'I'VE NEVER HAD RADIO GO 'WOW' FROM THE START.'

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

COVER: The Goo Goo Dolls, the Damas, Justin Borucki
Music Is The Foundation For Rebuilding New Orleans

BY BRANFORD MARASIL

I am pleased to see that New Orleans is holding its Jazz & Heritage Festival this year on the weekends of April 28-30 and May 5-7, but I'm not really surprised. Although there are a few companies based in New Orleans, the city does not have a substantial business infrastructure. Tourism is the lifeblood of New Orleans, so many with no fear of a disaster...the people of the city are there no electricity, houses are abandoned, and people have not returned. It is easy to band out blame for this situation, but the important thing is to take steps to ensure that people need in real assistance.

People have been comparing Katrina to earlier disasters, like hurricanes that hit Galveston, Texas, in 1912, or to San Francisco, 1906, and New Orleans, the Gulf Coast. If the government is not prepared to step forward, then concerned people both in the region and around the country will have to respond. Massive amounts of assistance from corporate America will also be needed, but I understand that companies are concerned over how funds will be spent.

In this regard, I feel that the music community should take the lead in the rebuilding effort because New Orleans is central to the entire culture of music in America. New Orleans is widely acknowledged as the birthplace of jazz, but it is also widely regarded as the birthplace of rock ’n’ roll. Artists like Lloyd Price, Little Richard and other early pioneers were deeply immersed in the music of the city, and through their impact the city’s influence spread throughout the world. A lot of musicians, songwriters and bandleaders understand this and are quick to acknowledge that New Orleans is a primary cultural source.

This is why Harry Connick Jr. and I have become involved with New Orleans Area Habitat for Humanity in the creation of the Connick’s Village in the Upper Ninth Ward. We have acquired five city blocks, and the Musicians’ Village will be the site of 75 single-family homes plus an additional 50 homes in the surrounding area for musicians and qualifying homeowners.

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

The Musicians’ Village is not intended to be exclusively for musicians, however, and an important aspect of its design is that musicians will be in a true community, enjoying the kind of person-to-person, neighbor-to-neighbor relationships that have sustained such New Orleans traditions as the marching band. A central aspect of the culture is that the city’s influence spread throughout the world. A lot of musicians, songwriters and bandleaders understand this and are quick to acknowledge that New Orleans is a primary cultural source. This is why Harry Connick Jr. and I have become involved with New Orleans Area Habitat for Humanity in the creation of the Musicians’ Village in the Upper Ninth Ward. We have acquired five city blocks, and the Musicians’ Village will be the site of 75 single-family homes plus an additional 50 homes in the surrounding area for musicians and qualifying homeowners.

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

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

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

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

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

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

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

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

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

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

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

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

WEA will be ready to ship the album to all accounts by May 3, sources say. If the initial order collectively in the United States exceeds, say, 300,000 copies, the company would likely allocate the album to accounts so the stores are prepared to meet initial consumer demand in the first few days.

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

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

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

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

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

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

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

Representatives from Warner Bros. were not available for comment by press time.
Sony BMG Sued Over Artists' Digital Rates

In a case that could seismicly alter the way labels and artists share download revenue, members of the Allman Brothers Band and Cheap Trick have filed a class action lawsuit alleging that Sony BMG has underpaid artists for digital music transactions. At issue in the action, filed April 27 in U.S. District Court in New York by Labaton Sucharow & Rudoff and Probststein & Weiner, is whether the label's deal with online services for downloads is a license or a sale.

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

The two bands claim that from 99-cent downloads, they receive only about 4.5 cents, rather than the 50 cents per track they believe they are owed.

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

The suit concerns royalties received for master recordings and digital downloads through at least nine services, including Apple's iTunes. The parties are seeking in excess of $25 million in damages. The artists allege that there are about 2,500 other acts in similar situations from the Sony BMG-affiliated labels.

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

The suit, which still has to be certified in federal court as a class action case, follows a similar suit filed by Tom Waits' Third Story Music against Warner Music Group.

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

The potential implications of these suits are enormous. The Cheap Trick suit claims more than $420 million records were sold in digital formats last year—a figure that includes master ringtone sales. Nielsen SoundScan reports more than 350 million digital tracks and 16 million digital albums were sold in 2005.

If downloading is found to be a licensing activity, such a shift in the business model could see labels renegotiating artists' deals or refusing to provide certain recordings for digital delivery.

"Every manager I've talked to is in agreement about this," Frey says. "It's time to address this. We hope we don't screw it up and set a bad precedent for everybody else."

Additional reporting by Ray Waddell.

Behind The Buzz: License Vs. Sale

How much should labels be paying artists for downloads? It's been debated almost since day one of the digital music era. When a CD is sold, contracts typically provide that artists receive a royalty—often 10%-14% of the retail price of a "record," after packaging deductions.

A license—frequently applied when music is used in films or commercials—dictates a share, often 50%, of the label receives.

It's easy to understand why recording artists would prefer to be compensated for digital downloads under a licensing scenario. Label executives have said in the past that record companies could not financially survive if half of all download money went to artists; they were not set up to be joint ventures with artists.

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

OBITUARY

BY KEN SCHLAGER

Phil Walden, 66, Dies

Capricorn Records founder was major figure in Southern Rock

Phil Walden was born under a good sign, Capricorn.

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

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

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

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

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

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

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

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

By the end of the decade, musical tastes had changed. PolyGram dropped Capricorn in 1979. Walden filed for bankruptcy the next year and entered a period of drug and alcohol abuse. In the late '80s, Walden re-emerged in Nashville as the manager of comedian/actor Jim Varney. He also handled the early career of Billy Bob Thornton.

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

In the Mercury fold, Capricorn had hits with rock acts 311 and Cake, but after Universal Music Group's acquisition of PolyGram, things again went sour. Walden bought back PolyGram's share of Capricorn and, in 2000, sold the business to Volcano Records.

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

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

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

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

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

As Business Blooms, Industry Leaders Debate The Future

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

Buzz genre reggaeton, with its mix of hip-hop and Spanish-language music, is surprisingly favored among young consumers, but they are by no means single-minded. The demographic listens to a broad spectrum of native music, from romantic Latin and pop to oldies, naming icons Celia Cruz alongside Daddy Yankee as well as a multitude of English-language stars and formats.

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

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

Elías de León, owner of management firm White Lion, countered, "There is the art of music and the business of music, and they should go hand in hand. We cannot continue to work on the basis of a word of honor because we’re now into sales in the millions."

His statement drew applause from the audience.

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

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

space.com has become the predominant source to discover what’s hot and happening in Latin music, right along with every other style and genre.

Sorry, radio and apologies to the most robust of record label marketing campaigns, but, according to the teen focus group and a number of panelists, the ever-increasing impact of downloading, ringtones and peer sharing is now more than a burgeoning trend, supplanting the value of the physical CD.

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

OTHER HIGHLIGHTS

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

- Regional Mexican music, which accounts for more than half of all Latin music sales, continues to lament its mistaken identity, even within its community. Conunto Primavera group member Tony Melendez said, "We’re not a bunch of guys with big stomachs who sing because it’s easier than working in construction or in the fields."

- As in the Anglo world, TV is as effective, if not more so, in exposing music as radio. Latin-themed "American Idol"-type programs are leading the way. David Bisla’s victory on Spain’s "Operación Triunfo" resulted in sales into the millