Over a million songs. 5 bucks a month. THIS IS HUGE.
This effort is not without challenges. The entertainment industry is known for creating content that sells. Until recently, TV studios have relied on middlemen to create commerce around the product. Now, they are trying to do it directly.

"When Apple introduced video distribution," says Mark Kirstein, VP of multimedia services and content for iSuppli, referring to the iTunes Music Store, "everybody just kind of dropped the starting flag and began to run like hell. They didn't know how this would unfold, but they want to make sure they have a good value proposition as the business models formulate."

Wireless analysts urge caution, though. It is easy to become enamored with the potential for anytime, anywhere access, but executing that requires planning.

"If you look at everyone else who charged full-steam ahead into wireless thinking it's a utopia, they found the [subscription] rates are slow," says Andrew Seybold, founder of wireless consultancy Outlook4Mobility. "It's not going to happen overnight. If you want instant gratification, you better stay the hell out of the wireless business."

And wireless can be a tough market to crack. It has its own language, technology requirements and business models. It is full of career insiders who tend to migrate from one wireless company to another, only so-lidifying the clique and making it more difficult for outsiders to do business.

But that is changing. During the last two years, entertainment firms have been on a headhunting spree, hiring top talent away from mobile operators and other wireless industry veterans with the lure of sexy, entertainment-industry jobs.

Matt Corbett, CEO of executive search firm Idealswave, which focuses on the wireless industry, says his company now spends 40% of its time conducting searches for entertainment firms seeking wireless executive talent.

"There's a general feeling that the carriedomained distribution model no longer represents what subscribers want," Corbett says. "The who's who in the wireless industry is changing profoundly. It used to be the C-level executives at wireless operators and vendors. Now, it's the digital guys at Disney and MTV."

In addition, a new breed of content-driven wireless operators has emerged to challenge the status quo. Companies like Amp'd and Helio rent airline from the major carriers to offer their own wireless entertainment services. They focus on edgier content, sexier phone designs and slicker user interfaces to set themselves apart.

Even wireless operators admit they need help if the wireless entertainment market is to reach its fullest potential.

"There is so much in the way of available content in the media space and so much interest on the part of our customers, that it really just isn't practical to assume we can service them completely," says Jim Ryan, VP of consumer data services at Cingular, which has perhaps the most liberal stance for off-deck content.

But Ryan resists the idea that the wireless industry is moving too slowly.

"We could not possibly move fast enough to meet the needs of the content providers," he says. "But we're not here to serve them. We're here to serve the customer. So, when you hear content providers gripe about the speed at which we're providing access or serving their content, you really got to ask if people are clamoring for this stuff or is [it] that they're just trying to push their business model."

Ultimately, it is clear the content and wireless industries will have to partner to best serve customers. But a healthy degree of competition certainly cannot hurt either.

To date, wireless operators have competed only with another, under the same set of rules. The media and entertainment industry plays a different game, one expected to shine a much brighter spotlight on the mobile space moving forward.

"It's going to come down to the people who have mass-market TV reach," says Michael Nash, senior VP of Internet strategy for Warner Music Group. "Companies like Fox have the ability to leverage touch points with consumers and really personalize mobile entertainment on a mass cultural level. As much as we are going to work hard on direct-to-consumer messaging, it's the powerful media and entertainment players that have mass audience reach that are going to be the big forces in the popularization of mobile entertainment."
Introducing MOBILE TUNES. The music industry’s 1st music promotional channel for mobile phones

- PLAY
- SHARE
- BUY
- VOTE
- PREVIEW

Band Blogs | Purchase Tickets
Tour Schedules | Preview Latest Releases
Event Alerts | Music Voting
Music Flag Lists | Daily Song Challenges
Social Networks | And More...

Sign up for free at http://www.mobiletunes.fm

© Sennari, Inc. All Rights Reserved. All images and intellectual property are property of their respective owners. All Rights Reserved.
Convergence between the mobile and entertainment industries is heating up as Billboard and CTIA (The Wireless Assn.) team up on MECCA 2006, the Mobile Entertainment, Content, Commerce & Applications Conference.

Billboard will host and produce the event’s second installment as the official digital entertainment partner for CTIA Wireless 2006, the mobile industry’s largest gathering of professionals. MECCA is scheduled for April 4 at the Las Vegas Convention Center.

MECCA will feature a lineup of keynote speakers, panelists and special guests. The keynote schedule includes:

- Kevin Wall, CEO of Network Live and executive producer of last summer’s Live 8 concerts. With Live 8, Wall managed a global text-messaging campaign that resulted in 26 million SMS messages sent in a single day. As CEO of Network Live, he is taking the concert experience digital across multiple platforms.
- Chuck D, co-founder of legendary rap group Public Enemy and founder of Chuck D Mobile. The prolific rapper, composer, actor, author, radio personality and producer will sit down for a keynote Q&A with Tamara Conniff, executive editor/associate publisher of Billboard, to discuss his embrace of digital technology and how wireless opportunities are shaping the distribution and promotion of Public Enemy’s latest release, “New Whirl Odor.”
- Another keynote slot will break down the recently signed deal between recording trio Maven and Warner Music Group’s new digital-only Cordless Recordings label.
- An afternoon keynote by Jim Ryan, VP of consumer data products, will outline the company’s mobile entertainment vision for the future in an afternoon keynote.
- Other keynotes include Ted Cohen, senior VP of digital development and distribution for EMI; Brian Garris, VP of business development and product innovation for Cingular; and Scott Debson, VP of licensing and publishing for Zingy.

Other leading companies from the wireless industry to be featured at MECCA 2006 include Qualcomm, Jamster, AG Interactive, Nellymoter, Mobile Entertainment Forum, Sun Microsystems, Microsoft, Adobe and Nokia.

In other keynotes, Lucy Hood, president of Fox Mobile Entertainment, will kick off the day. Fox recently launched its Mobuzo wireless entertainment portal, a direct-to-consumer play that enables downloading of music-related products, games and more. Fox's broader ambitions for other properties, including MySpace, Fox Sports and IGN, are also expected to be discussed.

And arriving on the heels of Cingular's recent launch of its third-generation platform, Jim Ryan, VP of consumer data products, will outline the company’s mobile entertainment vision for the future in an afternoon keynote.

Other slated speakers include Ted Cohen, senior VP of digital development and distribution for EMI; Paul Reddick, VP of business development and product innovation for Cingular; and Scott Debson, VP of licensing and publishing for Zingy.

Other leading companies from the wireless industry to be featured at MECCA 2006 include Qualcomm, Jamster, AG Interactive, Nellymoter, Mobile Entertainment Forum, Sun Microsystems, Microsoft, Adobe and Nokia.
Clearly the world is getting the message...

**LogicaCMG is Assuring Innovation**

- Converged Messaging
- Content Delivery & Management
- Videomail
- Payment Systems
- SMART Marketing and Customer Care

Connect with the global leader during the "Ask The Expert" round table discussion when we will focus on Mobile Media Management: From chaos to simplicity.

Discover how we are making content make money, enhancing the customer experience, and helping network operators and service providers seize opportunities in a converged world.

> Also visit us at booth 3419 at CTIA Wireless 2006

---

**mobile + music: so many opportunities**

**what's the winning combination?**

You'd never guess what next big hit will rock the red-hot mobile market. But you can scout emerging opportunities today—if you've got the right connections. That's why over 60 major industry players use M:Metrics data and insight to break into the mobile market, guide strategy, and inform tactics.

Don't bet your future on rumors and best guesses. Get your numbers straight from the authority.

**m:metrics**

the mobile market authority

sales@mmetrics.com

www.mmetrics.com

---

www.logicacmg.com/telecoms
MECCA is a proud part of

CTIA WIRELESS 2006

The most important technology event of the year!
April 5-7, 2006
Las Vegas Hilton Center
Las Vegas, NV
in the early 1970s, Betty Pino arrived in Miami from Ecuador, a slight, dark-haired young woman with an executive secretary's degree, a burning desire to work in radio and virtually no experience in the field.

By the end of the decade, Pino had emerged as one of the doyennes of Spanish-language radio in the United States, a position she continues to enjoy to this day.

Marking more than three decades on the airwaves, Pino’s influence has touched fans and the music industry alike.

For listeners, she is arguably the most recognizable voice on Miami’s Spanish-language radio waves, from her early days at the city’s first FM radio station through her current stint on the air from 10 a.m. to 3 p.m. at WAMR (Amor 107.5 FM).

But for the industry at large, Pino was, for decades, a powerful programmer whose tastes often dictated the success of Latin artists in this country.

Even as Pino has phased out her programming duties during the past decade, her clout endures, with artists still granting her exclusive interviews and executives still tipping their hats to her.

"Betty is as important today as she was a couple of decades ago," says Ray Rodriguez, president/COO of Univision Communications. Univision owns Univision Radio, the biggest Spanish-language radio network in the United States and parent to WAMR.

Rodriguez, like many veterans in the industry, has known Pino for decades.
and has worked with her in various roles, dating back to his pre-Univision days. And although Rodriguez never gives interviews, in accord with Univision policy for its executives, in Pino's case, he made an exception.

"The fact is that Betty is very important to us now, not just because of her history, but what she does for us every single day," he says. "She is extremely knowledgeable about the talent and knows each one personally. [She] knows their story and is able to do things that no one else can do because of her ability to get close to the talent. And then, there is all that history. Betty is one of the people that made Spanish music popular and accepted in the United States.

Pino's rise to leadership came in hand with the launch of WCMQ (FM 92) Miami, the city's first Spanish-language FM station. It was owned by Herbert Dolloff, the same man who gave Pino her very first radio job in Miami, as a receptionist at WCMQ's AM sister Radio Alegre.

Pino rose through the ranks, and when FM 92 launched in 1974, she was made PD, a post she kept until 1990. It was Pino who shaped FM 92's international Latin pop format, a complete departure from what was then heard on Miami radio.

With Pino at its helm, FM 92 became the gateway into the United States for dozens of artists, some stars in their native countries, some complete unknowns.

"She was the most important lighthouse we had to support Latin music," says Carlos Maharbiz, now VP of A&R/East Coast operations for Fonovisa Records.

"She knew it was necessary to play new material in order to develop new acts," Maharbiz adds.

"She truly helped new acts, which is something that radio doesn't do as much anymore. Much of the Latin pop movement owes a debit to her."

Maharbiz, like many other executives, has countless stories of artists—like Alvaro Torres, Carlos Vives and Mariela—who were first played in this country by Pino.

Many other acts—like Julio Iglesias, Dyango, Roberto Carlos, Juan Gabriel, Rocío Durcal, Raphael, Luis Miguel and José Luis Rodríguez—saw Pino's support directly affect their popularity.

While FM 92 was a local station, its sound influenced other stations nationwide and beyond as a trendsetter. And Pino not only played acts on the air. She organized local concerts and created an early award show, Premios Aplauso 92.

Artists' loyalties for Pino ran so high that in 1986 she was feted with a special put together by a slew of prominent Spanish acts, including Iglesias, Raphael, Durcal, Rocío Jurado, Paloma San Basilio, José Luis Perales, Dyango, Mecedes and Camilo Sesto.

Later, Spanish Broad-

---

Thanks Betty

For your contribution to the Latin Music Industry

Love from all of us

---

EMI Music

Latin America

EMI Televisa Music

www.emimusic.com

continued on >>p38
Para Ti Madre, Reina en la Radio y de nuestros corazones. Muchas Felicidades en tus 31 años de inigualable trayectoria de la Radio.

Te Adoramos
Christie y Beatriz
Betty Pino is an institution in the U.S. Latin music world.

—FRANK WELZER, SONY BMG BRAZIL

Betty Pino, VP of music for Venevision International and an executive who has known Pino for the past 20 years, praised her "immense passion for music. Through the years, she has been involved with some of the greatest names in Latin music, helping take their careers to greater heights in the U.S. market," he says.

She did not just rally support for superstars, however.

"We are neighbors, and she has always passed by my house to drop off a demo for one artist or another," he adds.

While Pino is currently not programming, she is heard daily on WAMR.

"Obviously, she has a beautiful voice, but a lot of people do," Univision's Rodriguez says. "I think what people appreciate is her incredible depth of knowledge."

"Betty Pino is an institution in the U.S. Latin music world," says Frank Welzer, who was the longtime head of Sony’s U.S. Latin and Latin American operations and is now chairman of Sony BMG Brazil.

"One of the things that make her so special is that she makes an effort to get to know not only an artist's music, but who they are and what makes them tick. Latin music industry figures come and go, all except Betty.”

Felicitades a
La Reina de la Radio.

Gracias por 30 Años de
música, éxitos y amistad.

WARNER MUSIC LATINA
CONGRATS
BETTY PINO
on 40 YEARS
of Calling Hits.

UNIVISION Radio
I grew up with these artists, starting in the 1970s. On the AM stations, the sound was either a very local Cuban sound or talk shows. With the exception of an occasional Raphael or Julio Iglesias track, you didn’t hear international sound I was used to and I knew existed worldwide.

I began as a receptionist at an AM radio station here in Miami... and when my boss purchased an FM station, I told him, “There is a lot of music that isn’t played here... Let’s make a station of only ballads. The audience is thirsty for this music.”

That was the beginning of FM 92 (Miami’s first Spanish-language FM station, on Nov. 1, 1974.

When you began to work in radio, was your dream to be a DJ or a programmer?

In the beginning, I was too young to even imagine being a programmer. I wanted to be a DJ. When I was very small, I would take all my dolls, sit them in line and play music for them. My mom thought I was crazy.

At what point did you decide to go into programming?

There was a programmer at the AM station. But the three years that I spent there, I worked first as a receptionist, then in sales, traffic. I did everything. And my very last job was taking part in the music meetings. That’s where my boss saw the love I had for music and artists. And that boss gave me the opportunity to program.

Is there a difference between programming now and then?

The playlist back then was enormous... The entire research part is continued on >>p42

The walls of Betty Pino’s home studio in Coral Gables, Fla., are peppered with photographs and newspaper clippings, awards and commendations. Here is Pino with Julio Iglesias, with Roberto Carlos, with Dyango, with Rocio Durcal, Emilio Estefan Jr., Chayanne and Shakira.

There are the gold albums, personalized notes and mementos, some dating back 30 years, some merely weeks old.

It is a veritable history of Latin pop radio in the United States, and Pino is in the middle of it. Seated at her desk, next to her own recording console and soundboard, Pino spoke to Billboard about the evolution of Spanish-language radio and her own evolution within it.

Do you think the relationship between artists and media has changed, compared with when you began more than 30 years ago?

I think the world of radio and music in general has changed. It isn’t like before, where there was a more personal relationship with the artists, both on our part as programmers, and on the artists’ side.

Artists felt more supported, more cared for back then. Today, with few exceptions, the relationship [of] artist and radio is more standard.

It’s not cold, but radio has changed, and as a result, [so has] the industry. I think most artists don’t feel they get the support they deserve. And many artists, major idols, have disappeared from modern radio, even though they are artists who continue to record and continue to fill venues.

You could argue that there are now oldies stations, and they play such artists.

That’s right. But big, modern stations, whose target is the 18-49 or the 25- to 54-year-old listener, believe that people older than 54 are not consumers.

This, of course, is a mistake, as the older demographic is a major consumer, and older artists are, by and large, the ones who fill venues, both in the English- and Spanish-language worlds.

By not taking their tastes into account, you satisfy the minority instead of the majority.

This leaves new recordings by established acts—like Rocio Durcal, José José, Julio Iglesias, Roberto Carlos and Juan Gabriel—without a radio format. It’s unfair, both for the artists and for the audience, who doesn’t get to hear this music.

Many of the artists you just mentioned are ones that you originally championed, correct?

Congratulations

Betty Pino
On her 31st Anniversary
As One Of The Most Successful Women In Latin Radio.
Querida Coward,

Te amo

Julio
When I hear you on the radio I always think the voice is distinctive and very personal. I like to speak directly to my listener. Be their "friend."

Of course, I have less time to spend on the air now, so it has to be quicker, but I still like to be warm with my audience. I always have something positive and short to say.

The audience doesn’t want to hear about my private life. They want to hear about the stars. I always did modern, entertaining radio, but didn’t personalize it. I never use profanity on the air. People like to be treated respectfully. They like radio that reaches everyone, from the youngest to the oldest.

What new trends are you excited about?

I like reggaeton because young listeners—and not-so-young listeners—like it.

Did you ever imagine that Spanish-language radio would grow to the degree that it has? No. I came to this country for personal reasons, and I saw a cold country. Well, Miami was warm, because people spoke Spanish. But what I heard on the radio wasn’t what I was used to hearing since I was a little girl. And I never thought Miami would be so big.

At one point, Miami was a chief exporter of hits. Programmers in countries like Argentina, Chile and Peru said they programmed based on our hit parade. That is no longer the case.

What advice would you give to an artist today?

To get guidance from people who really know about music. A song can make or break an artist. The song is first, second and third. When you have that good song, you hit in radio and the label is happy and takes care of you. Today, artists aren’t as well taken care of because perhaps they’re not recording the hits they should be recording.

Be focused and have stations accept you as you are. It is a problem when an artist changes his style to fit into a format that isn’t his. He doesn’t gain an audience. He loses it.
Congratulations Betty Pino

Thank you for delighting us with your talent and experience.

Your passion for music has inspired us all.

We wish you many more great years!

From your “Hermano” Arie Kaduri & the NYK Productions’ staff.
Gracias Betty!

Por reconocer el talento de estas grandes figuras mientras apostabas a fe ciega en su viaje a la cima...


Congratulations Betty,

30 years ago you played one of my first hits on the radio, and since then, my songs have traveled the world and reached millions of people.

I consider you my good luck charm. Thank you for all of the years of support and for believing in my music.

With love and admiration,

Rudy Perez

Felicidades Betty por tus 31 años de trayectoria en la industria de la música, deseándote otros 31 años con los mismos éxitos.

Mucho cariño.
Thank you for everything you have done for me through my career. Congratulations for 31 years of success, professionalism and dedication.

BETTY PINO

¡¡¡GRACIAS POR TU MÚSICA !!!

ROBERTO LIVI
PLAY TO WIN!

Billboard Dance Music Summit
Sept 17-20, 2006 Palms Casino Resort
Las Vegas, NV

Join Billboard at this must-attend event, attracting an international and domestic contingency to discuss the latest trends in dance/electronic music.

Lucky 13! Now in its 13th year, the Billboard Dance Music Summit is moving to VEGAS and will be part of a city-wide Dance Music Festival – Life by Night! Summit badgeholders will be admitted to the hottest exclusive parties in town! Stay tuned for more details...

Reserve your slot now & play it in Vegas!
* by 7/21 $199
* before 8/25 $249
* after 8/25 $299

HIGHLIGHTS:
- 4 nights of Exclusive Billboard parties at Vegas’ hottest clubs
- 3 days of informative discussions with industry gurus
- Networking events
- Billboard DJ Meet-n-Greet
- Free Subscription to Billboard magazine with paid registration

Controversial Conference Sessions Include:
- The Changing Landscape of the Music Industry
- Consumer Branding & Artist Relations
- Anatomy of An Independent Label
- Art of the Deal: International Dance Music
- Marketing, Promotion & Distribution of Digital Dance/Electronic Music
- The Billboard Q&A With An Influential Artist
- Ins and Outs of Cable, Satellite, Internet & Terrestrial Radio
- Get Your Music Heard: Ringtones, Video Games, Film & TV
- DJ Tell All: Transition From Vinyl 12-inch Singles to Laptop Simplicity

“The Billboard music conference is a seminal event in dance music. It is a fantastic place for our community to socialize and network. I have made and maintained many important friendships there. — BT, Binary Acoustics

REGISTRATIONS Kelly Peppers • 646.654.4643
SPONSORSHIPS Karl Vontz • 415.738.0745
HOTEL Palms Casino Resort • 866.725.6773

For the most up-to-date programming visit
www.BillboardEvents.com
FLAMING LIPS GO TO ‘WAR’ ON NEW SET

AUSTIN—Wayne Coyne says he will forever douse his audience with confetti, but make no mistake about it, the Flaming Lips frontman is angry.

If the band's last full-length for Warner Bros., 2002's "Yoshimi Battles the Pink Robots," cloaked its emotions with songs about Japanese superheroes and true-life androids, the band's forthcoming "At War With the Mystics" finds the Flaming Lips putting a greater focus on the here and now. And Coyne does not like what he sees.

"You think you're radical, but you're not so radical," Coyne sings in the album's "Free Radicals." "In fact, you're fanatical!"

With its Prince-like feel, the Flaming Lips have never sounded so funky. But even more surprising is the sarcasm heard in Coyne's voice. Perhaps beginning with 1999's "The Soft Bulletin," the Flaming Lips have earned a reputation as eternal optimists, dressing up moments of sadness with grand orchestrations, as evidenced on "Waiting for Superman" and the successful "Yoshimi" single "Do You Realize??"

Yet come the release of "At War With the Mystics" on April 4, fans will get a glimpse of another side of Coyne.

"This wasn't by our intention, but we've been given this sort of throne of optimism and enthusiasm," Coyne says. "Regardless of the darkness around us, the Flaming Lips will find the shining light and sing about it. I didn't want people to think we could just ignore everything else and sing about how wonderful the world is when we've got shit like George W. Bush."

There are a handful of protest songs, including the bouncy "Haven't Got a Clue" and the space-rock anthem "The W.A.N.D." Yet the Flaming Lips seem incapable of going completely negative, and there are moments of beauty, notably the swirling mix of guitars, keyboards and flutes on "Pompeii Am Gotterdammerung."

As Coyne explains, "You can't sit there and say, 'We'll just sing about the mystical, magical nature of love and existence.' We don't expect to change the war. I have no illusions that rock music has ever changed anything, but if nothing else, this is like praying. We sing to the darkness, and it makes us feel better."

"At War With the Mystics" is also the band's most guitar/drums-driven album since 1995's "Clouds Taste Metallic." While...
Sparxxx’s ‘Booty’ Bounce Back

There is nothing like a little controversy to reignite a career. Just ask Bubba Sparxxx. A recent posting on industry-earners.com declared the rapper’s new single, “Ms. New Booty,” and its Web site as “another conduit to sex, pornography and misogyny aimed at children.” The song’s video, set against an informal backstage backdrop, depicts Sparxxx selling boxes of “Ms. New Booty” to women as an opportunity to enhance a certain physical asset. Sparxxx, who burst onto the scene in 2001 with “Dark Days, Bright Nights”—which has sold 629,000 copies, according to Nielsen SoundScan—quickly faded away after his 2003 sophomore effort, “Deliverance,” sold only 35,000 units. But Sparxxx is back in a big way.

The track—featuring the Ying Yang Twins and Mr. ColliPark—is No. 9 on The Billboard Hot 100, making it his highest charter on that tally. It is No. 11 on the Hot R&B/Hip-Hop Songs chart, second only to “Ugly,” which reached No. 6 in 2001. “Booty” is the first single from Sparxxx’s third album and first for OutKast member Big Boi’s Virgin-distributed label, Purple Ribbon. “The Charm” (New South/Purple Ribbon/Virgin) is due April 4. Sparxxx, surprised at the negative posting, says the song is more about uplifting the figurative kind and about having fun.

“It’s about instilling confidence and blessing as a person,” the LaGrange, Ga.-born rapper says. “It’s also about music as entertainment. There is so much day-to-day stress in life. People sometimes want to escape all that for a minute.”

Jermaine Dupri, Virgin’s president of urban music, agrees. “People need to stop tripping,” he says. “We’re from the South where it’s all about partying, the booty and other things. It was my choice to go for this single. It’s a smash.”

The brouhaha has not affected Sparxxx’s appearance schedule as he promotes the album. The rapper (born Warren Anderson Mathis) has already taped “CD USA” and will appear on “The Tonight Show With Jay Leno” (April 18), “Last Call With Carson Daly” (April 24) and “Soul Train” (singing April 1). Having wrapped a 75-market promo tour, Sparxxx is slated for a USO tour followed by a European outing.

Nor has the criticism made a dent in Sparxxx’s positive outlook. “It’s hard to keep me down,” he says. “And what’s not to be excited about? I’m with Big Boi, Dupri and a company that wants to make an imprint in the hip-hop industry.”

The Charm’s production by Mr. ColliPark, Timbaland, Big Boi and Organized Noise, among others. It is also a chance for Sparxxx to reconnect with the audience he attracted while signed to Timbaland’s Interscope-distributed Beat Club Records for his two previous albums.

“Dark Days, Bright Nights” was the album’s follow-up, according to the album’s Web site, which memorably featured the artist in overalls and driving a tractor in the “Ugly” video. The introspective follow-up album focused on the rapper’s rural background. “With this album, I’m setting out to bring those two audiences together,” Sparxxx says. “Do ye’ th’ me. If I can bring them together, I’ll do just fine.”
local community.

Gill is involved in numerous charitable efforts, including some dedicated to “children’s recreation and education, the terminally ill, the homeless and hungry, cultural and environmental preservation, and the humane treatment of animals,” according to the ACM. Nearly all of his concerts include a local charity component.

Gill has previously won five ACM Awards. On the Billboard charts he had notched seven platinum-certified albums and 26 top 10 singles.

While this is not part of his ACM honors, Gill’s philosophy about giving back to his community includes performing on records by up-and-coming artists whenever he is available.

A consummate musician, Gill says of his efforts on other artists’ behalf, “I was always more impressed with the supporting cast than the guy with the big belt buckle. I’m a musician first. I think that makes a difference. I didn’t sit in front of the mirror with a hairbrush and sing along saying ‘I want to be Elvis’. I don’t always have to be the largest part of the thing to feel like I mattered.”

Meanwhile, Gill is close to finishing his next album, which he hopes to have out in August or September. While he is keeping the ambitious project’s details under wraps for now, he promises it will be “quite surprising and eye-opening” and also hints that it is something that has made him “feel like a musician again.”

**ON THE ROW:** Veteran Nashville publishing executive Woody Bosar has exited Sony/ATV Music Publishing where he was senior VP/GM in charge of creative services.

**SIGNINGS:** Singer/songwriter Guy Clark has signed a recording contract with Dualtone Music Group. His first CD for the label, "Workbench Songs," is due Aug. 29.

Songwriter Ocie Blackmon has signed with Sony/ATV Music Publishing. He is the writer of such hits as Lee Ann Womack’s “I May Hate Myself in the Morning,” George Strait’s “She’ll Leave You With a Smile” and Gary Allan’s “Nothing on but the Radio.”

---

**M Almost every year, the Games & Mobile Forum has been expanded to 2 days. The 2-day event is set for April 25-26, 2006 at the Museum of Jewish Heritage in New York City, and includes 4 keynotes and 6 panels. Over 1,200 senior executives have attended the event over the past four years, including senior participants from Electronic Arts, THQ, EA Mobile, Nokia, Sony, I-Play, M-Forms, Sprynt, Erissson, QUALCOMM, Virgin Mobile, PlayFirst, Atari, PlayBoy, MTV, Wired, GameSpot, Ziff Davis, Digital Chocolate, Turbine, Microsoft, Gamekult, Yahoo!, ADI, UBS Warburg, Deloitte, the UK Government, the Irish Government, Coca-Cola, and PepsiCo, among others. This is a "must attend" event for senior decision-makers from online and mobile games companies. This year's speakers include:

**KEYNOTES & FEATURED INTERVIEWS**

- **Greg Ballard** CEO, Glu Mobile
- **Chris Early** Studio Manager, Microsoft Casual Games Group
- **David Gosen** Chief Executive Officer, I-Play
- **Tammy Robinson** Manager, Games Content & Programming, Verizon Wireless

**PANELISTS**

- **Michael Dovling** General Manager, Nielsen Interactive Entertainment
- **Jonathan Epstein** Agent, Games & Interactive, United Talent Agency
- **Sam Huxley** CEO, Internet Interactive Gaming / Y&R Brands
- **Mike Vorhaus** Managing Director, Frank N. Magid Associates
- **Gabe Zichermann** Chief Marketing and Strategy Officer, Boonco
- **Larry Tanzi** CEO, LivePlanet
- **Alex Campbell** Co-Founder & CEO, Vibes Media
- **Stephen Davis** President of Mobile & Online Media, Infospace
- **Eric Albert** Director of North American Operations, Gameloft
- **John Cahill** General Manager, Mobile Games, Yahoo!
- **Paul Condolera** SVP & GM, Cartoon Network New Media
- **Shaull Olmert** Senior Director, Digital Games, Nickelodeon Networks
- **Chris Baker** Associate Editor, Wired Magazine
- **Alex Campbell** Co-Founder & CEO, Vibes Media
- **Ned Sherman** CEO & Publisher, Digital Media Wire
- **Matthew Bellows** GM & VP of Marketing, Floataway Entertainment
- **Matt Golden** SVP of Sales, Co-Founder, Tira Wireless
- **Scott Jensen** VP, Licensing & Brand Partnerships, M-Forma
- **Ken Ruck** GM, Downloadable Game & Product Development, Virgin Mobile
- **Mike Yuen** Senior Director, Gaming Group, QUALCOMM
- **George Borkowski** Head of IP & Tech Practice, MS&K
- **Greg Costikyan** CEO, Manifesto Games
- **Daniel Hart** Vice President, Dinner Games, MTV Networks
- **Ado Erol** CEO & Founder, GameTrust
- **Michael Schutzler** SVP, Games Alliances, Reallitewires
- **Margaret Wallace** CEO & Co-Founder, Skunk Studios
- **Suzie Reider** SVP, Sales/Marketing, Games & Entertainment, CNET Networks
- **Teemu Huhtanen** EVP, Sales & Business Development, T-Mobile
- **Lee Jun** Manager, Games Division, HELIO (formerly 5k Earth Ltd)
- **Gunnar Larsen** European Director of Mobile Games, Reallitewires
- **Sean Malatesta** VP Americas, Business Development, Indiagames Ltd. (India & China)

To register please visit www.gamesandmobile.com or call 323-622-0436.
Wilson’s New Groove
Jazz Singer Taps T Bone Burnett To Produce Her Sixth Blue Note Album

Cassandra Wilson needed a change. For her new album, she wanted support instead of self-producing as she did on her last disc, 2003’s “Glamoured,” so she sent Blue Note president Bruce Lundvall a short wish list of producers, with T Bone Burnett’s name at the top.

A pioneering jazz vocalist whose musical tropes are firmly planted in the Delta blues and pop music of her youth, Wilson says, “T Bone was right up my alley. My intuition told me that I needed to work with him somehow, that I could learn a lot from him, that we’d make a great pairing.”

As the Mississippi-born, New York-based Wilson attests, there is wisdom in heeding your intuition. Burnett, renowned for his production credits ranging from Elvis Costello’s “King of America” to the roots-music soundtrack of the Coen brothers’ film “O Brother, Where Art Thou?”, proved pivotal in opening a fresh window on her music-making sensibilities with “Thunderbird”, her sixth Blue Note album and arguably her finest. “Thunderbird,” out April 4, promises to be another high-water mark in Wilson’s career that began in the late ’80s with stints in the conventional jazz camp and the experimental M-Base creative jazz-funk movement. In the early ’90s Wilson broke free of the tradition by sidestepping classic standards in favor of interpreting pop songs of her own generation. In the process, she became a jazz vocal trailblazer with pop crossover appeal.

Wilson’s breakthrough came with her Blue Note debut, 1993’s “Blue Light ‘Til Dawn,” produced by Craig Street. She delivered inspired covers of material by Van Morrison, John Mitchell and Ann Peebles as well as earthy readings of two Robert Johnstone blues tunes. She successfully followed that up with 1996’s “New Moon Daughter,” another Street-produced, pop-oriented outing that jazzed up songs by U2, Son House, Hank Williams and even the Monkees (“Last Train to Clarksville”).

After three self-produced albums (including 1999’s “Traveling Miles” tribute to Miles Davis, which is one of her biggest-selling CDs internationally), Wilson says, “I was ready to try something different, to step out and work with new musicians, new blood, new ideas.”

Recorded largely at Hollywood’s Capitol Studios with Burnett’s A-team of musicians—including guitarist Marc Ribot and Colin Linden, keyboardist Kee fus Gianscia and drummer Jim Keltner—“Thunderbird” buoys with funky grooves, smoldering in slide-scorched blues, radiates with luminous romanticism, muses with rapt spirituality and fascinates with multilayered soundscapes, all infused with the freedom and fluidity of expression inherent in jazz.

The first thing Wilson noticed in the studio was that Burnett documented everything. “I’d never met anyone who rolls tape the way he does,” she says. “I learned from him that you can capture gems when you allow musicians to be so relaxed that they’re not conscious of being recorded.”

“We didn’t bring specific songs to the studio,” says Burnett, who jumped at the opportunity to work with Wilson, even though he has said he is semi-retired from producing. “We went in and just started firing. Everything happened all at once—composing and recording. Then we’d go away, work on our own and come back with new ideas. Cassandra wrote some great songs.”

Burnett’s easy-going commitment to probe the depths of a song bears fruit on “Thunderbird.” Case in point: the leadoff track “Go to Mexico,” a spirited tune graced by Wilson’s husky, dark-roasted vocals.

“This song went through three or four lives,” she says. “It started off as a kernel in the studio with me playing my guitar with the guys. I took it back to New York, sat with it and wrote some lyrics. It evolved into ‘Practice What You Pray,’ but when I returned to L.A. it became ‘Go to Mexico,’ the perfect California song for driving the Pacific Coast Highway in a convertible.”

Wilson also explores two Burnett tunes: the lyrical, Billy Strayhorn-inspired “Lost” and “Strike a Match” from Wim Wenders’ film “Don’t Come Knocking.”

She recalls, “T Bone played...”

www.americanradiohistory.com
this in the studio and asked me to pick up my guitar and do something with it. I had to internalize it fast. It's such a deliciously dark piece, and I had a great time singing it."

Other covers include Jakob Dylan's "Closer to You," Willie Dixon's "I Want to Be Loved" and a strikingly brooding version of "Red River Valley."

Blue Note's Lundvall says he is "wildly excited" about "Thunderbird," which he heard in its various recording permutations during the last 18 months. "It's cutting edge and contemporary. T Bone may be the answer we were hoping for in taking Cassandra to the next level of her growth as an artist."

The label has tagged Wilson's silvery, funk-inflected "It Would Be So Easy" as the first single, servicing it to smooth jazz and triple-A radio.

"This is the kind of record we've been waiting for," EMI Jazz and Classics VP of marketing Zach Hochkeppel says, noting that Wilson's previous critically acclaimed outings did not find a radio home. "T Bone came in with an outside perspective and freed Cassandra up, taking her through the brier patch like Craig Street had."

Blue Note is advertising in such national magazines as The New Yorker, Ume Reader and Mother Jones as well as doing combination ads with "The Color Purple" cast record (on Angel) for the urban market.

"Thunderbird" will be a priority at Borders Books & Music stores nationwide, jazz buyer Jessica Sendra says. "For her first two Blue Note albums, Cassandra hit the ball out of the park but has fallen short since then," Sendra says. "This CD promises to reach across demos she hasn't hit in 10 years."

Borders is offering a coupon for a discount on the album, as well as pushing Wilson's back catalog. "The "Thunderbird" artwork will be featured in a large blow-up display at the front of Borders' music departments. The CD will also be a focus of the store's April jazz and classical buy-three-get-one-free campaign. Sendra says that Wilson "is one of the cornerstones of the promotion."
Music

6 QUESTIONS

with CHRISIE HYnde

by MICHAEL PAOLETTA

With unmistakable vocals, deft songwriting skills and a cocksure guitar stance, Pretenders frontwoman Chrisie Hynde has inspired many—just as she has surely pissed a few people off.

On March 17, the Pretenders kicked off a six-city tour in Austin during the South by Southwest Music and Media Conference. The trek, which closes April 1 in New York, supports the recently issued, five-disc Pretenders boxed set, "Pirate Radio" (Sire/Warner Bros./Rhinoceros).

The collection features 81 tracks and 19 performance videos, many of which have never been released. It firmly places the spotlight on Hynde and the band's fierce musicianship as well as its ever-evolving lineup. That said, early, live footage of Hynde and her original bandmates—Martin Chambers (drums) and the deceased Pete Farndon (bass) and James Honeyman-Scott (guitar)—is essential viewing.

Hynde, a London resident who turns 55 this year, says she is not giving much thought to a new Pretenders studio album. But, she says, "If I enjoy these few shows we're doing, and depending how I feel, I may go in and write a few songs."

Q: When you were presented with the idea for "Pirate Radio," what went through your mind?

A: Well, this is one of those deals where it's going to happen with or without you. So, I excite you?

Q: Does being onstage still thought, fuck it, my plane hasn't gone down yet. I could be misrepresented if I'm not involved. I've done lots of things for film soundtracks and things like that—stuff I'm not ashamed of, but that doesn't represent my legacy with the Pretenders. And I wanted that represented. I also thought this was a chance to present the band in a way I'd like it to be remembered—and to represent the guys I had playing with me over the years. Once I realized all this, I got completely involved in the project.

Q: What are your plans for the future?

A: I'm talking about rock here. Record your stuff as live as possible: bass, two guitars and drums. Keep that two-guitar thing going as long as possible. And keep it basic. I would be loath to advise someone because it's only in your own mistakes you can find yourself.

Q: At the end of the day, is life good for Chrisie Hynde?

A: You know, I've never asked how many points I get or what I'm being paid. I don't give a fuck. I've got a manager to do that. I feel I owe it to my fans. I mean, my fans paid me. I don't want my fans to think I'm making wise investments or making any investments or trying to save my money. You gave me that money. I'm having a good fucking time with it, all right?

Q: What is your reaction to female rockers who say that you have influenced them?

A: It just means that I'm older than them, that I was there before they were. I wasn't a pioneer. It's not me being modest. The Pretenders were a traditional band. I never had another girl in the band, be-
Shawnna’s Hidden Gem

Rapper’s ‘Gettin’ Some’ A Burgeoning Hit,Courtesy Of Ludacris

These are hard times for female MCs. Lil’ Kim is in jail. Foxy Brown’s “Black Roses” album has been pushed back for health reasons. And Remy Ma is mad at her label, SRC, for what she claims to be poor promotion of her recently released album, “There’s Something About Remy.” Fortunately there is a bright spot: A sleeper hit called “Gettin’ Some,” courtesy of Ludacris’ good friend Shawnna, who also happens to be the daughter of blues guitarist great (and 1993 Billboard Century Award honoree) Buddy Guy.

Shawnna (born Rashawna Guy) appeared on the 2000 Ludacris single “What’s Your Fantasy” and in 2002 was featured with Ludacris and the rest of his Disturbing Tha Peace label crew on its first collective album, “Golden Gramm,” along with Tity Boi, J-20, Jay Cee and Lil’ Fate. Shawnna’s own solo debut, “Worth The Weight,” arrived in 2004 from Disturbing Tha Peace and reached No. 5 on Billboard’s Top R&B/Hip-Hop Albums chart.

Six years later, Shawnna has a burgeoning hit from “Ludacris Presents” and is No. 18 on Billboard’s Hot R&B/Hip-Hop Songs chart; it entered The Billboard Hot 100 at No. 96 last week and rose to No. 88 this issue. The label is releasing a few remixes for “Gettin’ Some”—Shawnna has already received verses from Busta Rhymes, Rick Ross, Twista, UGK’s Pimp C and Too Short himself. No word yet on how she will distribute the upcoming remixes.

Shawnna’s second solo album, “Block Music,” is slated for a June release on DTP/Island Def Jam. Its first single, “Candy Coated,” will feature Academy Award-winning rapper Three 6 Mafia. For her second single, it is still a tossup between “Donkey” featuring Field Mob’s Smoke or “Take It Slow” featuring Ludacris and crooner Bobby Valentino. Shawnna will also do club dates in various markets for “Gettin’ Some,” as well as shows with the Disturbing Tha Peace crew.

SIDE NOTE: March 22 brought the release of “Tha Heart of Tha Streets, Volume 2,” the 10th solo effort by B.G. It is the New Orleans MC’s last project for Koch Records. Rumors swirled that the former Cash Money Records artist might sign to 50 Cent’s G-Unit Records. Stay tuned for his decision.

Meanwhile, B.G. says he and fellow Hot Boys members Juvenile and the incarcerated Turk are planning a reunion tour. (We are told Turk will be released in time for the outing.) Noticeably missing from the bunch is Cash Money Records executive Lil’ Wayne, a former Hot Boy himself.

HELLO: Allow me to reintroduce myself: I am Hillary Crosley, Billboard’s new R&B/hip-hop writer. E-mail me!
Sivam Scholarships Keep Mexico Musical

As part of its ongoing outreach throughout Latin America, the Latin Grammy Awards and Latin Recording Academy president Gabriel Abaroa traveled to Mexico City on March 24 to give out its first President's Award. (Notas was there as part of an outreach committee.) The recipient was Pepe Serrano, a philanthropist who founded Sivam (International Society of Mexican Arts Value), a privately funded nonprofit dedicated to promoting music education for children and the development of opera and zarzuela (Spanish operaetta popular in Spain and Mexico).

Serrano announced a 2006 initiative she calls For a Musical Mexico, which seeks to offer music education in schools. The program’s “godfather” is classical tenor Rolando Villazón, who studied voice thanks to one of Sivam’s scholarships. During the past 10 years, Sivam has doled out 42 scholarships to Mexican singers seeking to study abroad.

The foundation also created zarzuela company Domingo Embíl and hosts annual galas and master classes with international acts. “It isn’t just about classical music,” Serrano says. “It is about making music available to everyone, at every level. We dared to dream of a Mexico with music.”

In other Latin Grammys news, this year’s awards will take place Nov. 2. Sources say possible host cities are New York and Las Vegas.

ALO? We have long known that in Latin America, ringtone preferences are often local in content, we just never knew how local. According to Christian León Trueba, director of mobile licensing for Pulse,

"We have long known that in Latin America, ringtone preferences are often local in content, we just never knew how local. According to Christian León Trueba, director of mobile licensing for Pulse, wireless content provider Cyclclogic, traditional song “La Cucaracha” accounts for 32% of all ringtones downloaded in Mexico. “It’s a category all on its own,” says León Trueba, who spoke at the Contenido Movil Americas 2006 conference held March 15-17 in Miami Beach.

Local, however, does not always reign. In Colombia, the most desirable downloads are related to “The Simpsons,” according to Cyclclogic data.

In the United States, the Hispanic market for ringtones is ripe for activity, but not as much as many may think. According to a mobile benchmark report put together by Billboard’s sister company Nielsen Interactive Entertainment, 69% of Hispanics, compared with 90% with African-Americans, have either downloaded a ringtone or are interested in custom ringtones, MP3 players, streaming multimedia or FM radio.

Among those who have not downloaded a ringtone, 30% of Hispanics say they are interested, but 55% say they are not because they find ringtones too expensive. When asked about using their mobile phone as an MP3 player, 28% of Hispanics expressed interest, and 75% of those interested said they would listen to music on their cell phones if the phones had more storage capacity for songs.

IN BRIEF: After heading the entertainment law division at Greenberg Traurig’s Miami office, on April 3 attorney Leslie Zigel will open his boutique law firm on Lincoln Road. Miami’s hub for the Latin music industry. The practice will focus on music, TV, film and new media as well as consulting for touring, endorsements and branding. Clients include UBO, DirecTV Latin America, Beto Cuevas and Charyne. . . . Mexican management company Westwood Management (Sin Randera, Natalia Lafourcade) plans to open U.S. offices this year. A Los Angeles division of Westwood should be running before the end of 2006.

**THE HERD TACKLES ANTI-WAR SONG**

Five years into its underground career, Sydney-based hip-hop nine-piece The Herd is reaching a wider audience Down Under with an unlikely cover of a 1960s anti-war song.

The Herd initially recorded folk-rock act Redgum’s 1983 ARIA chart-topper “I Was Only 19 (A Walk in the Light Green)” (Epic) for national youth radio network Triple J morning show “Morning With Mel.”

The show features a weekly slot with guest bands performing a cover of their choice. “I Was Only 19,” written by Redgum’s John Schumann (Sony/ATV Music Publishing), tells of Australian teenagers serving in the Vietnam War and the emotional and physical problems they faced on their return home.

“Australian peace-keeping forces in Rwanda, East Timor and the Solomons are now facing the same issues,” the Herd’s MC Unt’Hbbo says, “as their tours of duty were similarly not classified as wars. The track also taps into Australians’ unease about our involvement in Iraq.”

The Herd is self-managed, self-published and runs its own Elefant Traks label, distributed through Sydney-based Inertia. Fan reaction following the cover’s initial Sept. 8, 2005, broadcast convinced the act to add it as a bonus track to third album “The Sun Never Sets,” first issued in October 2005. The expanded album was domestically reissued March 20, and the band is now seeking international licensing.

—Christie Eliizer

**PLATINUM THANKS:** Universal Music Italy is aiming high with pop-rock vocalist Gianna Nannini’s latest album “Grazie” (Polydor). The 10-track set is Nannini’s 15th studio album and has been a fixture on the top 10 of the FIM chart since its Jan. 27 release. Her last album, the 2004 compilation “Perle,” sold 100,000 units; this has already passed that mark,” says Stefano Zappaterra, Universal Music Italy marketing and promotion director for local product. “We see multiplication as a realistic target — it’s her best record in years.”

Platinum status in Italy is 80,000 shipments. Nannini released her debut album for Ricordi/BMG in 1976, before moving to PolyGram (now Universal) in 1994. She has enjoyed success in Germany, and Zappaterra says the label is discussing release plans with continental European affiliates, “although precise dates have yet to be set.”

Nannini is published by her own company GNG Musica.

—Mark Worden

**NEW DILLON:** Northern Irish vocalist Cara Dillon brings a radio-friendly touch to folk and traditional Celtic idioms on third album “After the Morning” (Rough Trade).

The critically acclaimed set mixes traditional songs with original compositions penned by Dillon and her producer Sam Lakeman, published by EMI Music Publishing. “After the Morning” was issued by Rough Trade Feb. 27 in the United Kingdom and Ireland; Germany followed March 17 and a U.S. release is pending. Licensing deals are being finalized for other European markets.

The album’s first single, the Dillon/Lakeman composition “Never in a Million Years,” had a U.K./Ireland release Feb. 20 and has gained support from AC station BBC Radio 2. It’s the most mainstream song we’ve written,” Dillon says. “We really enjoyed introducing other influences into the new material, especially bluegrass.”

The album’s traditional material includes “The Streets of Derry,” a duet with veteran Irish singer/songwriter Paul Brady.

Northern Ireland-born Dillon lives in southwest England. Having sung professionally since she was a teenager, she met future husband Lakeman in 1995 when she briefly joined folk “super-group” Equation. She released her self-titled debut on Rough Trade in 2001.

Dillon is backed by Yorkshire-based Moneypenny Music, and her current U.K. and Ireland tour (ending April 12) precedes German dates. She headlines London’s Queen Elizabeth Hall May 14 ahead of summer festival appearances.

—Nick Kelly

www.americanradiohistory.com
MARY J. BLIGE

**Enough Cryin'** (4:20)
Producers: Rodney Jerkins, Sean Garrett
Writers: M. Blige, R. Jerkins, S. Garrett, S. Carter
Publishers: various

Blige follows her triumphant chart-topping top 40/R&B airplay smash “Be With You” with “Enough Cryin’,” the second single from rejuvenating No. 1 platinum album “The Breakthrough.” The soulful track embodies everything that Blige is renowned for. She is aching something fierce over love gone wrong, singing her kaboobie off with recognizable, razor-sharp chops and even raps (via “alter ego” Brookie). Even so, it is kind of a shame radio is not being handed this. Blige’s Body & Soul Classic (the second single around the rest of the world), but all in good time, we hope. The queen of the urban scene is on a major roll, proving that this three-time Grammy Award winner is a survivor and an enduring force that continues to evolve.—CT

CARRIE UNDERWOOD

**Don’t Forget to Remember Me** (3:14)
Producer: Mark Bright
Writers: M. Hayes, K. Lovelace, A. Garley
Publishers: various

Arista Nashville (CD promo)

“American Idol” winner Underwood has been country’s newest darling. Heartwarming ballad “Don’t Forget to Remember Me” looks sure to continue the momentum started by “Jesus. Take the Wheel.” The song sounds like it could have been ripped from any young girl’s journal as she leaves home and begins to make her way. And it is a perfect vehicle for Underwood’s voice, which sounds perfect. She sings each line with conviction and an earnestness that draws listeners into the well-written lyric. Sure sounds like another home run for this “Idol” alum.—DEP

PINK

**I’m Not Dead**
Producers: various

Laffface/Zomba

*Release Date:* April 4

Leaving it to Pink to poke fun at the Jessica Simpson and Paris Hiltons of the world on her new single, the wickedly fun “Stupid Girls.” The feisty jam showcases a singer who is not as concerned with getting the party started as she once was. That said, the girl’s not dead yet. In fact, Pink’s sound is more aggressive this time and owes more to ‘80s pop/rock than contemporary hip-hop—with dollops of folk and a bit of bouncy, Lyle Lovett–like as if she has pulled pages from her diary. “The One That Got Away” and “Leave Me Alone (I’m Lonely)” find Pink at love’s crossroads with another fling, and “Cuz I Can” is equal parts Joan Jett and Peaches. And with the unplaced “Dear Mr. President” (featuring the Indigo Girls) and the orchestral “Conversations With My 13 Year Old Self,” Pink lets listeners know they are far from alone.—MP

MORRISSEY

**Ringleader of the Tormentors**
Producer: Tony Visconti

*Attack/Sanctuary* *Release Date:* April 4

Perpetually romantically cursed, Morrissey sure sounds like he is in love on his ninth solo album since the Smiths’ demise. Either thanks to indulging in pleasures of the flesh or breaking up with David Bowie producer Tony Visconti, the Mozzer has also finally revisited the glammer rock elements that always enliven his best work. Indeed, Visconti’s ear for sonic detail (perfectly weepy strings on “Dear God Please Help Me,” rain and thunder on the seven-minute epic “Life Is a Pigsty”) helps make this Morrissey’s most interesting work since 1994’s “Vauxhall and I.” Brimming with confidence and wit (“On the Streets I Ran”) makes reference to his talent for “turning sickness into popular song,” while “In the Future When All’s Well” preens like vintage T.Rex. “Ringleader” proves Morrissey does not need to be missing the make memorable music.—JC

RASCAL FLATTS

**Me and My Gang**
Producer: Dann Huff

*Lyric Street* *Release Date:* April 4

Rascal Flatts’ fourth album finds the trio true to form and even scaling new heights. The Flatts’ sound revolves around Gary LeVox’s vocal range, staring harmonies from Jay DeMarcus and Joe Don Rooney and accessible, earnestly rendered country/pop built for radio. In short, the band still rocks in spades, brilliantly steered by Dann Huff on soaring opener “Stand” and the lush “Pieces.” LeVox has a voice made for ballads, and he really brings it home on lead single “What Hurts the Most.” The guys venture off their beaten path effectively with the driving, totally clever “Backwards” and even flirt with hillbilly reggae on standout cut “Yes I Do” and backwoods funk on the title track. Another winner is the atmospheric “Cool Thing” and “On Gang.” Rascal Flatts serves up an improved version of the sound that already is taking it to the top.—RW

ROB ZOMBIE

**Educated Horses**
Producers: Scott Humphrey, Rob Zombie, Geffen

*Release Date:* March 28

While his last proper album, 2001’s “The Sinister Urge,” Rob Zombie has been better-known for directing a pair of horror movies. So has Zombie gone all Hollywood on us? Not exactly, but there are some new influences creeping into his signature sound, the biggest being ‘70s glam rock. “The Scorpion Sleeps” and first single, the N.R.D.-crawling “Foxy Foxy,” oozed with a sexy, retro swagger. Other songs, like “Let It All Bleed Out” and “American Witch,” return to the electro-metal sound that informed his two previous albums, with former Marilyn Manson guitarist John 5 adding to the mix. While uniquely thrilling, Zombie is a winner here. The band: “Educated Horses” is more memorable than his last release. It is a shame Zombie already titled an album “American Made Music to Strip By” since that describes this one perfectly.—BT

**Queensryche**

**Operation: Mindcrime II**
Producer: Jason Slater

*Rhino* *Release Date:* April 4

Instead of the powerful, linear sound that infused Queensryche’s 1988 concept album “Operation: Mindcrime,” different textures continue the story of Nikki, an addict who finally turns to an anarchic leader Dr. X into murdering dozens of people. As exciting as the 17-song release, the band’s tracks are puzzling. When Nikki swears vengeance against her nemesis (“One Foot in Hell”), the only way out is to undergo a convulsion. Conversely, there is killer rock atop: “Hostage,” the incredible “Strip Me,” and even “The Hands,” a duet between singer Geoff Tate and rock icon Ronnie James Dio. Some will scream bloody murder for “Operation: Mindcrime II” vastly deviating from the original. But most fans should appreciate the sad, gorgeous finale “All the Promises,” 1995’s “Promised Land.”—CLT

**The Vines**

**Vision Valley**
Producers: Wayne Connolly, The Vines

*Capitol* *Release Date:* April 4

While the Vines introduce their third disc with a hand-clap, dusted riff-rocker that imagines Brendan Benson fronting AC/DC, they may have surpassed the “Black & Blue” and “Range Rover” on the strummy “Take Me Back.” That is good and bad. They clearly want—and probably need—to take chances with tempos and melodies as they move on songs like the pitter-plopper “Guts O’Dirt.” But one wishes they would spend a little more time polishing the album while kicking amps and knocking over mic stands rather than changing things up. Not surprisingly, the Vines are at their most fun when they turn a blind eye to musical evolution and getting songs on the radio.—WO

**Alexandra Guzmán**

**Indeleble**
Producer: Lors Ceroni

*Sony BMG* *Release Date:* April 4

Although Alexandra Guzmán’s albumnd the fine line between rock and pop, her attitude and raspy voice have long placed her in Latin music’s “Rock-dance” genre. “Indeleble” finds Guzmán writing more extensively than before. More noteworthy is the straightforward, guitar-based rock sound (think of Heart) that is less produced and more spontaneous than her recent albums. The lyrical content is still limited to love (or, in this case, songs about heartbreak and breakup). Nothing is terribly original, but these are, for the most part, really fine songs, which have become somewhat of a rarity in the genre. “Volvete Amor,” which kicks off as a slow, guitar-accompanied ballad, is the obvious choice, but it also happens to be one of those anthemic tunes that, aided by a plausible performance, could strike a wider chord.—LC

**Tito “El Bambino”**

**Top of the Line**
Producers: various

*EMI/Televisa* *Release Date:* April 4

The solo debut by Tito “El Bambino” (formerly of the duo Héctor & Tito) is remarkable for straying from the beaten reggaetón path, not by simply adding different tropical rhythms, but by inserting an R&B and pop element. There is plenty of dance-happy, in-your-face reggaetón here, as well as collaborations with the usual suspects, most prominently Don Omar and Daddy Yankee. But there are also several more lyrical tracks such as “Secret,” with an underlying piano line that brings out vocals that can continue on > pp.55

APRIL 8, 2006 www.billboard.com
JAZZ

KIERAN HEBDEN & STEVE REID

The Exchange Session Vol. 1
Producer: Kieran Hebden
Domino  
Release Date: March 7

As Four Tet, Kieran Hebden has become one of the foremost acts in the laptop electronica set. But he is also adept at a live band set, as evidenced by his earlier work with Fridge. Here, he collaborates with veteran free-jazz drummer Steve Reid on three tracks without any real rhythmic structures to latch onto. Although there are many instances of back-and-forth exchange, when the pace starts to quicken, Reid really takes over. Hebden does all he can to keep up, as on the last six minutes of “Souls Oscillations,” where his electronic fuzz imbibes the track with a dark, eerie feel. This is not happy music by any means, and it is definitely challenging. But the results seem to have brought the best out of each other, and the result is much better than just hearing them go through the motions.—MDA

CHRISTIAN

WARREN BARFIELD
Reach
Producer: Marshall Altman
Essential Records  
Release Date: March 7

A lot has happened to Warren Barfield since his impressive 2003 debut. His label closed, postponing the release of his sophomore set, and his sister was seriously injured in a car accident that killed a family friend. All that pain turned Barfield’s mind to his father, whose death inspired “Close.” A poet, Barfield’s gift at finding answers and finding a renewed faith in God, while “Unleashed” is a powerful look at believing one’s own instincts, as the artist regains proper perspective. Producer Marshall Altman captures Barfield’s soulful vocals so that the listener feels like he or she is in the same room. It may have been a long time in the making, but this project was definitely worth the wait. It is good to see this gifted soulful singer back on track.—DEP

POP

SONYA KITCHELL

Words Come Back to Me
Producers: Darrell Brown, Rodney Foster
Velour/Starbucks/Heat  
Release Date: April 4

In the glibly creepy tradition of “I’d Love You” by Chuck Taylor, Sonya Kitchell melodiously muses, “You’re like a breath of fresh air,” which is an apt description of her rookie outing of folksy, rooty originals. At 16, Kitchell already possesses the refined elegance of singer/songwriters twice her age. Her songs go deep in the mystery of the storytelling on the easygoing “Train” and the country-inflected “No Matter What” as well as sweetly skin the surface (the breezy “I’d Love You” and the breathy “Simple Melody”). Kitchell has an accomplished voice that is wistful, lightly tinged with grief and spiked with the blues. Her jazz-informed phrasing is quite impressive. A few missteps mar the otherwise deftly executed proceedings, such as the “love is like a drug” cliche on “Can’t Get You Out of My Mind” and a saccharine hidden track about her younger brother.—DO

COUNTRY

RADNEY FOSTER

This World We Live In
Producers: Darrell Brown, Rodney Foster
Dualtone  
Release Date: April 4

Since his debut as half of late-’90s country innovators Foster & Lloyd, Radney Foster has delighted in demolishing stereotypes, pulling much of the genre along in his wake. That influence has never been clearer than on this head-spinning collection. Foster remains a top-notch tunesmith and stunning lyricist. “Drunk on Love” swaggers early, electric-era Bob Dylan, while numerous others (“Big Idea,” “Ah of My Mistakes”) show what a pronounced bite, at has had on contemporary country. With live, off-the-floor excitement and edge, as peering sonically tough, Foster strikes a perfect balance between clean mainstream and adventurous alternative. Foster has not moved an inch toward the middle. It is the middle that has gradually, but surely, stretched itself onto turf he filled years ago, and over which he continues to show himself a master.—GE

POPSERIES

MARIAH CAREY
Say Something
(3:44)

Producers: The Neptunes
Writers: Mariah Carey, P. Williams, C. Hugo, C. Broadus

Parrell Williams and Snoo Dogg accompanied by a glam videoclip that follows a Los Vuitton-draped Carey traipsing across Paris. But underneath the surface, the scantily clad Carly Rae Jepsen/Frank Ocean-era bass track is simply a series of gimmicks, the kind employed to boost lesser artists’ careers. The melody line is palatable and Carey’s vocal is appreciable, but “Somebody” is a confession look at believing one’s own instincts, as the artist regains proper perspective. Producer Marshall Altman captures Barfield’s soulful vocals so that the listener feels like he or she is in the same room. It may have been a long time in the making, but this project was definitely worth the wait. It is good to see this gifted soulful singer back on track.—DEP

MARIAH CAREY
Say Something
(3:44)

Producers: The Neptunes
Writers: Mariah Carey, P. Williams, C. Hugo, C. Broadus

Parrell Williams and Snoo Dogg accompanied by a glam videoclip that follows a Los Vuitton-draped Carey traipsing across Paris. But underneath the surface, the scantily clad Carly Rae Jepsen/Frank Ocean-era bass track is simply a series of gimmicks, the kind employed to boost lesser artists’ careers. The melody line is palatable and Carey’s vocal is appreciable, but “Somebody” is a confession look at believing one’s own instincts, as the artist regains proper perspective. Producer Marshall Altman captures Barfield’s soulful vocals so that the listener feels like he or she is in the same room. It may have been a long time in the making, but this project was definitely worth the wait. It is good to see this gifted soulful singer back on track.—DEP

FEFE DOBSON
This Is My Life
(3:51)

Producer: Howard Benson
Writers: Marques Houston
B. Steinberg, F. Dobson
Publishers: various

Felix “Rudy” Dobson’s brush with fame in 2003’s “Take Me Away,” was a highly stylized “TRL”-gory pop anthem that delivered a great hook with a modicum of gritty vocal personality from the Canadian country songwriter. “Don’t Let It Go,” which launched second album “Don’t Let It Go,” was a dreadful encore and now, seven months later, it remains hard to imagine Dobson extending fame with “This Is My Life.” The song itself, well-written with veteran Billy Steinberg and crafted produced by Howard Benson (Cold, Hoobastank), is oversung to the point of being grating. This track would probably work better for the likes of Ashlee Simpson and has the qualities of a hit—with Dobson’s overwrought performance. Add her scary ripped-clothing and eyeliner-gobbed image and it feels like Island records needs to rein in its artist’s “individuality” and regroom her for mainstream acceptance. The individual elements are there, but on the whole. “Life” could be a death sentence for Dobson’s tentative career.—CT

REVIEWED: JAYE OWEN

Yee Haw
(2:40)

Producer: Jimmy Ritchey
Writers: J. Owen, D. Beadthard, K. Marvell
Publishers: various

This Florida native returned to country music when a shoulder injury ended his budding golf career. If this personal typped single is any indication, it sounds like Owen is signed with Island Def Jam—devoted to the apasshole of a rowdy honky-tonk crowd than the polite approval of a Neville tabloid that seems to catered for made culture radio as well as the nearest desert.—DEP

THE FOLLOWING REVIEW IS NOT LISTED

COUNTRY

YELLOWCARD
Rough Landing
Holly (Capitol)

Producer: Neil Avron
Writers: Ryan Key, Yellowcard

With its latest album “Lights and Sounds,” emo-punk band Yellowcard has put on some weight. Sure, the act’s “TRL”-ready sound still has California written all over it, but the sun-drenched hooks and razor-edged guitars are thickened with almost existential concerns. It nearly works on this hard-hitting song. While the title is a kickoff of Fall Out Boy’s “Sugar, We’re Goin’ Down,” Yellowcard wisely eschews mascara and teenage Pudness. Instead it focuses on a serene up tempo flow of power chords and long melodic lines that connect this album with its previous few releases. The band’s earliest songs were about Hangover pills and will melt straight into modern rock radio. Too bad the hopelessly generic song choruses leaves one wishing for a much rougher landing. Maybe it time for multiplatinum punk-pop acts to look beyond plane-crash metaphors to get over their ex-girlfriends. How about burning palm trees?—SP

EDUCED BY JONATHAN COHEN (ALBUMS) AND CHUCK TAYLOR (SINGLES)


PICK A: A new release predicted to hit the top half of the chart in the corresponding format.

CRITICS’ CHOICE A: A new release, regardless of chart potential, highly recommended for musical merit.

All albums commercially available in the United States are reviewed. 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.
As Prince celebrates his first No. 1 album in 17 years, it occurs to me that the man who sang “Around the World in a Day” has traveled to all corners of the music world in the past decade.

With Universal’s release of his “3121” selling 83,000 copies in its first week, his resume now includes at least one album through each of the four major music conglomerates, with five others sold through independent distribution. After exiting original label home Warner Bros., Prince had EMI handle “Emanation” in 1996, prior to the merger of Sony Music and BMG, he had turns with both of those companies. BMG’s Arista worked the 1999 set “Rave Un2 the Joy Fantastic,” while his last album, “Musicology,” arrived through Sony’s Columbia in 2004.

Given that Prince has long challenged music industry convention, his grand tour of the various label groups makes sense. It had been, after all, his stated intention to release “Musicology” simultaneously through each of the existing majors before he settled with Columbia. That album will more significantly be remembered for a marketing strategy that saw the automatic purchase of a CD with every ticket sold for his 2004 tour. Nielsen SoundScan included concert distribution with that album’s sales, but Billboard and SoundScan quickly amended that policy. Albums bundled with concert tickets now only count as sales if the consumer has the option to buy tickets at a lesser price without obligation to buy the album.

The first-week sum for “Musicology” was 191,000, which stands as Prince’s best SoundScan week, but 6% of those were CDs distributed at a concert in Columbia, S.C. If those 12,600 concert-distributed copies had not been included in that total, this new album would own the larger opening. “Musicology” bowed at No. 3, its chart rank unaffected by the ticket/album bundle. Even without the concert-distributed copies, that album would have opened at the same rank.

“3121” is Prince’s fourth No. 1 on The Billboard 200, but his first since the “Batman” soundtrack of 1989. This also marks his fifth top 10 out of the 20 albums he has released since SoundScan signed on in 1991. The new set is also No. 1 on Top R&B/Hip-Hop Albums, his third trip to that chart’s throne.

FIRSTS: Aside from an independent release that spent a week on the regional mid-Atlantic Heatseekers chart, the bow at No. 8 on The Billboard 200 by Columbia rookie Teddy Geiger marks his first ink on an album chart. The list-leading start on Top Heatseekers by Swedish band the Sounds marks the first time the New Line label has been No. 1 on that chart. New Line did have four weeks at No. 1 in 2000 on Top Independent Albums with the soundtrack to “Love & Basketball.”

CASH AND CARRIE: At the close of the first quarter, country is the only major genre to show album sales growth. The country category has scanned 16 million copies in the first dozen weeks of 2006, up 10.4% in a year when overall album sales are down by 3.8%.

By contrast, competing with the strong sales posted during first-quarter 2005 by 50 Cent and the Game, R&B/hip-hop albums are off by 22%. Modern rock albums trail last year’s pace by 14%.

No country album released this year comes close to the opening frame of 311,000 established in February 2005 by Kenny Chesney’s “Be As You Are: Songs From an Old Blue Chair,” so why does the genre stand taller?

Give some credit to “American Idol” champ Carrie Underwood. Of the 2.5 million her “Some Hearts” has sold, 269,000 were posted this year. Remove her from the equation, and country sales would stand only 4% ahead of last year.

The continued influence of the Johnny Cash biopic “Walk the Line” also plays a role. The anthology “The Legend of Johnny Cash” has sold 622,000 copies in 2006; the film’s soundtrack adds 194,000 to country’s year-to-date numbers.

Cash’s catalog has also seen a lift. Last week he became the first artist in the 15-year history of Top Pop Catalog Albums to hold the top three titles. His “16 Biggest Hits,” which has been No. 1 on that list for four straight weeks, has sold 173,000 units this year.
<table>
<thead>
<tr>
<th>#</th>
<th>ARTIST</th>
<th>TITLE</th>
<th>LABEL/IMPRINT</th>
<th>UP FROM</th>
<th>CHARTS LEGEND</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>PRINCE</td>
<td>Purple Rain</td>
<td>Warner Bros.</td>
<td>12</td>
<td>GARY</td>
</tr>
<tr>
<td>2</td>
<td>GEORGE MICHAEL</td>
<td>Faith</td>
<td>Epic</td>
<td>11</td>
<td>APR</td>
</tr>
<tr>
<td>3</td>
<td>MADONNA</td>
<td>Like a Prayer</td>
<td>Sire</td>
<td>9</td>
<td>O</td>
</tr>
<tr>
<td>4</td>
<td>PET SHOP BOYS</td>
<td>West End</td>
<td>Polydor</td>
<td>7</td>
<td>JANUARY</td>
</tr>
<tr>
<td>5</td>
<td>JAMES BLUNT</td>
<td>Back To Bedlam</td>
<td>Polydor</td>
<td>5</td>
<td>APR</td>
</tr>
<tr>
<td>6</td>
<td>THOMAS BOSTON</td>
<td>Lonesome Days Are Over</td>
<td>ARISE</td>
<td>4</td>
<td>JANUARY</td>
</tr>
<tr>
<td>7</td>
<td>ALAN JACKSON</td>
<td>A Place at the Table</td>
<td>Arista</td>
<td>3</td>
<td>FEBRUARY</td>
</tr>
<tr>
<td>8</td>
<td>JOHNNY CASH</td>
<td>Ring Of Fire</td>
<td>Columbia</td>
<td>2</td>
<td>MARCH</td>
</tr>
<tr>
<td>9</td>
<td>CARRIE UNDERWOOD</td>
<td>Some Hearts</td>
<td>Epic</td>
<td>1</td>
<td>MARCH</td>
</tr>
<tr>
<td>10</td>
<td>ARIA</td>
<td>MTV Unplugged in New York</td>
<td>RCA</td>
<td>10</td>
<td>APR</td>
</tr>
<tr>
<td>11</td>
<td>JON B</td>
<td>Break You Up</td>
<td>BMG/A&amp;M</td>
<td>9</td>
<td>APR</td>
</tr>
<tr>
<td>12</td>
<td>FALL OUT BOY</td>
<td>Dance Dance</td>
<td>Geffen</td>
<td>8</td>
<td>APR</td>
</tr>
<tr>
<td>13</td>
<td>KELLY CLARKSON</td>
<td>A Moment Like This</td>
<td>RCA</td>
<td>7</td>
<td>APR</td>
</tr>
<tr>
<td>14</td>
<td>SEAN PAUL</td>
<td>Inna De Yard</td>
<td>Virgin</td>
<td>6</td>
<td>APR</td>
</tr>
<tr>
<td>15</td>
<td>THE PUSYCAT DOLLS</td>
<td>Don't Cha</td>
<td>Interscope</td>
<td>5</td>
<td>APR</td>
</tr>
<tr>
<td>16</td>
<td>PANIC! AT THE DISCO</td>
<td>A Fever You Can't Sweat Out</td>
<td>Rdio</td>
<td>4</td>
<td>APR</td>
</tr>
<tr>
<td>17</td>
<td>MY CHEMICAL ROMANCE</td>
<td>The Black Parade</td>
<td>Geffen</td>
<td>3</td>
<td>APR</td>
</tr>
<tr>
<td>18</td>
<td>HAWTHORNE HEIGHTS</td>
<td>The Theory Of A Dead Man</td>
<td>Reprise</td>
<td>2</td>
<td>APR</td>
</tr>
<tr>
<td>19</td>
<td>KEYSIA COLE</td>
<td>The Way It Is</td>
<td>Arista</td>
<td>1</td>
<td>APR</td>
</tr>
<tr>
<td>20</td>
<td>RASCAL FLATTS</td>
<td>Home</td>
<td>MCA</td>
<td>10</td>
<td>APR</td>
</tr>
<tr>
<td>21</td>
<td>ALL-AMERICAN REJECTS</td>
<td>Live</td>
<td>Atlantic</td>
<td>9</td>
<td>APR</td>
</tr>
<tr>
<td>22</td>
<td>CAPTAIN MR. HOPPER</td>
<td>The H@hotmail</td>
<td>FMD</td>
<td>8</td>
<td>APR</td>
</tr>
<tr>
<td>23</td>
<td>VARIOUS ARTISTS</td>
<td>Original Soundtrack: Euro-Dance '94</td>
<td>Epic</td>
<td>7</td>
<td>APR</td>
</tr>
<tr>
<td>24</td>
<td>VARIOUS ARTISTS</td>
<td>Original Soundtrack: Euro-Dance '93</td>
<td>Epic</td>
<td>6</td>
<td>APR</td>
</tr>
<tr>
<td>25</td>
<td>BURLINGTON</td>
<td>Aaria</td>
<td>BMG/A&amp;M</td>
<td>5</td>
<td>APR</td>
</tr>
<tr>
<td>26</td>
<td>VARIOUS ARTISTS</td>
<td>Original Soundtrack: Euro-Dance '92</td>
<td>Epic</td>
<td>4</td>
<td>APR</td>
</tr>
<tr>
<td>27</td>
<td>BURLINGTON</td>
<td>Aaria</td>
<td>BMG/A&amp;M</td>
<td>3</td>
<td>APR</td>
</tr>
<tr>
<td>28</td>
<td>BURLINGTON</td>
<td>Aaria</td>
<td>BMG/A&amp;M</td>
<td>2</td>
<td>APR</td>
</tr>
<tr>
<td>29</td>
<td>BURLINGTON</td>
<td>Aaria</td>
<td>BMG/A&amp;M</td>
<td>1</td>
<td>APR</td>
</tr>
<tr>
<td>30</td>
<td>CHICAGO</td>
<td>Chicago XX</td>
<td>MCA</td>
<td>10</td>
<td>MAY</td>
</tr>
<tr>
<td>31</td>
<td>NATASHA BEDFORD</td>
<td>Unwritten</td>
<td>Atlantic</td>
<td>9</td>
<td>MAY</td>
</tr>
<tr>
<td>32</td>
<td>MORRISSEY</td>
<td>It's Time</td>
<td>Sire</td>
<td>8</td>
<td>MAY</td>
</tr>
<tr>
<td>33</td>
<td>DAVID GILMOUR</td>
<td>On An Island</td>
<td>EMI</td>
<td>7</td>
<td>MAY</td>
</tr>
<tr>
<td>34</td>
<td>JAMIE FOXX</td>
<td>Unpredictable</td>
<td>Universal</td>
<td>6</td>
<td>MAY</td>
</tr>
<tr>
<td>35</td>
<td>DEM FRANCHISE BOY</td>
<td>Top Of Our Game</td>
<td>BMG/A&amp;M</td>
<td>5</td>
<td>MAY</td>
</tr>
<tr>
<td>36</td>
<td>MIRANDA LAMBERT</td>
<td>Midnight Train</td>
<td>Epic</td>
<td>4</td>
<td>MAY</td>
</tr>
<tr>
<td>37</td>
<td>T-PAIN</td>
<td>Rapper's Delight</td>
<td>Epic</td>
<td>3</td>
<td>MAY</td>
</tr>
<tr>
<td>38</td>
<td>T-PAIN</td>
<td>Rapper's Delight</td>
<td>Epic</td>
<td>2</td>
<td>MAY</td>
</tr>
<tr>
<td>39</td>
<td>T-PAIN</td>
<td>Rapper's Delight</td>
<td>Epic</td>
<td>1</td>
<td>MAY</td>
</tr>
</tbody>
</table>

The band's first studio album in 1991's "Pretty 1 producer: Rascal Flattus, DelMarus."
“...a masterpiece...”
- STRANGE DAYS MAG / JAPAN

“...undiminished rock, pop 'n soul brilliance. His greatest album since Diamonds and Pearls.”
- DAILY MIRROR / UK

“...the most gifted popular musician of our era”
- ROLLING STONE

“Prince's best work in nearly two decades”
- NEW YORK NEWSDAY

“...classical 80's Prince...”
- PEOPLE MAGAZINE

“...back to his dazzling best...”
- OBSERVER MUSIC MONTHLY / UK

“Prince can still run the musical gamut with awe-inspiring ease.”
- PHILADELPHIA INQUIRER

“...a consummate comeback...sexy, inventive, it exudes class... 3121 deserves to be #1”
- THE SUN / UK

“Entertaining? Is the rain purple?”
- LOS ANGELES TIMES

“Hallelujah” - NEWSWEEK

“Prince is back in the game.”
- BOSTON GLOBE

★ ★ ★ ★
“All hail Prince's royal return”
- NEW YORK POST

★ ★ ★ ★
“...a consummate comeback...sexy, inventive, it exudes class... 3121 deserves to be #1”
- THE TIMES / UK

★ ★ ★
“Prince returns to his funky, sexy roots on the gratifying 3121”
- DETROIT FREE PRESS

★ ★ ★
“reclaiming the crown for the funky genius” - BOSTON HERALD

★ ★ ★
“...the new record is simply irresistible”
- TORONTO STAR

★ ★ ★
“...amusing rock, pop 'n soul brilliance. His greatest album since Diamonds and Pearls.”
- DAILY MIRROR / UK

★ ★ ★
“...the most gifted popular musician of our era”
- ROLLING STONE

★ ★ ★
“Prince's best work in nearly two decades”
- NEW YORK NEWSDAY

★ ★ ★ 1/2
“...classical 80's Prince...”
- PEOPLE MAGAZINE

★ ★ ★ 1/2
“...back to his dazzling best...”
- OBSERVER MUSIC MONTHLY / UK

★ ★ ★
“Prince can still run the musical gamut with awe-inspiring ease.”
- PHILADELPHIA INQUIRER

3121

#1 DEBUT...MAKING HISTORY.

UNIVERSAL RECORDS

© 2004 Universal Records, a Division of UMG Recordings, Inc.
<table>
<thead>
<tr>
<th>ARTIST</th>
<th>SONG</th>
<th>CHARTS LEGEND</th>
</tr>
</thead>
<tbody>
<tr>
<td>SERGIO MENDES</td>
<td>133</td>
<td></td>
</tr>
<tr>
<td>REBA MCENTIRE</td>
<td>185</td>
<td></td>
</tr>
<tr>
<td>MANDY</td>
<td>177</td>
<td></td>
</tr>
<tr>
<td>REMY MA</td>
<td>192</td>
<td></td>
</tr>
<tr>
<td>MADC</td>
<td>75</td>
<td></td>
</tr>
<tr>
<td>MCGRAW</td>
<td>157</td>
<td></td>
</tr>
<tr>
<td>149</td>
<td></td>
<td></td>
</tr>
<tr>
<td>142</td>
<td></td>
<td></td>
</tr>
<tr>
<td>139</td>
<td></td>
<td></td>
</tr>
<tr>
<td>138</td>
<td></td>
<td></td>
</tr>
<tr>
<td>131</td>
<td></td>
<td></td>
</tr>
<tr>
<td>129</td>
<td></td>
<td></td>
</tr>
<tr>
<td>126</td>
<td></td>
<td></td>
</tr>
<tr>
<td>115</td>
<td></td>
<td></td>
</tr>
<tr>
<td>110</td>
<td></td>
<td></td>
</tr>
<tr>
<td>109</td>
<td></td>
<td></td>
</tr>
<tr>
<td>97</td>
<td></td>
<td></td>
</tr>
<tr>
<td>87</td>
<td></td>
<td></td>
</tr>
<tr>
<td>80</td>
<td></td>
<td></td>
</tr>
<tr>
<td>74</td>
<td></td>
<td></td>
</tr>
<tr>
<td>63</td>
<td></td>
<td></td>
</tr>
<tr>
<td>50</td>
<td></td>
<td></td>
</tr>
<tr>
<td>49</td>
<td></td>
<td></td>
</tr>
<tr>
<td>48</td>
<td></td>
<td></td>
</tr>
<tr>
<td>47</td>
<td></td>
<td></td>
</tr>
<tr>
<td>46</td>
<td></td>
<td></td>
</tr>
<tr>
<td>45</td>
<td></td>
<td></td>
</tr>
<tr>
<td>44</td>
<td></td>
<td></td>
</tr>
<tr>
<td>43</td>
<td></td>
<td></td>
</tr>
<tr>
<td>42</td>
<td></td>
<td></td>
</tr>
<tr>
<td>41</td>
<td></td>
<td></td>
</tr>
<tr>
<td>40</td>
<td></td>
<td></td>
</tr>
<tr>
<td>39</td>
<td></td>
<td></td>
</tr>
<tr>
<td>38</td>
<td></td>
<td></td>
</tr>
<tr>
<td>37</td>
<td></td>
<td></td>
</tr>
<tr>
<td>36</td>
<td></td>
<td></td>
</tr>
<tr>
<td>35</td>
<td></td>
<td></td>
</tr>
<tr>
<td>34</td>
<td></td>
<td></td>
</tr>
<tr>
<td>33</td>
<td></td>
<td></td>
</tr>
<tr>
<td>32</td>
<td></td>
<td></td>
</tr>
<tr>
<td>31</td>
<td></td>
<td></td>
</tr>
<tr>
<td>30</td>
<td></td>
<td></td>
</tr>
<tr>
<td>29</td>
<td></td>
<td></td>
</tr>
<tr>
<td>28</td>
<td></td>
<td></td>
</tr>
<tr>
<td>27</td>
<td></td>
<td></td>
</tr>
<tr>
<td>26</td>
<td></td>
<td></td>
</tr>
<tr>
<td>25</td>
<td></td>
<td></td>
</tr>
<tr>
<td>24</td>
<td></td>
<td></td>
</tr>
<tr>
<td>23</td>
<td></td>
<td></td>
</tr>
<tr>
<td>22</td>
<td></td>
<td></td>
</tr>
<tr>
<td>21</td>
<td></td>
<td></td>
</tr>
<tr>
<td>20</td>
<td></td>
<td></td>
</tr>
<tr>
<td>19</td>
<td></td>
<td></td>
</tr>
<tr>
<td>18</td>
<td></td>
<td></td>
</tr>
<tr>
<td>17</td>
<td></td>
<td></td>
</tr>
<tr>
<td>16</td>
<td></td>
<td></td>
</tr>
<tr>
<td>15</td>
<td></td>
<td></td>
</tr>
<tr>
<td>14</td>
<td></td>
<td></td>
</tr>
<tr>
<td>13</td>
<td></td>
<td></td>
</tr>
<tr>
<td>12</td>
<td></td>
<td></td>
</tr>
<tr>
<td>11</td>
<td></td>
<td></td>
</tr>
<tr>
<td>10</td>
<td></td>
<td></td>
</tr>
<tr>
<td>9</td>
<td></td>
<td></td>
</tr>
<tr>
<td>8</td>
<td></td>
<td></td>
</tr>
<tr>
<td>7</td>
<td></td>
<td></td>
</tr>
<tr>
<td>6</td>
<td></td>
<td></td>
</tr>
<tr>
<td>5</td>
<td></td>
<td></td>
</tr>
<tr>
<td>4</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
### HOT 100 AIRPLAY

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist/Label</th>
<th>Promotion/Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. <strong>Bad Day</strong></td>
<td><strong>Bryan Adams</strong></td>
<td>Republic Records</td>
</tr>
<tr>
<td>2. <strong>Bad Day</strong></td>
<td><strong>Bryan Adams</strong></td>
<td>Republic Records</td>
</tr>
<tr>
<td>3. <strong>Always</strong></td>
<td><strong>Cher Lloyd</strong></td>
<td>RCA Records</td>
</tr>
<tr>
<td>4. <strong>Always</strong></td>
<td><strong>Cher Lloyd</strong></td>
<td>RCA Records</td>
</tr>
<tr>
<td>5. <strong>Always</strong></td>
<td><strong>Cher Lloyd</strong></td>
<td>RCA Records</td>
</tr>
<tr>
<td>6. <strong>Better Days</strong></td>
<td><strong>Beyoncé</strong></td>
<td>Columbia Records</td>
</tr>
<tr>
<td>7. <strong>Better Days</strong></td>
<td><strong>Beyoncé</strong></td>
<td>Columbia Records</td>
</tr>
<tr>
<td>8. <strong>Better Days</strong></td>
<td><strong>Beyoncé</strong></td>
<td>Columbia Records</td>
</tr>
<tr>
<td>9. <strong>Better Days</strong></td>
<td><strong>Beyoncé</strong></td>
<td>Columbia Records</td>
</tr>
<tr>
<td>10. <strong>Better Days</strong></td>
<td><strong>Beyoncé</strong></td>
<td>Columbia Records</td>
</tr>
</tbody>
</table>

### ADULT TOP 40

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist/Label</th>
<th>Promotion/Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. <strong>Bad Day</strong></td>
<td><strong>Bryan Adams</strong></td>
<td>Republic Records</td>
</tr>
<tr>
<td>2. <strong>Bad Day</strong></td>
<td><strong>Bryan Adams</strong></td>
<td>Republic Records</td>
</tr>
<tr>
<td>3. <strong>Always</strong></td>
<td><strong>Cher Lloyd</strong></td>
<td>RCA Records</td>
</tr>
<tr>
<td>4. <strong>Always</strong></td>
<td><strong>Cher Lloyd</strong></td>
<td>RCA Records</td>
</tr>
<tr>
<td>5. <strong>Always</strong></td>
<td><strong>Cher Lloyd</strong></td>
<td>RCA Records</td>
</tr>
<tr>
<td>6. <strong>Better Days</strong></td>
<td><strong>Beyoncé</strong></td>
<td>Columbia Records</td>
</tr>
<tr>
<td>7. <strong>Better Days</strong></td>
<td><strong>Beyoncé</strong></td>
<td>Columbia Records</td>
</tr>
<tr>
<td>8. <strong>Better Days</strong></td>
<td><strong>Beyoncé</strong></td>
<td>Columbia Records</td>
</tr>
<tr>
<td>9. <strong>Better Days</strong></td>
<td><strong>Beyoncé</strong></td>
<td>Columbia Records</td>
</tr>
<tr>
<td>10. <strong>Better Days</strong></td>
<td><strong>Beyoncé</strong></td>
<td>Columbia Records</td>
</tr>
</tbody>
</table>

### HOT DIGITAL SONGS

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist/Label</th>
<th>Promotion/Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. <strong>Bad Day</strong></td>
<td><strong>Bryan Adams</strong></td>
<td>Republic Records</td>
</tr>
<tr>
<td>2. <strong>Bad Day</strong></td>
<td><strong>Bryan Adams</strong></td>
<td>Republic Records</td>
</tr>
<tr>
<td>3. <strong>Always</strong></td>
<td><strong>Cher Lloyd</strong></td>
<td>RCA Records</td>
</tr>
<tr>
<td>4. <strong>Always</strong></td>
<td><strong>Cher Lloyd</strong></td>
<td>RCA Records</td>
</tr>
<tr>
<td>5. <strong>Always</strong></td>
<td><strong>Cher Lloyd</strong></td>
<td>RCA Records</td>
</tr>
<tr>
<td>6. <strong>Better Days</strong></td>
<td><strong>Beyoncé</strong></td>
<td>Columbia Records</td>
</tr>
<tr>
<td>7. <strong>Better Days</strong></td>
<td><strong>Beyoncé</strong></td>
<td>Columbia Records</td>
</tr>
<tr>
<td>8. <strong>Better Days</strong></td>
<td><strong>Beyoncé</strong></td>
<td>Columbia Records</td>
</tr>
<tr>
<td>9. <strong>Better Days</strong></td>
<td><strong>Beyoncé</strong></td>
<td>Columbia Records</td>
</tr>
<tr>
<td>10. <strong>Better Days</strong></td>
<td><strong>Beyoncé</strong></td>
<td>Columbia Records</td>
</tr>
</tbody>
</table>

### MODERN ROCK

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist/Label</th>
<th>Promotion/Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. <strong>Bad Day</strong></td>
<td><strong>Bryan Adams</strong></td>
<td>Republic Records</td>
</tr>
<tr>
<td>2. <strong>Bad Day</strong></td>
<td><strong>Bryan Adams</strong></td>
<td>Republic Records</td>
</tr>
<tr>
<td>3. <strong>Always</strong></td>
<td><strong>Cher Lloyd</strong></td>
<td>RCA Records</td>
</tr>
<tr>
<td>4. <strong>Always</strong></td>
<td><strong>Cher Lloyd</strong></td>
<td>RCA Records</td>
</tr>
<tr>
<td>5. <strong>Always</strong></td>
<td><strong>Cher Lloyd</strong></td>
<td>RCA Records</td>
</tr>
<tr>
<td>6. <strong>Better Days</strong></td>
<td><strong>Beyoncé</strong></td>
<td>Columbia Records</td>
</tr>
<tr>
<td>7. <strong>Better Days</strong></td>
<td><strong>Beyoncé</strong></td>
<td>Columbia Records</td>
</tr>
<tr>
<td>8. <strong>Better Days</strong></td>
<td><strong>Beyoncé</strong></td>
<td>Columbia Records</td>
</tr>
<tr>
<td>9. <strong>Better Days</strong></td>
<td><strong>Beyoncé</strong></td>
<td>Columbia Records</td>
</tr>
<tr>
<td>10. <strong>Better Days</strong></td>
<td><strong>Beyoncé</strong></td>
<td>Columbia Records</td>
</tr>
<tr>
<td>TITLE</td>
<td>ARTIST / PROMOTION LABEL</td>
<td>POP 100</td>
</tr>
<tr>
<td>-------</td>
<td>--------------------------</td>
<td>---------</td>
</tr>
<tr>
<td>BAD DAY</td>
<td>RIHANNA / JAY-Z (REIGNER BOSS)</td>
<td>1</td>
</tr>
<tr>
<td>TEMPERATURE</td>
<td>UNWRITTEN</td>
<td>2</td>
</tr>
<tr>
<td>YOU'RE BEAUTIFUL</td>
<td>JESSI J BUM (COLUMBIA)</td>
<td>3</td>
</tr>
<tr>
<td>I'M SO SICK</td>
<td>3</td>
<td>13</td>
</tr>
<tr>
<td>EVERYTHING WE TOUCH</td>
<td>WALK IT LIKE A DOG</td>
<td>4</td>
</tr>
<tr>
<td>BEHIND YOU</td>
<td>BEYONCE</td>
<td>5</td>
</tr>
<tr>
<td>IF IT'S LOVIN' THAT YOU WANT</td>
<td>RIHANNA (WILL, CONFIDENCE)</td>
<td>6</td>
</tr>
<tr>
<td>WHO CAN'T GO HOME</td>
<td>BEAUTIFUL LOVE</td>
<td>7</td>
</tr>
<tr>
<td>THE CRUSADE</td>
<td>UNWRITTEN</td>
<td>8</td>
</tr>
<tr>
<td>SO LITTLE SECRET</td>
<td>DIRTY LOVE</td>
<td>9</td>
</tr>
<tr>
<td>ALL I NEED</td>
<td>THE MIGHTY MARK</td>
<td>10</td>
</tr>
<tr>
<td>WALKING ON</td>
<td>UNWRITTEN</td>
<td>11</td>
</tr>
<tr>
<td>I DON'T WANT TO TOUCH YOU</td>
<td>MIKEY FORD FEAT. LEWIS (REPUBLIC)</td>
<td>12</td>
</tr>
<tr>
<td>BETTER DAYS</td>
<td>WORLD WIDE SUICIDE</td>
<td>13</td>
</tr>
<tr>
<td>SOMEONE</td>
<td>13</td>
<td>45</td>
</tr>
<tr>
<td>GOODBYE MY LOVE</td>
<td>LOVE</td>
<td>14</td>
</tr>
<tr>
<td>I'M IN LOVE WITH YOU (YOUNG LIPS)</td>
<td>THINKER ZAYN</td>
<td>15</td>
</tr>
<tr>
<td>MY TOO LITTLE SECRET</td>
<td>HEARTBREAK HOTEL</td>
<td>16</td>
</tr>
<tr>
<td>STUPID GIRLS</td>
<td>MARIAN CAREY (HÖYCRUS)</td>
<td>17</td>
</tr>
<tr>
<td>FOR YOU</td>
<td>MARIAN CAREY (HÖYCRUS)</td>
<td>18</td>
</tr>
<tr>
<td>LEAN WITH ME</td>
<td>PIMP IT UP</td>
<td>19</td>
</tr>
<tr>
<td>MARIAN CAREY (HÖYCRUS)</td>
<td>LITTLE BEAR (INTERSCOPE)</td>
<td>20</td>
</tr>
<tr>
<td>I'M GONNA MAKE YOU FEEL</td>
<td>JAMES BOND (WEED)</td>
<td>21</td>
</tr>
<tr>
<td>I'M IN LOVE WITH YOU (YOUNG LIPS)</td>
<td>THINKER ZAYN</td>
<td>22</td>
</tr>
<tr>
<td>WHO CAN'T GO HOME</td>
<td>BEAUTIFUL LOVE</td>
<td>23</td>
</tr>
</tbody>
</table>

**POP 100 AIRPLAY**

<table>
<thead>
<tr>
<th>TITLE</th>
<th>ARTIST / PROMOTION LABEL</th>
<th>POP 100</th>
<th>POP AIRPLAY</th>
<th>POP 100 AIRPLAY</th>
</tr>
</thead>
<tbody>
<tr>
<td>ONE WISH</td>
<td>YESS / (W.B. SYLVIAN)</td>
<td>1</td>
<td>4</td>
<td>4</td>
</tr>
<tr>
<td>PUMP IT</td>
<td>THE WHITE CHEESE</td>
<td>2</td>
<td>7</td>
<td>7</td>
</tr>
<tr>
<td>THE BLACK (MU)</td>
<td>FOR YOU / (CONFIDENCE)</td>
<td>3</td>
<td>10</td>
<td>10</td>
</tr>
<tr>
<td>IF IT'S LOVIN' THAT YOU WANT</td>
<td>4</td>
<td>13</td>
<td>13</td>
<td></td>
</tr>
<tr>
<td>WHO CAN'T GO HOME</td>
<td>BEAUTIFUL LOVE</td>
<td>5</td>
<td>16</td>
<td>16</td>
</tr>
<tr>
<td>THE CRUSADE</td>
<td>UNWRITTEN</td>
<td>6</td>
<td>19</td>
<td>19</td>
</tr>
<tr>
<td>SO LITTLE SECRET</td>
<td>DIRTY LOVE</td>
<td>7</td>
<td>22</td>
<td>22</td>
</tr>
<tr>
<td>ALL I NEED</td>
<td>THE MIGHTY MARK</td>
<td>8</td>
<td>25</td>
<td>25</td>
</tr>
<tr>
<td>WALKING ON</td>
<td>UNWRITTEN</td>
<td>9</td>
<td>28</td>
<td>28</td>
</tr>
<tr>
<td>I DON'T WANT TO TOUCH YOU</td>
<td>MIKEY FORD FEAT. LEWIS (REPUBLIC)</td>
<td>10</td>
<td>31</td>
<td>31</td>
</tr>
<tr>
<td>BETTER DAYS</td>
<td>WORLD WIDE SUICIDE</td>
<td>11</td>
<td>34</td>
<td>34</td>
</tr>
<tr>
<td>SOMEONE</td>
<td>11</td>
<td>37</td>
<td>37</td>
<td></td>
</tr>
<tr>
<td>GOODBYE MY LOVE</td>
<td>LOVE</td>
<td>12</td>
<td>40</td>
<td>40</td>
</tr>
<tr>
<td>I'M IN LOVE WITH YOU (YOUNG LIPS)</td>
<td>THINKER ZAYN</td>
<td>13</td>
<td>43</td>
<td>43</td>
</tr>
<tr>
<td>MARIAN CAREY (HÖYCRUS)</td>
<td>LITTLE BEAR (INTERSCOPE)</td>
<td>14</td>
<td>46</td>
<td>46</td>
</tr>
<tr>
<td>STUPID GIRLS</td>
<td>MARIAN CAREY (HÖYCRUS)</td>
<td>15</td>
<td>49</td>
<td>49</td>
</tr>
<tr>
<td>FOR YOU</td>
<td>MARIAN CAREY (HÖYCRUS)</td>
<td>16</td>
<td>52</td>
<td>52</td>
</tr>
<tr>
<td>LEAN WITH ME</td>
<td>PIMP IT UP</td>
<td>17</td>
<td>55</td>
<td>55</td>
</tr>
<tr>
<td>MARIAN CAREY (HÖYCRUS)</td>
<td>LITTLE BEAR (INTERSCOPE)</td>
<td>18</td>
<td>58</td>
<td>58</td>
</tr>
<tr>
<td>I'M GONNA MAKE YOU FEEL</td>
<td>JAMES BOND (WEED)</td>
<td>19</td>
<td>61</td>
<td>61</td>
</tr>
<tr>
<td>WHO CAN'T GO HOME</td>
<td>BEAUTIFUL LOVE</td>
<td>20</td>
<td>64</td>
<td>64</td>
</tr>
</tbody>
</table>

**POP 100 AIRPLAY**

**HIT PREDICTOR**


**POP 100 AIRPLAY**

<table>
<thead>
<tr>
<th>TITLE</th>
<th>ARTIST / PROMOTION LABEL</th>
<th>POP 100</th>
<th>POP AIRPLAY</th>
<th>POP 100 AIRPLAY</th>
</tr>
</thead>
<tbody>
<tr>
<td>GOLD LION</td>
<td>YOUNG NO (UNIVERSAL)</td>
<td>1</td>
<td>4</td>
<td>4</td>
</tr>
<tr>
<td>I'M SORRY</td>
<td>BARRY A (INTERSCOPE)</td>
<td>2</td>
<td>7</td>
<td>7</td>
</tr>
<tr>
<td>TOUCH IT</td>
<td>MIKE PERRY (INTERSCOPE)</td>
<td>3</td>
<td>10</td>
<td>10</td>
</tr>
<tr>
<td>DARE</td>
<td>LAWRENCE (INTERSCOPE)</td>
<td>4</td>
<td>13</td>
<td>13</td>
</tr>
<tr>
<td>WHAT'S LEFT OF ME</td>
<td>5</td>
<td>16</td>
<td>16</td>
<td></td>
</tr>
<tr>
<td>DONT'T LE</td>
<td>6</td>
<td>19</td>
<td>19</td>
<td></td>
</tr>
<tr>
<td>I WRITE SINS NOT TRAGEDIES</td>
<td>7</td>
<td>22</td>
<td>22</td>
<td></td>
</tr>
<tr>
<td>ONE TIME</td>
<td>8</td>
<td>25</td>
<td>25</td>
<td></td>
</tr>
<tr>
<td>THERE IT GO (THE WHISTLE SONG)</td>
<td>9</td>
<td>28</td>
<td>28</td>
<td></td>
</tr>
<tr>
<td>THE REAL THING</td>
<td>10</td>
<td>31</td>
<td>31</td>
<td></td>
</tr>
<tr>
<td>TOUCH THE SKY</td>
<td>11</td>
<td>34</td>
<td>34</td>
<td></td>
</tr>
<tr>
<td>JESUS, TAKE THE WHEEL</td>
<td>12</td>
<td>37</td>
<td>37</td>
<td></td>
</tr>
<tr>
<td>FRESH AZZMIZ</td>
<td>13</td>
<td>40</td>
<td>40</td>
<td></td>
</tr>
<tr>
<td>ATZ &amp; K.</td>
<td>14</td>
<td>43</td>
<td>43</td>
<td></td>
</tr>
<tr>
<td>POPPIN MY COLLAR</td>
<td>15</td>
<td>46</td>
<td>46</td>
<td></td>
</tr>
<tr>
<td>START THE MOVEMENT</td>
<td>16</td>
<td>49</td>
<td>49</td>
<td></td>
</tr>
<tr>
<td>IF YOU'RE HAVING SOMEONE CRUSHED</td>
<td>17</td>
<td>52</td>
<td>52</td>
<td></td>
</tr>
<tr>
<td>WHEN YOU'RE READY</td>
<td>18</td>
<td>55</td>
<td>55</td>
<td></td>
</tr>
<tr>
<td>L.O.V.E.</td>
<td>19</td>
<td>58</td>
<td>58</td>
<td></td>
</tr>
<tr>
<td>TELL ME WHEN TO GO</td>
<td>20</td>
<td>61</td>
<td>61</td>
<td></td>
</tr>
</tbody>
</table>

**HIT PREDICTOR**


**POP 100 AIRPLAY**

<table>
<thead>
<tr>
<th>TITLE</th>
<th>ARTIST / PROMOTION LABEL</th>
<th>POP 100</th>
<th>POP AIRPLAY</th>
<th>POP 100 AIRPLAY</th>
</tr>
</thead>
<tbody>
<tr>
<td>I'M SORRY</td>
<td>BARRY A (INTERSCOPE)</td>
<td>1</td>
<td>4</td>
<td>4</td>
</tr>
<tr>
<td>TOUCH IT</td>
<td>MIKE PERRY (INTERSCOPE)</td>
<td>2</td>
<td>7</td>
<td>7</td>
</tr>
<tr>
<td>DARE</td>
<td>LAWRENCE (INTERSCOPE)</td>
<td>3</td>
<td>10</td>
<td>10</td>
</tr>
<tr>
<td>WHAT'S LEFT OF ME</td>
<td>5</td>
<td>16</td>
<td>16</td>
<td></td>
</tr>
<tr>
<td>DONT'T LE</td>
<td>6</td>
<td>19</td>
<td>19</td>
<td></td>
</tr>
<tr>
<td>I WRITE SINS NOT TRAGEDIES</td>
<td>7</td>
<td>22</td>
<td>22</td>
<td></td>
</tr>
<tr>
<td>ONE TIME</td>
<td>8</td>
<td>25</td>
<td>25</td>
<td></td>
</tr>
<tr>
<td>THERE IT GO (THE WHISTLE SONG)</td>
<td>9</td>
<td>28</td>
<td>28</td>
<td></td>
</tr>
<tr>
<td>THE REAL THING</td>
<td>10</td>
<td>31</td>
<td>31</td>
<td></td>
</tr>
<tr>
<td>TOUCH THE SKY</td>
<td>11</td>
<td>34</td>
<td>34</td>
<td></td>
</tr>
<tr>
<td>JESUS, TAKE THE WHEEL</td>
<td>12</td>
<td>37</td>
<td>37</td>
<td></td>
</tr>
<tr>
<td>FRESH AZZMIZ</td>
<td>13</td>
<td>40</td>
<td>40</td>
<td></td>
</tr>
<tr>
<td>ATZ &amp; K.</td>
<td>14</td>
<td>43</td>
<td>43</td>
<td></td>
</tr>
<tr>
<td>POPPIN MY COLLAR</td>
<td>15</td>
<td>46</td>
<td>46</td>
<td></td>
</tr>
<tr>
<td>START THE MOVEMENT</td>
<td>16</td>
<td>49</td>
<td>49</td>
<td></td>
</tr>
<tr>
<td>IF YOU'RE HAVING SOMEONE CRUSHED</td>
<td>17</td>
<td>52</td>
<td>52</td>
<td></td>
</tr>
<tr>
<td>WHEN YOU'RE READY</td>
<td>18</td>
<td>55</td>
<td>55</td>
<td></td>
</tr>
<tr>
<td>L.O.V.E.</td>
<td>19</td>
<td>58</td>
<td>58</td>
<td></td>
</tr>
<tr>
<td>TELL ME WHEN TO GO</td>
<td>20</td>
<td>61</td>
<td>61</td>
<td></td>
</tr>
</tbody>
</table>
SALES DATA COMPARED BY Nielsen SoundScan

TOP R&B/HIP-HOP ALBUMS

1. Prince
2. B.G.
3. Chop shop
4. Cut jean
5. Lil' Kim
6. Religious
7. Reality
8. My Ghetto
9. The Breakthrough
10. The Way It Is
11. In My Mind
12. Unpredictable
13. On Top
14. The Trinity
15. Ghetto Classics
16. The Trinity
17. Most Known
18. Child
19. Monkey Business
20. Her
21. The Emancipation
22. The Final Chapter
23. Let's Get It
24. Slow Motion
25. Ludacris Presents
26. The Peace
27. Get Rich Or Die Trying
28. The Peoples Champion
29. What The Game's Been Missing
30. There's Something About
31. Mary Mary
32. Soundtrack
33. Dave Chappelle's
34. Late Registration
35. Hustle & Flow
36. Charlie
37. Get Lifted
38. Welcome To Jamrock
39. Down For Life
40. The Story

ARTIST

1. Prince
2. B.G.
3. Chop shop
4. Cut jean
5. Lil' Kim
6. Religious
7. Reality
8. My Ghetto
9. The Breakthrough
10. The Way It Is
11. In My Mind
12. Unpredictable
13. On Top
14. The Trinity
15. Ghetto Classics
16. The Trinity
17. Most Known
18. Child
19. Monkey Business
20. Her
21. The Emancipation
22. The Final Chapter
23. Let's Get It
24. Slow Motion
25. Ludacris Presents
26. The Peace
27. Get Rich Or Die Trying
28. The Peoples Champion
29. What The Game's Been Missing
30. There's Something About
31. Mary Mary
32. Soundtrack
33. Dave Chappelle's
34. Late Registration
35. Hustle & Flow
36. Charlie
37. Get Lifted
38. Welcome To Jamrock
39. Down For Life
40. The Story

ARTIST

1. Prince
2. B.G.
3. Chop shop
4. Cut jean
5. Lil' Kim
6. Religious
7. Reality
8. My Ghetto
9. The Breakthrough
10. The Way It Is
11. In My Mind
12. Unpredictable
13. On Top
14. The Trinity
15. Ghetto Classics
16. The Trinity
17. Most Known
18. Child
19. Monkey Business
20. Her
21. The Emancipation
22. The Final Chapter
23. Let's Get It
24. Slow Motion
25. Ludacris Presents
26. The Peace
27. Get Rich Or Die Trying
28. The Peoples Champion
29. What The Game's Been Missing
30. There's Something About
31. Mary Mary
32. Soundtrack
33. Dave Chappelle's
34. Late Registration
35. Hustle & Flow
36. Charlie
37. Get Lifted
38. Welcome To Jamrock
39. Down For Life
40. The Story

DATA FOR WEEK OF APRIL 8, 2006 • FOR CHART REPRINTS CALL 646-654-4633

BADGE OF THE BULLET • rgeorge@billboard.com

B.G.'S NEW BILLBOARD 200 HIGH • E.G. rolls up at No. 2 on Top R&B/Hip-Hop Albums while scoring his first No. 1 on Top R&B/Pop Albums with "The Heart of the Street," Vol. 2. "I Am What I Am." It matches No. 6 on The Billboard 200, his best showing yet on the big board, beating the No. 9 peak by "Chopper City in the Ghetto" in 1999.

"Vol. 2" marks B.G.'s long-awaited reunion with one-time Cash Money comrade Mannie Fresh. "Move Around," produced by Fresh, bullets at No. 54 on Hot R&B/Hip-Hop Songs. It is B.G.'s best-stading since street anthem "Big Ting," also released by Fresh—peaked at No. 15 in 1993.

Best Buy and Circuit City priced "Vol. 2" at $9.99.

—Ralph George
Hot R&B/Hip-Hop Airplay  

1. BE WITHOUT YOU (DEF JAM/DEF JAM)  
2. ROCK IT, ROCK IT (D.C. DEE/REPRISE)  
3. KEYSTONE CRIME (AMERICAN RAP TRAXX)  
4. I'M NOT THE ONE YOU'RE LOOKING FOR (CAPITOL)  
5. UNPREDICTABLE (UP NEXT)  
6. TEMPERATURE (COLUMBIA/SUM)  
7. TOUCH IT (BAD BOY RECORDS/G/WSW)  
8. PULLIN' MY COLLAR (HOT CHICAGO)  
9. MS. NEW BOOTY (BAD BOY RECORDS/G/WSW)  
10. LOOKING FOR YOU (BAD BOY RECORDS/G/WSW)  

Adult R&B  

1. I'M NOT THE ONE YOU'RE LOOKING FOR (CAPITOL)  
2. UNPREDICTABLE (UP NEXT)  
3. ONE WISH (BAD BOY RECORDS/G/WSW)  
4. I'M NOT THE ONE YOU'RE LOOKING FOR (CAPITOL)  
5. UNPREDICTABLE (UP NEXT)  

Hot R&B/Hip-Hop Singles Airplay  

1. GHETTO (BAD BOY RECORDS/G/WSW)  
2. SISTER (BAD BOY RECORDS/G/WSW)  
3. CHECK IT ON IT (BAD BOY RECORDS/G/WSW)  
4. SWEAT (BAD BOY RECORDS/G/WSW)  
5. THINKIN' BOUT CHOOO (BAD BOY RECORDS/G/WSW)  
6. OOO (BAD BOY RECORDS/G/WSW)  
7. REMEMBER (BAD BOY RECORDS/G/WSW)  
8. WELCOME TO MY PARTY (BAD BOY RECORDS/G/WSW)  
9. OH! LOOSE (BAD BOY RECORDS/G/WSW)  
10. ONLY LIVE ONCE (BAD BOY RECORDS/G/WSW)  

Rhythmic Airplay  

1. LEAN WIT IT, ROCK IT WIT IT (BAD BOY RECORDS/G/WSW)  
2. TEMPERATURE (COLUMBIA/SUM)  
3. TOUCH IT (BAD BOY RECORDS/G/WSW)  
4. WHAT YOU KNOW/WIDE WID IT (BAD BOY RECORDS/G/WSW)  
5. NEXT TO ME (BAD BOY RECORDS/G/WSW)  
6. DON'T LET ME GO (BAD BOY RECORDS/G/WSW)  
7. SNAP YO FINGERS (BAD BOY RECORDS/G/WSW)  
8. I WANT YOU (BAD BOY RECORDS/G/WSW)  
9. I THINK THEY LIKE ME (BAD BOY RECORDS/G/WSW)  
10. SOMETHING ABOUT ME (BAD BOY RECORDS/G/WSW)
# HOT LATIN SONGS

**No.** | **Title** | **Artist** | **Label** | **Format** | **Airplay** | **Chris Brown** | **Salsa Version**
---|---|---|---|---|---|---|---
25 | **25** | **24** | **20** | **15** | **14** | **10** |
13 | **2** | **5** | **4** | **1** |
8 | **17** | **21** | **16** | **15** |
9 | **8** | **7** | **12** | **n** |
11 | **18** | **12** | **n** | **23** |
9 | **22** | **21** | **16** | **15** |
10 | **19** | **15** | **20** | **16** |
12 | **32** | **31** | **30** | **29** |
15 | **34** | **33** | **32** | **31** |
17 | **35** | **34** | **33** | **32** |
18 | **36** | **35** | **34** | **33** |
19 | **37** | **36** | **35** | **34** |
20 | **38** | **37** | **36** | **35** |
21 | **39** | **38** | **37** | **36** |
22 | **40** | **39** | **38** | **37** |
23 | **41** | **40** | **39** | **38** |
24 | **42** | **41** | **40** | **39** |
25 | **43** | **42** | **41** | **40** |
26 | **44** | **43** | **42** | **41** |
27 | **45** | **44** | **43** | **42** |
28 | **46** | **45** | **44** | **43** |
29 | **47** | **46** | **45** | **44** |
30 | **48** | **47** | **46** | **45** |
31 | **49** | **48** | **47** | **46** |
32 | **50** | **49** | **48** | **47** |
33 | **51** | **50** | **49** | **48** |
34 | **52** | **51** | **50** | **49** |
35 | **53** | **52** | **51** | **50** |
36 | **54** | **53** | **52** | **51** |
37 | **55** | **54** | **53** | **52** |
38 | **56** | **55** | **54** | **53** |
39 | **57** | **56** | **55** | **54** |
40 | **58** | **57** | **56** | **55** |
41 | **59** | **58** | **57** | **56** |
42 | **60** | **59** | **58** | **57** |
43 | **61** | **60** | **59** | **58** |
44 | **62** | **61** | **60** | **59** |
45 | **63** | **62** | **61** | **60** |
46 | **64** | **63** | **62** | **61** |
47 | **65** | **64** | **63** | **62** |
48 | **66** | **65** | **64** | **63** |
49 | **67** | **66** | **65** | **64** |
50 | **68** | **67** | **66** | **65** |

---

**At No. 27, Shakira will receive the Spirit of Hope Award and will perform at the Billboard Latin Awards April 27.**

**At No. 3, Astor Piazzolla's first top 10 hit on this chart.**

**Use Videos also puts song at No. 1.**

**Applies. Her album streets April 18.**

---

**TOP LATIN ALBUMS**

**No.** | **Title** | **Artist** | **Label** | **Format** | **Sales Data Compiled By**
---|---|---|---|---|---
1 | **1** | **2** | **3** | **4** | **5** |
2 | **6** | **7** | **8** | **9** | **10** |
3 | **11** | **12** | **13** | **14** | **15** |
4 | **16** | **17** | **18** | **19** | **20** |
5 | **21** | **22** | **23** | **24** | **25** |
6 | **26** | **27** | **28** | **29** | **30** |
7 | **31** | **32** | **33** | **34** | **35** |
8 | **36** | **37** | **38** | **39** | **40** |
9 | **41** | **42** | **43** | **44** | **45** |
10 | **46** | **47** | **48** | **49** | **50** |
11 | **51** | **52** | **53** | **54** | **55** |
12 | **56** | **57** | **58** | **59** | **60** |
13 | **61** | **62** | **63** | **64** | **65** |
14 | **66** | **67** | **68** | **69** | **70** |
15 | **71** | **72** | **73** | **74** | **75** |
16 | **76** | **77** | **78** | **79** | **80** |
17 | **81** | **82** | **83** | **84** | **85** |
18 | **86** | **87** | **88** | **89** | **90** |
19 | **91** | **92** | **93** | **94** | **95** |
20 | **96** | **97** | **98** | **99** | **100** |
Fast LLC.

HITPREDICTOR:
for the first time

HOT COUNTRY SONGS:
®
CD

ARTIST
Triolette

E. ROGERS

THE NUMBER

ARTIST
FAST FORWARD

taken over its 33rd hit of 10 and, as of chart week ending 4/8, 2006, is about to go their 23rd million sales impressions.

BETWEEN THE BULLETS
wjassey@billboard.com

RASCAL FLATTS ‘HURTS’ SO GOOD AT NO. 1

Rascal Flatts clocks its fifth Hot Country Songs topper as “What Hurts the Most” attracts 36.8 million audience impressions (2-1).

Till the Town Was Sinking (87.3)
### Latin Airplay

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist/Label</th>
<th>Positions</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;Oh Yeah, Oh Six&quot;</td>
<td>Rihanna</td>
<td>1</td>
</tr>
<tr>
<td>&quot;Give Me Love&quot;</td>
<td>El DeBarge featuring Patti LaBelle</td>
<td>2</td>
</tr>
<tr>
<td>&quot;Hello&quot;</td>
<td>Aaliyah</td>
<td>3</td>
</tr>
<tr>
<td>&quot;Sorry&quot;</td>
<td>Rihanna</td>
<td>4</td>
</tr>
<tr>
<td>&quot;If I Were a Boy&quot;</td>
<td>Beyoncé</td>
<td>5</td>
</tr>
<tr>
<td>&quot;I Wanna Dance With Somebody&quot;</td>
<td>Whitney Houston</td>
<td>6</td>
</tr>
<tr>
<td>&quot;I'm Not Perfect But I'm Perfect&quot;</td>
<td>Whitney Houston</td>
<td>7</td>
</tr>
<tr>
<td>&quot;Make It Happen&quot;</td>
<td>Jennifer Lopez</td>
<td>8</td>
</tr>
<tr>
<td>&quot;On the Floor&quot;</td>
<td>Jennifer Lopez</td>
<td>9</td>
</tr>
<tr>
<td>&quot;The Way You Make Me Feel&quot;</td>
<td>Michael Jackson</td>
<td>10</td>
</tr>
</tbody>
</table>

### Latin Albums

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Positions</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;Glory of Life&quot;</td>
<td>Gloria Estefan</td>
<td>1</td>
</tr>
<tr>
<td>&quot;La Mala&quot;</td>
<td>Don La</td>
<td>2</td>
</tr>
<tr>
<td>&quot;Give Me Love&quot;</td>
<td>El DeBarge featuring Patti LaBelle</td>
<td>3</td>
</tr>
<tr>
<td>&quot;Hello&quot;</td>
<td>Aaliyah</td>
<td>4</td>
</tr>
<tr>
<td>&quot;Sorry&quot;</td>
<td>Rihanna</td>
<td>5</td>
</tr>
<tr>
<td>&quot;If I Were a Boy&quot;</td>
<td>Beyoncé</td>
<td>6</td>
</tr>
<tr>
<td>&quot;I Wanna Dance With Somebody&quot;</td>
<td>Whitney Houston</td>
<td>7</td>
</tr>
<tr>
<td>&quot;I'm Not Perfect But I'm Perfect&quot;</td>
<td>Whitney Houston</td>
<td>8</td>
</tr>
<tr>
<td>&quot;Make It Happen&quot;</td>
<td>Jennifer Lopez</td>
<td>9</td>
</tr>
<tr>
<td>&quot;On the Floor&quot;</td>
<td>Jennifer Lopez</td>
<td>10</td>
</tr>
</tbody>
</table>

### Hot Dance Club Play

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist/Label</th>
<th>Positions</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;I'm Not Perfect But I'm Perfect&quot;</td>
<td>Whitney Houston</td>
<td>1</td>
</tr>
<tr>
<td>&quot;I'm Not Perfect But I'm Perfect&quot;</td>
<td>Whitney Houston</td>
<td>2</td>
</tr>
<tr>
<td>&quot;If I Were a Boy&quot;</td>
<td>Beyoncé</td>
<td>3</td>
</tr>
<tr>
<td>&quot;If I Were a Boy&quot;</td>
<td>Beyoncé</td>
<td>4</td>
</tr>
<tr>
<td>&quot;I'm Not Perfect But I'm Perfect&quot;</td>
<td>Whitney Houston</td>
<td>5</td>
</tr>
<tr>
<td>&quot;I'm Not Perfect But I'm Perfect&quot;</td>
<td>Whitney Houston</td>
<td>6</td>
</tr>
<tr>
<td>&quot;If I Were a Boy&quot;</td>
<td>Beyoncé</td>
<td>7</td>
</tr>
<tr>
<td>&quot;I'm Not Perfect But I'm Perfect&quot;</td>
<td>Whitney Houston</td>
<td>8</td>
</tr>
<tr>
<td>&quot;I'm Not Perfect But I'm Perfect&quot;</td>
<td>Whitney Houston</td>
<td>9</td>
</tr>
<tr>
<td>&quot;If I Were a Boy&quot;</td>
<td>Beyoncé</td>
<td>10</td>
</tr>
</tbody>
</table>

### Regional Mexican

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist/Label</th>
<th>Positions</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;Algo de Mi&quot;</td>
<td>Algo de Mi (Sony BMG)</td>
<td>1</td>
</tr>
<tr>
<td>&quot;Alello del Tiempo&quot;</td>
<td>Los Tres de la Trampa (Sony BMG)</td>
<td>2</td>
</tr>
<tr>
<td>&quot;Si Yo Fuera Tu Amor&quot;</td>
<td>Puerto Rico (Sony BMG)</td>
<td>3</td>
</tr>
<tr>
<td>&quot;Senior Locutor&quot;</td>
<td>Los Tres de la Trampa (Sony BMG)</td>
<td>4</td>
</tr>
<tr>
<td>&quot;1º Lugar&quot;</td>
<td>Los Tres de la Trampa (Sony BMG)</td>
<td>5</td>
</tr>
<tr>
<td>&quot;El Regreso&quot;</td>
<td>Los Tres de la Trampa (Sony BMG)</td>
<td>6</td>
</tr>
<tr>
<td>&quot;Viva el Amor&quot;</td>
<td>Los Tres de la Trampa (Sony BMG)</td>
<td>7</td>
</tr>
<tr>
<td>&quot;Fruita Prohibida&quot;</td>
<td>Los Tres de la Trampa (Sony BMG)</td>
<td>8</td>
</tr>
<tr>
<td>&quot;Contra Viento y Marea&quot;</td>
<td>Los Tres de la Trampa (Sony BMG)</td>
<td>9</td>
</tr>
<tr>
<td>&quot;Pensando en Ti&quot;</td>
<td>Los Tres de la Trampa (Sony BMG)</td>
<td>10</td>
</tr>
<tr>
<td>&quot;Hay Amor&quot;</td>
<td>Los Tres de la Trampa (Sony BMG)</td>
<td>11</td>
</tr>
<tr>
<td>&quot;Mamita de Chiques&quot;</td>
<td>Los Tres de la Trampa (Sony BMG)</td>
<td>12</td>
</tr>
<tr>
<td>&quot;El Legado&quot;</td>
<td>Los Tres de la Trampa (Sony BMG)</td>
<td>13</td>
</tr>
<tr>
<td>&quot;Tong&quot;</td>
<td>Los Tres de la Trampa (Sony BMG)</td>
<td>14</td>
</tr>
<tr>
<td>&quot;Arabesque&quot;</td>
<td>Los Tres de la Trampa (Sony BMG)</td>
<td>15</td>
</tr>
<tr>
<td>&quot;El Regreso&quot;</td>
<td>Los Tres de la Trampa (Sony BMG)</td>
<td>16</td>
</tr>
<tr>
<td>&quot;Viva el Amor&quot;</td>
<td>Los Tres de la Trampa (Sony BMG)</td>
<td>17</td>
</tr>
<tr>
<td>&quot;Fruita Prohibida&quot;</td>
<td>Los Tres de la Trampa (Sony BMG)</td>
<td>18</td>
</tr>
<tr>
<td>&quot;La Piena Mare&quot;</td>
<td>Los Tres de la Trampa (Sony BMG)</td>
<td>19</td>
</tr>
<tr>
<td>&quot;Mamita de Chiques&quot;</td>
<td>Los Tres de la Trampa (Sony BMG)</td>
<td>20</td>
</tr>
</tbody>
</table>

### Regional Mexican

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist/Label</th>
<th>Positions</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;Algo de Mi&quot;</td>
<td>Algo de Mi (Sony BMG)</td>
<td>1</td>
</tr>
<tr>
<td>&quot;Alello del Tiempo&quot;</td>
<td>Los Tres de la Trampa (Sony BMG)</td>
<td>2</td>
</tr>
<tr>
<td>&quot;Si Yo Fuera Tu Amor&quot;</td>
<td>Puerto Rico (Sony BMG)</td>
<td>3</td>
</tr>
<tr>
<td>&quot;Senior Locutor&quot;</td>
<td>Los Tres de la Trampa (Sony BMG)</td>
<td>4</td>
</tr>
<tr>
<td>&quot;1º Lugar&quot;</td>
<td>Los Tres de la Trampa (Sony BMG)</td>
<td>5</td>
</tr>
<tr>
<td>&quot;El Regreso&quot;</td>
<td>Los Tres de la Trampa (Sony BMG)</td>
<td>6</td>
</tr>
<tr>
<td>&quot;Viva el Amor&quot;</td>
<td>Los Tres de la Trampa (Sony BMG)</td>
<td>7</td>
</tr>
<tr>
<td>&quot;Fruita Prohibida&quot;</td>
<td>Los Tres de la Trampa (Sony BMG)</td>
<td>8</td>
</tr>
<tr>
<td>&quot;Contra Viento y Marea&quot;</td>
<td>Los Tres de la Trampa (Sony BMG)</td>
<td>9</td>
</tr>
<tr>
<td>&quot;Pensando en Ti&quot;</td>
<td>Los Tres de la Trampa (Sony BMG)</td>
<td>10</td>
</tr>
<tr>
<td>&quot;Hay Amor&quot;</td>
<td>Los Tres de la Trampa (Sony BMG)</td>
<td>11</td>
</tr>
<tr>
<td>&quot;Mamita de Chiques&quot;</td>
<td>Los Tres de la Trampa (Sony BMG)</td>
<td>12</td>
</tr>
<tr>
<td>&quot;El Legado&quot;</td>
<td>Los Tres de la Trampa (Sony BMG)</td>
<td>13</td>
</tr>
<tr>
<td>&quot;Tong&quot;</td>
<td>Los Tres de la Trampa (Sony BMG)</td>
<td>14</td>
</tr>
<tr>
<td>&quot;Arabesque&quot;</td>
<td>Los Tres de la Trampa (Sony BMG)</td>
<td>15</td>
</tr>
<tr>
<td>&quot;El Regreso&quot;</td>
<td>Los Tres de la Trampa (Sony BMG)</td>
<td>16</td>
</tr>
<tr>
<td>&quot;Viva el Amor&quot;</td>
<td>Los Tres de la Trampa (Sony BMG)</td>
<td>17</td>
</tr>
<tr>
<td>&quot;Fruita Prohibida&quot;</td>
<td>Los Tres de la Trampa (Sony BMG)</td>
<td>18</td>
</tr>
<tr>
<td>&quot;La Piena Mare&quot;</td>
<td>Los Tres de la Trampa (Sony BMG)</td>
<td>19</td>
</tr>
<tr>
<td>&quot;Mamita de Chiques&quot;</td>
<td>Los Tres de la Trampa (Sony BMG)</td>
<td>20</td>
</tr>
</tbody>
</table>

---

For more information, please visit [www.billboard.com](http://www.billboard.com).
**Japan - Hits of the World**

<table>
<thead>
<tr>
<th>Place</th>
<th>Artist/MM</th>
<th>Title/MM</th>
<th>Label/MM</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>KAT-TUN</td>
<td>DAIDAKUHOU / REAL PASSION</td>
<td>-</td>
</tr>
<tr>
<td>2</td>
<td>KAT-TUN</td>
<td>RUIKOU / STORY</td>
<td>-</td>
</tr>
<tr>
<td>3</td>
<td>SPITZ</td>
<td>CYCLE HIT 1995-1997 UNIVERSAL</td>
<td>-</td>
</tr>
<tr>
<td>4</td>
<td>SPITZ</td>
<td>CYCLE HIT 1998-2000 UNIVERSAL</td>
<td>-</td>
</tr>
</tbody>
</table>

**United Kingdom - Albums**

<table>
<thead>
<tr>
<th>Place</th>
<th>Artist/MM</th>
<th>Title/MM</th>
<th>Label/MM</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>ANDY ABRAHAM</td>
<td>I'M IN LOVE</td>
<td>-</td>
</tr>
<tr>
<td>2</td>
<td>JOURNEY</td>
<td>EXTRAVAGANZA -</td>
<td>-</td>
</tr>
<tr>
<td>3</td>
<td>RUSSELL WATSON</td>
<td>THE VISION -</td>
<td>-</td>
</tr>
<tr>
<td>4</td>
<td>ANGE BOCELLI</td>
<td>ANDREO BOCELLI -</td>
<td>-</td>
</tr>
<tr>
<td>5</td>
<td>JACK JOHNSON</td>
<td>BACK TO BEDLAM</td>
<td>-</td>
</tr>
<tr>
<td>6</td>
<td>MARIA MONTEZ</td>
<td>FLY</td>
<td>-</td>
</tr>
<tr>
<td>7</td>
<td>JUDE EDER</td>
<td>FLY</td>
<td>-</td>
</tr>
<tr>
<td>8</td>
<td>MADONNA</td>
<td>SORRY (ALBUM VERSION)</td>
<td>-</td>
</tr>
</tbody>
</table>

**Germany - Albums**

<table>
<thead>
<tr>
<th>Place</th>
<th>Artist/MM</th>
<th>Title/MM</th>
<th>Label/MM</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>ROSENSTOLZ</td>
<td>THE BEST SKY</td>
<td>-</td>
</tr>
<tr>
<td>2</td>
<td>KATIE MELUA</td>
<td>PEACE BY PEACE (CHROMATICS)</td>
<td>-</td>
</tr>
<tr>
<td>3</td>
<td>PETIT</td>
<td>TOUCH IN IT</td>
<td>-</td>
</tr>
<tr>
<td>4</td>
<td>JACK CLARKSON</td>
<td>BREAKOUT -</td>
<td>-</td>
</tr>
<tr>
<td>5</td>
<td>XAVIER NAOIDO</td>
<td>TELEMARK (CD &amp; DVD) RECORDS</td>
<td>-</td>
</tr>
<tr>
<td>6</td>
<td>JACK JOHNSON</td>
<td>BETWEEN GORSES (JACK JOHNSON INTERNATIONAL)</td>
<td>-</td>
</tr>
<tr>
<td>7</td>
<td>DEUTSCHLAND SUCHT DUNKEST SUPERSTAR</td>
<td>LITTLE CODY -</td>
<td>-</td>
</tr>
<tr>
<td>8</td>
<td>JAMES BLUNT</td>
<td>BACK TO BEDLAM</td>
<td>-</td>
</tr>
<tr>
<td>9</td>
<td>MADÜCHA</td>
<td>CHEMICALIDO</td>
<td>-</td>
</tr>
</tbody>
</table>

**Australia - Albums**

<table>
<thead>
<tr>
<th>Place</th>
<th>Artist/MM</th>
<th>Title/MM</th>
<th>Label/MM</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>PETTER</td>
<td>BEVERLEY KNIGHT -</td>
<td>-</td>
</tr>
<tr>
<td>2</td>
<td>KIMI KODA</td>
<td>EVA</td>
<td>-</td>
</tr>
<tr>
<td>3</td>
<td>JOHNNO</td>
<td>I'M IN LOVE</td>
<td>-</td>
</tr>
<tr>
<td>4</td>
<td>ANDREA BOCELLI</td>
<td>SPEAK -</td>
<td>-</td>
</tr>
</tbody>
</table>

**Canada - Albums**

<table>
<thead>
<tr>
<th>Place</th>
<th>Artist/MM</th>
<th>Title/MM</th>
<th>Label/MM</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>PIERRE LAPOINTE</td>
<td>ROUZE AU SOLEIL</td>
<td>-</td>
</tr>
<tr>
<td>2</td>
<td>JAMES BLUNT</td>
<td>BACK TO BEDLAM</td>
<td>-</td>
</tr>
<tr>
<td>3</td>
<td>MARIA MONTEZ</td>
<td>FLY</td>
<td>-</td>
</tr>
<tr>
<td>4</td>
<td>ANDREO BOCELLI</td>
<td>ANDREO BOCELLI -</td>
<td>-</td>
</tr>
<tr>
<td>5</td>
<td>MADONNA</td>
<td>SORRY (ALBUM VERSION)</td>
<td>-</td>
</tr>
</tbody>
</table>

**Italy - Singles**

<table>
<thead>
<tr>
<th>Place</th>
<th>Artist/MM</th>
<th>Title/MM</th>
<th>Label/MM</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>BEN HARPER</td>
<td>BEAT IT</td>
<td>-</td>
</tr>
<tr>
<td>2</td>
<td>BILLIE JEAN</td>
<td>MICHELA JACOBS -</td>
<td>-</td>
</tr>
<tr>
<td>3</td>
<td>THUNDER</td>
<td>ROCK WITH YOU -</td>
<td>-</td>
</tr>
<tr>
<td>4</td>
<td>CRY</td>
<td>FLY -</td>
<td>-</td>
</tr>
</tbody>
</table>

**Spain - Singles**

<table>
<thead>
<tr>
<th>Place</th>
<th>Artist/MM</th>
<th>Title/MM</th>
<th>Label/MM</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>BEAT IT</td>
<td>JACOBS MICHELE -</td>
<td>-</td>
</tr>
<tr>
<td>2</td>
<td>ROCK WITH YOU</td>
<td>MICHELA JACOBS -</td>
<td>-</td>
</tr>
<tr>
<td>3</td>
<td>FLY -</td>
<td>ROCK WITH YOU -</td>
<td>-</td>
</tr>
</tbody>
</table>

**Brazil - Albums**

<table>
<thead>
<tr>
<th>Place</th>
<th>Artist/MM</th>
<th>Title/MM</th>
<th>Label/MM</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>BEEF</td>
<td>THE BEST OF</td>
<td>-</td>
</tr>
<tr>
<td>2</td>
<td>ANA CAROLINA</td>
<td>THE BEST OF</td>
<td>-</td>
</tr>
<tr>
<td>3</td>
<td>MARISA MONTEZ</td>
<td>THE BEST OF</td>
<td>-</td>
</tr>
<tr>
<td>4</td>
<td>DJ MARLBORO</td>
<td>THE BEST OF</td>
<td>-</td>
</tr>
<tr>
<td>5</td>
<td>CALCINHA PRETA</td>
<td>THE BEST OF</td>
<td>-</td>
</tr>
<tr>
<td>6</td>
<td>BANDA CALYPSO</td>
<td>THE BEST OF</td>
<td>-</td>
</tr>
<tr>
<td>7</td>
<td>MADONNA</td>
<td>THE BEST OF</td>
<td>-</td>
</tr>
</tbody>
</table>

**Flanders - Singles**

<table>
<thead>
<tr>
<th>Place</th>
<th>Artist/MM</th>
<th>Title/MM</th>
<th>Label/MM</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>PLACEBO</td>
<td>WEST VIRGINIA</td>
<td>-</td>
</tr>
<tr>
<td>2</td>
<td>ANDREA BOCELLI</td>
<td>ANDREO BOCELLI -</td>
<td>-</td>
</tr>
<tr>
<td>3</td>
<td>BARRY MANILOW</td>
<td>THUNDER IN MY HEART</td>
<td>-</td>
</tr>
</tbody>
</table>

**New Zealand - Singles**

<table>
<thead>
<tr>
<th>Place</th>
<th>Artist/MM</th>
<th>Title/MM</th>
<th>Label/MM</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>BEEF</td>
<td>THE BEST OF</td>
<td>-</td>
</tr>
<tr>
<td>2</td>
<td>GREAT WOMEN</td>
<td>THE BEST OF</td>
<td>-</td>
</tr>
<tr>
<td>3</td>
<td>MADONNA</td>
<td>THE BEST OF</td>
<td>-</td>
</tr>
</tbody>
</table>

**Argentina - Singles**

<table>
<thead>
<tr>
<th>Place</th>
<th>Artist/MM</th>
<th>Title/MM</th>
<th>Label/MM</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>BEEF</td>
<td>THE BEST OF</td>
<td>-</td>
</tr>
<tr>
<td>2</td>
<td>MADONNA</td>
<td>THE BEST OF</td>
<td>-</td>
</tr>
<tr>
<td>3</td>
<td>ANDRES CALAMARO</td>
<td>THE BEST OF</td>
<td>-</td>
</tr>
<tr>
<td>4</td>
<td>MADONNA</td>
<td>THE BEST OF</td>
<td>-</td>
</tr>
</tbody>
</table>
### Top Christian Albums

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist &amp; Number / Distributing Label</th>
<th>Album Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>FIREROSARY.COM &amp; NUMBER 2 RECORDING/WESTSIDE NING/RENEWAL RECORDS</td>
<td>FIREROSARY.COM</td>
</tr>
<tr>
<td>2</td>
<td>KIRK FRANKLIN</td>
<td>GOD'S GREATEST HITS VOL. 2</td>
</tr>
<tr>
<td>3</td>
<td>MARTHA MUNIZZI</td>
<td>GOD'S GREATEST HITS VOL. 2</td>
</tr>
<tr>
<td>4</td>
<td>JUANITA BYNUM</td>
<td>GOD'S GREATEST HITS VOL. 2</td>
</tr>
<tr>
<td>5</td>
<td>KENDRA CLARK-SHEARD</td>
<td>GOD'S GREATEST HITS VOL. 2</td>
</tr>
<tr>
<td>6</td>
<td>JAMIROQUAI</td>
<td>GOD'S GREATEST HITS VOL. 2</td>
</tr>
<tr>
<td>7</td>
<td>SHEKINAH GLORY MINISTRY</td>
<td>GOD'S GREATEST HITS VOL. 2</td>
</tr>
<tr>
<td>8</td>
<td>JEREMY CAMP</td>
<td>GOD'S GREATEST HITS VOL. 2</td>
</tr>
<tr>
<td>9</td>
<td>BYRON CAGE</td>
<td>GOD'S GREATEST HITS VOL. 2</td>
</tr>
<tr>
<td>10</td>
<td>DONNIE MCCLURKIN</td>
<td>GOD'S GREATEST HITS VOL. 2</td>
</tr>
<tr>
<td>11</td>
<td>KAREN CLARK-SHEARD</td>
<td>GOD'S GREATEST HITS VOL. 2</td>
</tr>
<tr>
<td>12</td>
<td>JAMAR WALKER &amp; LFC</td>
<td>GOD'S GREATEST HITS VOL. 2</td>
</tr>
<tr>
<td>13</td>
<td>ELLA KEMP</td>
<td>GOD'S GREATEST HITS VOL. 2</td>
</tr>
<tr>
<td>14</td>
<td>JAMAR WALKER &amp; LFC</td>
<td>GOD'S GREATEST HITS VOL. 2</td>
</tr>
<tr>
<td>15</td>
<td>SHIRLEY CAESAR</td>
<td>GOD'S GREATEST HITS VOL. 2</td>
</tr>
<tr>
<td>16</td>
<td>BISHOP G.E. PATTERSON &amp; CONGREGATION</td>
<td>GOD'S GREATEST HITS VOL. 2</td>
</tr>
<tr>
<td>17</td>
<td>JAMAR WALKER &amp; LFC</td>
<td>GOD'S GREATEST HITS VOL. 2</td>
</tr>
<tr>
<td>18</td>
<td>JAMAR WALKER &amp; LFC</td>
<td>GOD'S GREATEST HITS VOL. 2</td>
</tr>
<tr>
<td>19</td>
<td>JAMAR WALKER &amp; LFC</td>
<td>GOD'S GREATEST HITS VOL. 2</td>
</tr>
<tr>
<td>20</td>
<td>JAMAR WALKER &amp; LFC</td>
<td>GOD'S GREATEST HITS VOL. 2</td>
</tr>
</tbody>
</table>

### Single Sales

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist &amp; Number / Distributing Label</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>ALAN JACKSON</td>
<td>GROWING PAINS</td>
</tr>
<tr>
<td>2</td>
<td>FLYLEAF</td>
<td>STAY</td>
</tr>
<tr>
<td>3</td>
<td>KIRK FRANKLIN</td>
<td>GOD'S GREATEST HITS VOL. 2</td>
</tr>
<tr>
<td>4</td>
<td>MARTHA MUNIZZI</td>
<td>GOD'S GREATEST HITS VOL. 2</td>
</tr>
<tr>
<td>5</td>
<td>MARY MARY</td>
<td>GOD'S GREATEST HITS VOL. 2</td>
</tr>
<tr>
<td>6</td>
<td>JUANITA BYNUM</td>
<td>GOD'S GREATEST HITS VOL. 2</td>
</tr>
<tr>
<td>7</td>
<td>MARY MARY</td>
<td>GOD'S GREATEST HITS VOL. 2</td>
</tr>
<tr>
<td>8</td>
<td>JUANITA BYNUM</td>
<td>GOD'S GREATEST HITS VOL. 2</td>
</tr>
<tr>
<td>9</td>
<td>MARY MARY</td>
<td>GOD'S GREATEST HITS VOL. 2</td>
</tr>
<tr>
<td>10</td>
<td>JUANITA BYNUM</td>
<td>GOD'S GREATEST HITS VOL. 2</td>
</tr>
</tbody>
</table>

### Albums

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist &amp; Number / Distributing Label</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>JEFF MAJORS</td>
<td>GOD'S GREATEST HITS VOL. 2</td>
</tr>
<tr>
<td>2</td>
<td>JESSIE DIXON</td>
<td>GOD'S GREATEST HITS VOL. 2</td>
</tr>
<tr>
<td>3</td>
<td>OLIVIA LEWIS</td>
<td>GOD'S GREATEST HITS VOL. 2</td>
</tr>
<tr>
<td>4</td>
<td>FRED HAMMOND</td>
<td>GOD'S GREATEST HITS VOL. 2</td>
</tr>
<tr>
<td>5</td>
<td>KIRK FRANKLIN</td>
<td>GOD'S GREATEST HITS VOL. 2</td>
</tr>
<tr>
<td>6</td>
<td>MARTHA MUNIZZI</td>
<td>GOD'S GREATEST HITS VOL. 2</td>
</tr>
<tr>
<td>7</td>
<td>JUANITA BYNUM</td>
<td>GOD'S GREATEST HITS VOL. 2</td>
</tr>
<tr>
<td>8</td>
<td>MARY MARY</td>
<td>GOD'S GREATEST HITS VOL. 2</td>
</tr>
<tr>
<td>9</td>
<td>JAMAR WALKER &amp; LFC</td>
<td>GOD'S GREATEST HITS VOL. 2</td>
</tr>
<tr>
<td>10</td>
<td>JAMAR WALKER &amp; LFC</td>
<td>GOD'S GREATEST HITS VOL. 2</td>
</tr>
</tbody>
</table>

### Radio Airplay

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist &amp; Number / Distributing Label</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>ALAN JACKSON</td>
<td>GROWING PAINS</td>
</tr>
<tr>
<td>2</td>
<td>FLYLEAF</td>
<td>STAY</td>
</tr>
<tr>
<td>3</td>
<td>KIRK FRANKLIN</td>
<td>GOD'S GREATEST HITS VOL. 2</td>
</tr>
<tr>
<td>4</td>
<td>MARTHA MUNIZZI</td>
<td>GOD'S GREATEST HITS VOL. 2</td>
</tr>
<tr>
<td>5</td>
<td>MARY MARY</td>
<td>GOD'S GREATEST HITS VOL. 2</td>
</tr>
<tr>
<td>6</td>
<td>JUANITA BYNUM</td>
<td>GOD'S GREATEST HITS VOL. 2</td>
</tr>
<tr>
<td>7</td>
<td>MARY MARY</td>
<td>GOD'S GREATEST HITS VOL. 2</td>
</tr>
<tr>
<td>8</td>
<td>JUANITA BYNUM</td>
<td>GOD'S GREATEST HITS VOL. 2</td>
</tr>
<tr>
<td>9</td>
<td>MARY MARY</td>
<td>GOD'S GREATEST HITS VOL. 2</td>
</tr>
<tr>
<td>10</td>
<td>JUANITA BYNUM</td>
<td>GOD'S GREATEST HITS VOL. 2</td>
</tr>
</tbody>
</table>

### Sales Chart for April 8, 2006

1. **KIRK FRANKLIN** - *GOD'S GREATEST HITS VOL. 2*
2. **MARTHA MUNIZZI** - *GOD'S GREATEST HITS VOL. 2*
3. **JUANITA BYNUM** - *GOD'S GREATEST HITS VOL. 2*
4. **MARY MARY** - *GOD'S GREATEST HITS VOL. 2*
5. **JUANITA BYNUM** - *GOD'S GREATEST HITS VOL. 2*
6. **MARY MARY** - *GOD'S GREATEST HITS VOL. 2*
7. **JAMAR WALKER & LFC** - *GOD'S GREATEST HITS VOL. 2*
8. **JAMAR WALKER & LFC** - *GOD'S GREATEST HITS VOL. 2*
9. **JAMAR WALKER & LFC** - *GOD'S GREATEST HITS VOL. 2*
10. **JAMAR WALKER & LFC** - *GOD'S GREATEST HITS VOL. 2*

### Billboard 200

1. **KIRK FRANKLIN** - *GOD'S GREATEST HITS VOL. 2*
2. **MARTHA MUNIZZI** - *GOD'S GREATEST HITS VOL. 2*
3. **JUANITA BYNUM** - *GOD'S GREATEST HITS VOL. 2*
4. **MARY MARY** - *GOD'S GREATEST HITS VOL. 2*
5. **JUANITA BYNUM** - *GOD'S GREATEST HITS VOL. 2*
6. **MARY MARY** - *GOD'S GREATEST HITS VOL. 2*
7. **JUANITA BYNUM** - *GOD'S GREATEST HITS VOL. 2*
8. **MARY MARY** - *GOD'S GREATEST HITS VOL. 2*
9. **JUANITA BYNUM** - *GOD'S GREATEST HITS VOL. 2*
10. **MARY MARY** - *GOD'S GREATEST HITS VOL. 2*

### Billboard Top Gospel Albums

1. **KIRK FRANKLIN** - *GOD'S GREATEST HITS VOL. 2*
2. **MARTHA MUNIZZI** - *GOD'S GREATEST HITS VOL. 2*
3. **JUANITA BYNUM** - *GOD'S GREATEST HITS VOL. 2*
4. **MARY MARY** - *GOD'S GREATEST HITS VOL. 2*
5. **JAMAR WALKER & LFC** - *GOD'S GREATEST HITS VOL. 2*
6. **JAMAR WALKER & LFC** - *GOD'S GREATEST HITS VOL. 2*
7. **JAMAR WALKER & LFC** - *GOD'S GREATEST HITS VOL. 2*
8. **JAMAR WALKER & LFC** - *GOD'S GREATEST HITS VOL. 2*
9. **JAMAR WALKER & LFC** - *GOD'S GREATEST HITS VOL. 2*
10. **JAMAR WALKER & LFC** - *GOD'S GREATEST HITS VOL. 2*

### Billboard Top Radio Songs

1. **ALAN JACKSON** - *GROWING PAINS*
2. **FLYLEAF** - *STAY*
3. **KIRK FRANKLIN** - *GOD'S GREATEST HITS VOL. 2*
4. **MARTHA MUNIZZI** - *GOD'S GREATEST HITS VOL. 2*
5. **MARY MARY** - *GOD'S GREATEST HITS VOL. 2*
6. **JUANITA BYNUM** - *GOD'S GREATEST HITS VOL. 2*
7. **MARY MARY** - *GOD'S GREATEST HITS VOL. 2*
8. **JUANITA BYNUM** - *GOD'S GREATEST HITS VOL. 2*
9. **MARY MARY** - *GOD'S GREATEST HITS VOL. 2*
10. **JUANITA BYNUM** - *GOD'S GREATEST HITS VOL. 2*
CHART SELLERS

SALES DAX COMPILED BY

CHARTS

ALBUM CHARTS

Sales data compiled from a comprehensive pool of U.S. music merchants by Nielsen SoundScan. Sales data for RIAA-certified retail charts is compiled by Nielsen SoundScan from a national subset of retail stores that specialize in those genres.

 Albums with the greatest sales gains this week.

Where included, this award indicates the title with the chart's largest percentage growth.

Where included, this award indicates the title with the chart's largest unit increase.

Music consumers. Songs have been on the Hot 100 for more than 20 weeks and rank below 50. Songs are removed from the Hot 100 if they have been on the chart for more than 20 weeks and rank below 50. Titles are removed from Hot Country Songs if they have been on the chart for more than 20 weeks and rank below 50. Titles are removed from Hot Adult Contemporary if they have been on the chart for more than 20 weeks and rank below 50. Titles are removed from the Hot Dance Airplay chart if they have been on the chart for more than 20 weeks and rank below 50 for Modern Rock and Leftfield or if they have been on the chart for more than 25 weeks and rank below 15 for Modern Rock and Leftfield.

CD/DVD combo available. * indicates vinyl LP is available. Pricing and vinyl LP availability are not included on all charts.

SINGLE-EP 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 gross-reachting audience (times of play) with Arbitron listener data. The exceptions are the Rhythmic Top 40, Adult Top 40, Adult Contemporary, Modern Rock and Adult RB charts, which are ranked by total detections.

Radio single玷污 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 Songs & Tracks for more than 20 weeks and rank below 50. Songs are removed from the Pop 100 and Hip Hop & R&B charts simultaneously if they have been on the Pop 100 for more than 20 weeks and rank below 50. Titles are removed from Hot Country Songs if they have been on the chart for more than 20 weeks and rank below 50. Titles are removed from Hot Adult Contemporary if they have been on the chart for more than 20 weeks and rank below 50. Titles are removed from the Hot Dance Airplay chart if they have been on the chart for more than 20 weeks and rank below 15 for Modern Rock and Leftfield or if they have been on the chart for more than 25 weeks and rank 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 RIAA-certified retail sales, sales data is compiled from a national subset panel of core RIAA-certified stores.

Singles with the greatest sales gains.

CONFIGURATIONS


HOTPICTURES

Indicates title earned HitPredict status in that particular format based on research data provided by HitPredict. Songs are listed based on hits, and Hot Top 100 are nationwide sales of compactly published music consumers. Songs are not on a 5 1/2: final results are based on weighted positions. Songs with a score of 68 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, comments, polls, and polls, please visit HitPredict.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.

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). Numeral within Platinum or Diamond symbol indicates album's multi-platinum level. For 150 sets, 50 albums with a running time of 100 minutes or more, the RIAA multiples the shipments by the number of discs and/or laps. Certification for net shipments of 100,000 units (Gold). Certification of 200,000 units (Platinum). Certification for net shipments of 400,000 units (Platinum).

SINGLES CHARTS

RIAA certification for 100,000 paid downloads (Gold). RIAA certification for 200,000 paid downloads (Platinum). Numeral within platinum symbol indicates single's multi-platinum level.* RIAA certification for net shipments of 500,000 singles (Gold).

MUSIC VIDEO SALES CHARTS

RIAA gold certification for net shipment of 25,000 units for videos. * RIAA gold certification for net shipment of 50,000 units for shortform or longform videos. * RIAA platinum certification for net shipment of 100,000 units for video singles. * RIAA platinum certification for sales of 100,000 units for award-winning performance videos.

DVO SALES AND VARIOUS SELLER RATEDS

RIAA gold certification for net shipment of 50,000 units or $1 million in sales at suggested retail price. * RIAA platinum certification for net shipment of 100,000 units or $2 million in sales at suggested retail price. * RIAA 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 and $1 million as suggested retail for non-theatrical titles.

ALBUM CHARTS

SALES DAX COMPILED BY

CHARTS

ALBUM CHARTS

Sales data compiled from a comprehensive pool of U.S. music merchants by Nielsen SoundScan. Sales data for RIAA-certified retail charts is compiled by Nielsen SoundScan from a national subset of retail stores that specialize in those genres.

 Albums with the greatest sales gains this week.

Where included, this award indicates the title with the chart's largest percentage growth.

Where included, this award indicates the title with the chart's largest unit increase.

Music consumers. Songs have been on the Hot 100 for more than 20 weeks and rank below 50. Songs are removed from the Hot 100 if they have been on the chart for more than 20 weeks and rank below 50. Titles are removed from Hot Country Songs if they have been on the chart for more than 20 weeks and rank below 50. Titles are removed from Hot Adult Contemporary if they have been on the chart for more than 20 weeks and rank below 50. Titles are removed from the Hot Dance Airplay chart if they have been on the chart for more than 20 weeks and rank below 50 for Modern Rock and Leftfield or if they have been on the chart for more than 25 weeks and rank below 15 for Modern Rock and Leftfield.

CD/DVD combo available. * indicates vinyl LP is available. Pricing and vinyl LP availability are not included on all charts.

SINGLE-EP 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 gross-reachting audience (times of play) with Arbitron listener data. The exceptions are the Rhythmic Top 40, Adult Top 40, Adult Contemporary, Modern Rock and Adult RB charts, which are ranked by total detections.

Radio single玷污 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 Songs & Tracks for more than 20 weeks and rank below 50. Songs are removed from the Pop 100 and Hip Hop & R&B charts simultaneously if they have been on the Pop 100 for more than 20 weeks and rank below 50. Titles are removed from Hot Country Songs if they have been on the chart for more than 20 weeks and rank below 50. Titles are removed from Hot Adult Contemporary if they have been on the chart for more than 20 weeks and rank below 50. Titles are removed from the Hot Dance Airplay chart if they have been on the chart for more than 20 weeks and rank below 15 for Modern Rock and Leftfield or if they have been on the chart for more than 25 weeks and rank 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 RIAA-certified retail sales, sales data is compiled from a national subset panel of core RIAA-certified stores.

Singles with the greatest sales gains.

CONFIGURATIONS


HOTPICTURES

Indicates title earned HitPredict status in that particular format based on research data provided by HitPredict. Songs are listed based on hits, and Hot Top 100 are nationwide sales of compactly published music consumers. Songs are not on a 5 1/2: final results are based on weighted positions. Songs with a score of 68 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, comments, polls, and polls, please visit HitPredict.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.

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). Numeral within Platinum or Diamond symbol indicates album's multi-platinum level. For 150 sets, 50 albums with a running time of 100 minutes or more, the RIAA multiples the shipments by the number of discs and/or laps. Certification for net shipments of 100,000 units (Gold). Certification of 200,000 units (Platinum). Certification for net shipments of 400,000 units (Platinum).

SINGLES CHARTS

RIAA certification for 100,000 paid downloads (Gold). RIAA certification for 200,000 paid downloads (Platinum). Numeral within platinum symbol indicates single's multi-platinum level.* RIAA certification for net shipments of 500,000 singles (Gold).

MUSIC VIDEO SALES CHARTS

RIAA gold certification for net shipment of 25,000 units for videos. * RIAA gold certification for net shipment of 50,000 units for shortform or longform videos. * RIAA platinum certification for net shipment of 100,000 units for video singles. * RIAA platinum certification for sales of 100,000 units for award-winning performance videos.

DVO SALES AND VARIOUS SELLER RATEDS

RIAA gold certification for net shipment of 50,000 units or $1 million in sales at suggested retail price. * RIAA platinum certification for net shipment of 100,000 units or $2 million in sales at suggested retail price. * RIAA 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 and $1 million as suggested retail for non-theatrical titles.

ALBUM CHARTS
<table>
<thead>
<tr>
<th>SONG NAME</th>
<th>ARTIST(S)</th>
<th>LABEL(S)</th>
<th>CHART CODE(S)</th>
</tr>
</thead>
<tbody>
<tr>
<td>CHAMPION</td>
<td>2Fernet</td>
<td>BMV/Warner Bros.</td>
<td>CS, H100, LT</td>
</tr>
<tr>
<td>COOKIN' IT</td>
<td>Mr. R &amp; The Smoothies</td>
<td>BMV/Warner Bros.</td>
<td>CS, H100</td>
</tr>
<tr>
<td>GATES DOWN</td>
<td>Jem</td>
<td>BMV/Warner Bros.</td>
<td>CS, H100</td>
</tr>
<tr>
<td>PARADISE</td>
<td>Inna</td>
<td>BMV/Warner Bros.</td>
<td>CS, H100</td>
</tr>
<tr>
<td>SINGING THE BLUES</td>
<td>The Smiths</td>
<td>BMV/Warner Bros.</td>
<td>CS, H100</td>
</tr>
<tr>
<td>SONG</td>
<td>ARTIST(S)</td>
<td>LABEL(S)</td>
<td>CHART CODE(S)</td>
</tr>
<tr>
<td>------------</td>
<td>-----------</td>
<td>----------</td>
<td>---------------</td>
</tr>
<tr>
<td>3AM</td>
<td>The Dead</td>
<td>BMV/Warner Bros.</td>
<td>CS, H100</td>
</tr>
<tr>
<td>45</td>
<td>The Beatles</td>
<td>BMV/Warner Bros.</td>
<td>CS, H100</td>
</tr>
<tr>
<td>50 SHADES OF GREY</td>
<td>Fifty Shades of Grey</td>
<td>BMV/Warner Bros.</td>
<td>CS, H100</td>
</tr>
<tr>
<td>60</td>
<td>The Rolling Stones</td>
<td>BMV/Warner Bros.</td>
<td>CS, H100</td>
</tr>
<tr>
<td>70</td>
<td>The Rolling Stones</td>
<td>BMV/Warner Bros.</td>
<td>CS, H100</td>
</tr>
<tr>
<td>80</td>
<td>The Rolling Stones</td>
<td>BMV/Warner Bros.</td>
<td>CS, H100</td>
</tr>
<tr>
<td>90</td>
<td>The Rolling Stones</td>
<td>BMV/Warner Bros.</td>
<td>CS, H100</td>
</tr>
<tr>
<td>100</td>
<td>The Rolling Stones</td>
<td>BMV/Warner Bros.</td>
<td>CS, H100</td>
</tr>
<tr>
<td>110</td>
<td>The Rolling Stones</td>
<td>BMV/Warner Bros.</td>
<td>CS, H100</td>
</tr>
<tr>
<td>120</td>
<td>The Rolling Stones</td>
<td>BMV/Warner Bros.</td>
<td>CS, H100</td>
</tr>
<tr>
<td>130</td>
<td>The Rolling Stones</td>
<td>BMV/Warner Bros.</td>
<td>CS, H100</td>
</tr>
<tr>
<td>140</td>
<td>The Rolling Stones</td>
<td>BMV/Warner Bros.</td>
<td>CS, H100</td>
</tr>
<tr>
<td>150</td>
<td>The Rolling Stones</td>
<td>BMV/Warner Bros.</td>
<td>CS, H100</td>
</tr>
<tr>
<td>160</td>
<td>The Rolling Stones</td>
<td>BMV/Warner Bros.</td>
<td>CS, H100</td>
</tr>
<tr>
<td>170</td>
<td>The Rolling Stones</td>
<td>BMV/Warner Bros.</td>
<td>CS, H100</td>
</tr>
<tr>
<td>180</td>
<td>The Rolling Stones</td>
<td>BMV/Warner Bros.</td>
<td>CS, H100</td>
</tr>
<tr>
<td>190</td>
<td>The Rolling Stones</td>
<td>BMV/Warner Bros.</td>
<td>CS, H100</td>
</tr>
<tr>
<td>200</td>
<td>The Rolling Stones</td>
<td>BMV/Warner Bros.</td>
<td>CS, H100</td>
</tr>
<tr>
<td>210</td>
<td>The Rolling Stones</td>
<td>BMV/Warner Bros.</td>
<td>CS, H100</td>
</tr>
<tr>
<td>220</td>
<td>The Rolling Stones</td>
<td>BMV/Warner Bros.</td>
<td>CS, H100</td>
</tr>
<tr>
<td>230</td>
<td>The Rolling Stones</td>
<td>BMV/Warner Bros.</td>
<td>CS, H100</td>
</tr>
<tr>
<td>240</td>
<td>The Rolling Stones</td>
<td>BMV/Warner Bros.</td>
<td>CS, H100</td>
</tr>
<tr>
<td>250</td>
<td>The Rolling Stones</td>
<td>BMV/Warner Bros.</td>
<td>CS, H100</td>
</tr>
<tr>
<td>260</td>
<td>The Rolling Stones</td>
<td>BMV/Warner Bros.</td>
<td>CS, H100</td>
</tr>
<tr>
<td>270</td>
<td>The Rolling Stones</td>
<td>BMV/Warner Bros.</td>
<td>CS, H100</td>
</tr>
<tr>
<td>280</td>
<td>The Rolling Stones</td>
<td>BMV/Warner Bros.</td>
<td>CS, H100</td>
</tr>
<tr>
<td>290</td>
<td>The Rolling Stones</td>
<td>BMV/Warner Bros.</td>
<td>CS, H100</td>
</tr>
<tr>
<td>300</td>
<td>The Rolling Stones</td>
<td>BMV/Warner Bros.</td>
<td>CS, H100</td>
</tr>
<tr>
<td>310</td>
<td>The Rolling Stones</td>
<td>BMV/Warner Bros.</td>
<td>CS, H100</td>
</tr>
<tr>
<td>320</td>
<td>The Rolling Stones</td>
<td>BMV/Warner Bros.</td>
<td>CS, H100</td>
</tr>
<tr>
<td>330</td>
<td>The Rolling Stones</td>
<td>BMV/Warner Bros.</td>
<td>CS, H100</td>
</tr>
<tr>
<td>340</td>
<td>The Rolling Stones</td>
<td>BMV/Warner Bros.</td>
<td>CS, H100</td>
</tr>
<tr>
<td>350</td>
<td>The Rolling Stones</td>
<td>BMV/Warner Bros.</td>
<td>CS, H100</td>
</tr>
<tr>
<td>360</td>
<td>The Rolling Stones</td>
<td>BMV/Warner Bros.</td>
<td>CS, H100</td>
</tr>
<tr>
<td>370</td>
<td>The Rolling Stones</td>
<td>BMV/Warner Bros.</td>
<td>CS, H100</td>
</tr>
<tr>
<td>380</td>
<td>The Rolling Stones</td>
<td>BMV/Warner Bros.</td>
<td>CS, H100</td>
</tr>
<tr>
<td>390</td>
<td>The Rolling Stones</td>
<td>BMV/Warner Bros.</td>
<td>CS, H100</td>
</tr>
<tr>
<td>400</td>
<td>The Rolling Stones</td>
<td>BMV/Warner Bros.</td>
<td>CS, H100</td>
</tr>
<tr>
<td>410</td>
<td>The Rolling Stones</td>
<td>BMV/Warner Bros.</td>
<td>CS, H100</td>
</tr>
<tr>
<td>420</td>
<td>The Rolling Stones</td>
<td>BMV/Warner Bros.</td>
<td>CS, H100</td>
</tr>
<tr>
<td>430</td>
<td>The Rolling Stones</td>
<td>BMV/Warner Bros.</td>
<td>CS, H100</td>
</tr>
<tr>
<td>440</td>
<td>The Rolling Stones</td>
<td>BMV/Warner Bros.</td>
<td>CS, H100</td>
</tr>
<tr>
<td>450</td>
<td>The Rolling Stones</td>
<td>BMV/Warner Bros.</td>
<td>CS, H100</td>
</tr>
<tr>
<td>460</td>
<td>The Rolling Stones</td>
<td>BMV/Warner Bros.</td>
<td>CS, H100</td>
</tr>
<tr>
<td>470</td>
<td>The Rolling Stones</td>
<td>BMV/Warner Bros.</td>
<td>CS, H100</td>
</tr>
<tr>
<td>480</td>
<td>The Rolling Stones</td>
<td>BMV/Warner Bros.</td>
<td>CS, H100</td>
</tr>
<tr>
<td>490</td>
<td>The Rolling Stones</td>
<td>BMV/Warner Bros.</td>
<td>CS, H100</td>
</tr>
<tr>
<td>500</td>
<td>The Rolling Stones</td>
<td>BMV/Warner Bros.</td>
<td>CS, H100</td>
</tr>
<tr>
<td>510</td>
<td>The Rolling Stones</td>
<td>BMV/Warner Bros.</td>
<td>CS, H100</td>
</tr>
<tr>
<td>520</td>
<td>The Rolling Stones</td>
<td>BMV/Warner Bros.</td>
<td>CS, H100</td>
</tr>
<tr>
<td>530</td>
<td>The Rolling Stones</td>
<td>BMV/Warner Bros.</td>
<td>CS, H100</td>
</tr>
<tr>
<td>540</td>
<td>The Rolling Stones</td>
<td>BMV/Warner Bros.</td>
<td>CS, H100</td>
</tr>
<tr>
<td>550</td>
<td>The Rolling Stones</td>
<td>BMV/Warner Bros.</td>
<td>CS, H100</td>
</tr>
<tr>
<td>560</td>
<td>The Rolling Stones</td>
<td>BMV/Warner Bros.</td>
<td>CS, H100</td>
</tr>
<tr>
<td>570</td>
<td>The Rolling Stones</td>
<td>BMV/Warner Bros.</td>
<td>CS, H100</td>
</tr>
<tr>
<td>580</td>
<td>The Rolling Stones</td>
<td>BMV/Warner Bros.</td>
<td>CS, H100</td>
</tr>
<tr>
<td>590</td>
<td>The Rolling Stones</td>
<td>BMV/Warner Bros.</td>
<td>CS, H100</td>
</tr>
<tr>
<td>600</td>
<td>The Rolling Stones</td>
<td>BMV/Warner Bros.</td>
<td>CS, H100</td>
</tr>
<tr>
<td>610</td>
<td>The Rolling Stones</td>
<td>BMV/Warner Bros.</td>
<td>CS, H100</td>
</tr>
<tr>
<td>620</td>
<td>The Rolling Stones</td>
<td>BMV/Warner Bros.</td>
<td>CS, H100</td>
</tr>
<tr>
<td>630</td>
<td>The Rolling Stones</td>
<td>BMV/Warner Bros.</td>
<td>CS, H100</td>
</tr>
<tr>
<td>640</td>
<td>The Rolling Stones</td>
<td>BMV/Warner Bros.</td>
<td>CS, H100</td>
</tr>
<tr>
<td>650</td>
<td>The Rolling Stones</td>
<td>BMV/Warner Bros.</td>
<td>CS, H100</td>
</tr>
<tr>
<td>660</td>
<td>The Rolling Stones</td>
<td>BMV/Warner Bros.</td>
<td>CS, H100</td>
</tr>
<tr>
<td>670</td>
<td>The Rolling Stones</td>
<td>BMV/Warner Bros.</td>
<td>CS, H100</td>
</tr>
<tr>
<td>680</td>
<td>The Rolling Stones</td>
<td>BMV/Warner Bros.</td>
<td>CS, H100</td>
</tr>
<tr>
<td>690</td>
<td>The Rolling Stones</td>
<td>BMV/Warner Bros.</td>
<td>CS, H100</td>
</tr>
<tr>
<td>700</td>
<td>The Rolling Stones</td>
<td>BMV/Warner Bros.</td>
<td>CS, H100</td>
</tr>
<tr>
<td>710</td>
<td>The Rolling Stones</td>
<td>BMV/Warner Bros.</td>
<td>CS, H100</td>
</tr>
<tr>
<td>720</td>
<td>The Rolling Stones</td>
<td>BMV/Warner Bros.</td>
<td>CS, H100</td>
</tr>
<tr>
<td>730</td>
<td>The Rolling Stones</td>
<td>BMV/Warner Bros.</td>
<td>CS, H100</td>
</tr>
<tr>
<td>740</td>
<td>The Rolling Stones</td>
<td>BMV/Warner Bros.</td>
<td>CS, H100</td>
</tr>
<tr>
<td>750</td>
<td>The Rolling Stones</td>
<td>BMV/Warner Bros.</td>
<td>CS, H100</td>
</tr>
<tr>
<td>760</td>
<td>The Rolling Stones</td>
<td>BMV/Warner Bros.</td>
<td>CS, H100</td>
</tr>
<tr>
<td>770</td>
<td>The Rolling Stones</td>
<td>BMV/Warner Bros.</td>
<td>CS, H100</td>
</tr>
<tr>
<td>780</td>
<td>The Rolling Stones</td>
<td>BMV/Warner Bros.</td>
<td>CS, H100</td>
</tr>
<tr>
<td>790</td>
<td>The Rolling Stones</td>
<td>BMV/Warner Bros.</td>
<td>CS, H100</td>
</tr>
<tr>
<td>800</td>
<td>The Rolling Stones</td>
<td>BMV/Warner Bros.</td>
<td>CS, H100</td>
</tr>
<tr>
<td>810</td>
<td>The Rolling Stones</td>
<td>BMV/Warner Bros.</td>
<td>CS, H100</td>
</tr>
<tr>
<td>820</td>
<td>The Rolling Stones</td>
<td>BMV/Warner Bros.</td>
<td>CS, H100</td>
</tr>
<tr>
<td>830</td>
<td>The Rolling Stones</td>
<td>BMV/Warner Bros.</td>
<td>CS, H100</td>
</tr>
<tr>
<td>840</td>
<td>The Rolling Stones</td>
<td>BMV/Warner Bros.</td>
<td>CS, H100</td>
</tr>
<tr>
<td>850</td>
<td>The Rolling Stones</td>
<td>BMV/Warner Bros.</td>
<td>CS, H100</td>
</tr>
<tr>
<td>860</td>
<td>The Rolling Stones</td>
<td>BMV/Warner Bros.</td>
<td>CS, H100</td>
</tr>
<tr>
<td>870</td>
<td>The Rolling Stones</td>
<td>BMV/Warner Bros.</td>
<td>CS, H100</td>
</tr>
<tr>
<td>880</td>
<td>The Rolling Stones</td>
<td>BMV/Warner Bros.</td>
<td>CS, H100</td>
</tr>
<tr>
<td>890</td>
<td>The Rolling Stones</td>
<td>BMV/Warner Bros.</td>
<td>CS, H100</td>
</tr>
<tr>
<td>900</td>
<td>The Rolling Stones</td>
<td>BMV/Warner Bros.</td>
<td>CS, H100</td>
</tr>
<tr>
<td>910</td>
<td>The Rolling Stones</td>
<td>BMV/Warner Bros.</td>
<td>CS, H100</td>
</tr>
<tr>
<td>920</td>
<td>The Rolling Stones</td>
<td>BMV/Warner Bros.</td>
<td>CS, H100</td>
</tr>
<tr>
<td>930</td>
<td>The Rolling Stones</td>
<td>BMV/Warner Bros.</td>
<td>CS, H100</td>
</tr>
<tr>
<td>940</td>
<td>The Rolling Stones</td>
<td>BMV/Warner Bros.</td>
<td>CS, H100</td>
</tr>
<tr>
<td>950</td>
<td>The Rolling Stones</td>
<td>BMV/Warner Bros.</td>
<td>CS, H100</td>
</tr>
<tr>
<td>960</td>
<td>The Rolling Stones</td>
<td>BMV/Warner Bros.</td>
<td>CS, H100</td>
</tr>
<tr>
<td>970</td>
<td>The Rolling Stones</td>
<td>BMV/Warner Bros.</td>
<td>CS, H100</td>
</tr>
<tr>
<td>980</td>
<td>The Rolling Stones</td>
<td>BMV/Warner Bros.</td>
<td>CS, H100</td>
</tr>
<tr>
<td>990</td>
<td>The Rolling Stones</td>
<td>BMV/Warner Bros.</td>
<td>CS, H100</td>
</tr>
<tr>
<td>1000</td>
<td>The Rolling Stones</td>
<td>BMV/Warner Bros.</td>
<td>CS, H100</td>
</tr>
</tbody>
</table>

Data for week of APRIL 8, 2006

Charts Legend:
- CS: Hot Country Songs
- H100: Hot 100 Songs
- LT: Hot Latin Songs
- POP: Pop 100 Songs and RB\H: Hot R&B/W. Hip-Hop Songs

Access full charts at www.billboard.com
BRINGING THE BEATS TO THE STREETS

Join Billboard for the premier event to network, share knowledge, make deals and discover new talent with the key industry players in the R&B Hip Hop community!

**Highlights**

- Superstar interviews
- Cocktail parties
- Live artist showcases
- Industry expert roundtable discussions
- Provocative conference sessions
- The star studded awards show

**GET FACE-TO-FACE WITH THE INFLUENTIAL LEADERS IN THE INDUSTRY:** artist, A&R reps, label execs, managers, producers, songwriters, media execs, publishing rights organizations, filmmakers, radio programmers, Internet companies, DJs, booking agents, touring companies, distributors & more!

"THE BILLBOARD CONFERENCE IS ONE OF THE MOST NECESSARY CONFERENCES FOR MUSIC EXECUTIVES, ARTISTS AND ANYONE WHO IS IN ANY WAY RELATED TO THE MUSIC BUSINESS."

— JERMAINE DUPRI, So So Def/Virgin

**Contact Info**

**Registration & Questions** • Kelly Peppers • 646.654.4643
**Sponsorships** • Karl Vontz • 415.738.0745
**Showcases** • Margaret O'Shea • 646.654.4698
**Hotel** • Renaissance Waverly • 800.468.3571

**RESERVE BY AUG 11 FOR DISCOUNTED RATE OF $149**

**FOR FULL SCHEDULE OF EVENTS AND TO REGISTER TODAY GO TO**: 
www.billboarddevents.com!
For your free $990! in employer. Business Only

We currently have rewarding career opportunities for experienced professionals to join Billboard.

Event Registration Manager

We have an outstanding career opportunity for an Event Registration Manager in our New York office. This position will work with the Executive Director of Events and will manage all aspects of attendee event registration from sales, to implementation of process including database management, on-line system, marketing partnerships and on site logistics.

Responsibilities include management of attendee registration sales with a goal to increase registration year over year, providing reports to management concerning registration tracking & analysis to improve processes; conducting competitive event analysis and incorporating new techniques into the Billboard system; management of database and registration lists; telemarketing potential attendees; negotiation of industry trades & partnerships for co-promotion; providing excellent customer service and answering conference registration inquiries; revenue management and reconciliation for each event; on-site logistics and management for registration; coordination of pre-event meetings.

Qualified candidate must demonstrate proven success in managing registrations systems for high-end events, excellent customer service and ability to work with conference attendees; proven ability to provide creative solutions to increase attendee registration year over year. Must be energetic, highly organized and an aggressive self-starter. Will need 2-3 years of registration experience, preferably in the music industry. A college degree in a relevant area of study is required. Travel required within the U.S. Events are currently held in Miami, Atlanta, LA, NY and Las Vegas.

Event Sponsorship Sales Manager

This New York based position will work with the Director of Sponsorships to generate new sales revenue for Billboard Events. We are seeking someone who is a strong sales person with proven success in making major sales presentations, developing agreements and executing sponsor relationships, and cultivating relationships with high level clients.

Qualified candidates must have 3 to 5 years of sales experiences, preferably in the event or music industry. A college degree in a relevant area of study is required. Travel required within the U.S. Events are currently held in Miami, Atlanta, LA, NY and Las Vegas.

Marketing Brand Manager

In this exciting New York based role you will be primarily responsible for managing all of our marketing efforts as it relates to Billboard and Billboard Radio Monitor. You will work with the Promotion Manager on the creative development, production and implementation of all promotional collateral, including media kits, brochures, rate cards, house ads, one sheets, direct mail packages, trade show flyers and other materials. In addition, you will work with the Executive Director Marketing and Brand Development on sales proposals and promotions, sponsorship development and collateral, customer development, and in exploring new business opportunities.

A minimum of 3-5 years of creative management experience in Newspaper/Magazine Publishing, or at a Creative Agency/Design Firm/Publicity Firm required. Knowledge of digital and e-media platforms preferred. Some exposure to the entertainment industry preferred but not required. A degree in a relevant area of study is necessary.

Please send resume and a cover letter indicating which position you are interested in and including salary requirements to:

Email: entertainrecru@vnuuspubs.com

Only candidates selected for interviews will be contacted. No phone calls or agencies please. VNU Business Media offers a competitive salary with excellent benefits. VNU is an equal opportunity employer.

HELP WANTED

REAL ESTATE

National Rental

A 2 bedroom, 2 bath apartment has recently been listed in the Lakeview neighborhood in Chicago. The apartment features a modern kitchen with stainless steel appliances, a living room with high ceilings and large windows, and a balcony overlooking a quiet street. The apartment is located just a short walk to Wrigley Field and offers easy access to public transportation.

T-SHIRTS

Looking for Rock T-shirts? You've found 'em!

BACKSTAGE FASHION

Worldwide Distributors of Licensed:

ROCK & NOVELTY T-SHIRTS,

STICKERS, PATCHES, FLAGS & MORE!

Check out our website catalog:

www.backstage-fashion.com

or call for a free price list/flyer (dealers only):

800-644-ROCK

(outside the U.S. - 520-443-0100)

PRIME NORTH SHORE PROPERTIES

New York, Long Island,

North Shore, Lloyd Harbor

POST MODERN-COUNTRY HOME-WATERVIEWS

10,000 Sq. Ft. of elegant living space, overlooks & fronts a 8 acre pond & has great waterviews of L.I. Sound, 14 rooms, 5+ bedrooms, 7.5 baths, extraordinary large Kitchen done in fine woods & granite with fireplace, incredible large Master Suite with fireplace & French doors to pecanic deck, (all family bedrooms have private full baths & big walk-in closets), formal Dining room, spacious, airy two-story Entertainment room w/fireplace, Hobby room, Office, expanded Family room w/ wet bar & fireplace, Maida wing, incredible award winning Indoor Swimming Pool w/jet Tubs, Gym, Sauna, Changing rooms w/showers, t.v. very private landscaped acres, quiet estate lane, 1 hour from Manhattan/ Exclusive Broker $3,449,000.

Ken M. Coleman
Lloyd Harbor Realty
(631) 423-5000

REGISTRATION HAS
IT'S PRIVILEGES.

EXCLUSIVE OFFERING

Luxury Condominiums

PARK SLOPE SOUTH

For more information and to register for the upcoming pre-public purchasing opportunity, visit our web site at: www.21123condo.com

Own-A-Home Realty Corp.
(718) 370-8800
JALAMA RANCH $430,000
Santa Barbara. Incredible ranch of more than 20 sq mi. rolling hills, majestic oaks, near Jalama Beach & Point Conception. Impressionable caret for. Suzanne Perkins 605-965-2738

THE STONE HOLLOW RANCH $6,759,000
Exquisite equestrian estate nestled on approx. 7.5 acres. Newly constructed 5400 sc. f main house w/ 5 bd, 3.5 ba, Professional grade 4 stall barn, Amy Alida 310.226.7192

1580 LAUREL WAY $5,700,000
Beverly Hills. Newly constructed 5bd/7ba 11,000sq ft. Spn Villa. 1200sq fpat, 3pl, chefs kit with a, fdr, wind paine wall, pos heart pi. Aaron Montelongo 310.205.0305

www.24NINETEENTH.COM $4,500,000
Santa Monica. Impeccable 5bg/5ba of quality w. volume & privacy. Outstanding rich dark., showcase kit., luxurios main, media rm & bl. James resistek 312 255.5411

ELEGANT REMINGTON RES $4,100,000

PAUL WILLIAMS COLONIAL $3,450,000

2661 ABERDEEN AVENUE $3,200,000

2555 VERDE OAK DRIVE $3,100,000

2192 BANYAN DRIVE $2,549,000
Brentwood. Elegantescondio/ trad/mod w/ sweeping vues. 6bd/6ba. 4000sf. Finished. Gmtt kitchen, large yar. Michael Greenwald 310.481.6262

12717 ROCHEDALE LANE $2,348,000
Brentwood. Pit oasis w/ vues. 5bd/4ba u sated w/ style & polish. Grt kit.elegant, mst suits, lush lawns, deco & waterfall. A must see! Camarillo/Bea 310.462.6262

431 W KENNETH ROAD $1,879,000
Crensdale. Amazing remodel w/fine details. 4bd/ 3.5a, den. liv rm, great rm, SubZero/Wolf appl in k t. Hwd flrs, recessed lights, speakers. Scott D. Cook 310.385.7292

UNFORGETTABLE CSSIC $1,899 000
Huw Hills East. Equest. orc. 928 Hollywoodland. English on prnt dlb 1. 4bd/2.5ba, oak. Cityscen var, ox, ny, shf's kit, old wth chm. Rick vohn 323.671.2356

SUNSET MESA HOME $1,849,000
Pacific Palisades. Upgraded 4bd 1m w/m vws, brus, rm, gmr, rm, bnd co fns, prof Incs capg. w/o utdr fire pl, deck, gras yd. Malibu. Jac. Kschmer/Byers 310.290.8230

LARGE VIEW HOME $1,799,000
Mar Vista. Fantastic redone 4bd/4.5ba contemp at the top of MV Hill. spacious rooms, newly Incs capg. yard, spa, a perfect 10. k1byers 310.260.0230

2412 GLENDOVER AVENUE $1,595,000
Los Feliz. Tasteful & Stunnig Los Feliz Traditional offering 4bd/3.5ba with city views, nice yrs, hwd flrs, fab new master. Jeffrey Holgood 310.724.7000

2501 KERNILWORTH AVENUE $1,375,000

OPEN 2-5 04/02/06
2060 JOHNSON AVENUE $1,995,000

OPEN 2-5 04/02/06
1405 GLENALBYN DRIVE $1,180,000

4232 MCCONNELL BLVD $779,000
Marin Del Ray Ag. Storybook charmer Calif. Eungabow w/ custom &hires thru-out. Cose to the Marina & Venice. S Sarita Alston 310.888.3708

www.americanradiohistory.com


At the 2006 annual Soul Trade awards, held March 1 at the Convention Center, Detroit, Michigan. The winners included R. Star, phối, and Gibson Guitar's Gibson showroom.

R. Star performs for Billboard. Underground guests, including Core Club's exclusive members.

Such acts as Alice in Chains and William Dafoe earned tribute to rock legend Steve Van Zandt during the May 4 premiere of 'Decades Rock 'Em'.

Such acts as Alice in Chains and William Dafoe earned tribute to rock legend Steve Van Zandt during the May 4 premiere of 'Decades Rock 'Em'.
DUPRI'S VIRGIN ACTIVITY

Virgin Urban president Jermaine Dupri tells Track that the lead single from Janet Jackson's new album will arrive in May, with the album coming "probably at the end of September." Dupri adds, "We're in the process of finishing it now." Will Dupri be a featured guest on any of the tracks? "You'll hear my voice on some songs. But I don't know if Jermaine Dupri the artist exists anymore. I'm not into that right now. It's far on the back burner. It's probably in the cards somewhere down the road. But it's the last thing I'm thinking about right now." These days, his mind may very well be one big release schedule with projects due from Binnie Man, Sleepy Brown (through Purple Ribbon), Johnta Austin, Young Capone and Daz Dillinger.

HOME SWEET HOME

Want to become the proud owner of Elvis Presley's first home? You chance is fast approaching. Beginning April 14, the ranch-style house—at 1034 Audubon Drive in Memphis—will be exclusively auctioned on eBay. Yes, this was the house made possible by the runaway success of Presley's first No. 1 hit, "Heartbreak Hotel," in 1956. Though Presley lived there for only a little over a year (Blame over-excited fans and pesky photographers), his home improvements—including a pool and motorcycle garage—remain intact. Bidding ends May 14. Paging Robert Sillerman...

ROCK’N’ROLL HIGH SCHOOL

Days after the March 33 full-length of the Converse by John Varvatos men's and women's fashion collection, Track remains bewitched and bewildered. Oh, the fashions were sexy and cool, the models bored-looking and designer Varvatos could not have been more pleasant. But what truly lingers in the mind, in addition to the mini conmos delved, is the special performance by the legendary New York Dolls—particularly frontman David Johansen. Did we mention that this musical fashion extravaganza was held in the gymnasium of New York’s Xavier High School?

Minutes before hitting the gym's stage, Track caught up with Johansen in the boys locker room. Before introductions were made, Johansen—in tight jeans, tight T-shirt and pirate cap—proclaimed: "This is the most fun I've ever had in a locker room."

A rock pioneer, Johansen also mentioned that the band's new, as-yet-untilted album, due in July from Roadrunner, was recorded in 14 days. "That's twice as long as our last album took [1974's "In Too Much Too Soon"], so it's twice as good."

MAN ON A MISSION

Guitarist John Hall spent 35 years making music. These days, he is merging his musical chops and political activism. Hall is running for Congress in New York's 15th District. His campaign song features new words put to the music of "Dance With Me," the 1975 top 10 song he co-penned (along with top five "Still the One") as a member of pop-rock band Orleans. All together now: "Vote for me! I want to be in Congress/Can't you see The country's in a big mess/Katrina showed us/The emperor's new clothes"—and that is just the first verse. Elsewhere, lyrics ask for the impeachment of Bush and Cheney—that is, "After we win back both the House and Senate." Will Hall join songwriting solon Orrin Hatch in Congress? Stay tuned.

SUIT SING

The Society of Singers may have very well been thinking of ‘80s TV show “Moonlighting” when it came up with the theme for its June 3 benefit concert at the El Rey Theatre in Los Angeles. But, in fact, the 3 Men and a Big Band fundraiser was inspired by a film. The one-night-only event will find music execs Steve Tyrell, Gary LeMel and Jerry Sharell—each of whom has doubled as a recording artist—paying homage to the Great American Songbook with accompaniment by the Gregg Field Big Band. Increasing the laugh quotient will be the glib (see Smith, raconteur and retired exec, whose storied career includes top posts at Elektra Records, ARTIST direct and more) "I'm not in a show that nobody else could," SOS president Sharell says. Proceeds will benefit the society's emergency relief and scholarship funds.

MAULDIN'S FASHION MOVE

Industry vet Michael Mauldin is gearing up for the launch of his first clothing line, Mauldin Apparel. Its inaugural Holiday 2006 Collection consists of vintage T-shirts, denim, cashmere knits and outerwear for men and women. If you find yourself scratching your head right about now, you are likely not alone. Sure, Mauldin has held such label posts as COO of So So Def Recordings, president of Columbia Records Urban Music and senior VP of Columbia Records Group. And yes, the man is also the father of producer/Virgin Urban president Jermaine Dupri. But will Mauldin's name resonate with consumers like that of a Sean "Diddy" Combs? Or will it be more of a case of "Michael who?" It will be interesting to see how Mauldin Apparel handles that challenge.
VICTORY RECORDS is looking for value adding players to join our team. Accounting, Marketing, Promotion, Publicity and Sales superstars should apply. VICTORY can provide stability and growth. VICTORY RECORDS is more than just another record label. We are a forward thinking, diversified, lifestyle company and the premier, independent rock brand. If you do not see a specific position listed that does not mean you should not contact us. We always have room for passionate music people that can help us reach new heights. Great people and great Artists are what drive the music business! Join us and be a part of musical history.

**DIRECTOR OF INTERNATIONAL MARKETING AND SALES**
We seek the right individual to coordinate all international (ex - N. America) sales and marketing activities for the Victory Records product line. This includes the creation, implementation and overseeing of sales and marketing plans along with acting as the liaison with our international distribution partners. Candidate must have a true grasp of the international music market along with proven sales experience. This position is available in our Chicago or London Office.

**SALES**
We are looking for ambitious, creative and highly motivated individuals to fill sales positions. Sales savvy candidates will be in charge of dealing with domestic and foreign record and merchandise retailers, opening alternative and lifestyle accounts along with sales and marketing strategies for our music and merchandise. The ideal candidates will have at least two years experience in music/merchandise sales, strong computer, analytical, communication and people skills. We have a competitive incentive and commission based sales program (salary = base + commission).

**MARKETING**
Victory Records is looking for an organized, driven, creative and energetic individual to join the U.S. Marketing Department. This position entails assisting the Marketing Department in all areas - including implementing multi faceted marketing plans and campaigns, overseeing advertising plans and budgets, processing and maintaining advertising invoices, creating departmental and company reports on a regular basis and undertaking marketing research projects. Proficient and working knowledge of all Microsoft applications (predominantly Outlook, Excel and Word) is required. Candidate must possess a genuine knowledge and love of Victory Records' Artists and lifestyle, and be a superior multi-tasker. For consideration please fax cover letter, resume and references to: Fax: 312.873.3889.

**PUBLICITY**
Victory Records is looking for a savvy and creative individual to join its U.S. publicity department. This person would be responsible for using their existing and developing media relationships to expose our artists and other related projects. Excellent writing, organizational, marketing, creative and social skills required. Candidate should have a love for promotion and be willing to work long hours and hunger for searching out media opportunities in print, on the Internet and on Television. Previous publicity experience is required. For consideration please fax cover letter, resume and references to: Fax: 312.873.3889.

**DIRECTOR OF MUSIC PUBLISHING**
Another Victory Inc. is seeking a Director of Music Publishing. The ideal candidate will have a minimum of 3-5 years expertise in music publishing administration along with the ability to creatively and successfully exploit our catalog and maximize copyright revenues. You should have an intense passion for the music business, a substantial list of contacts and relationships as well as a true entrepreneurial desire to be part of a growing and important part of our business.

anothervictory.com

**FAX COVER LETTER / RESUME / SALARY HISTORY TO 312.873.3889 or email - jobs@victoryrecords.com**

(WE RESPECT ALL APPLICANT'S INFORMATION WITH THE HIGHEST IN ABSOLUTE CONFIDENTIALITY)

www.VICTORYRECORDS.com
MUSICIANS WHO PLAY FROM THEIR HEARTS. EVEN WHEN THEY'RE BROKEN.

You'll find the largest collection of amazing independent artists at eMusic. You can download songs for just 25 cents and it all works with your iPod® player. And right now, receive 25 free songs that you keep forever just for checking out the site. eMusic. The heart and soul of independent music.

GET 25 FREE SONGS FOR CHECKING OUT EMUSIC.COM/CASH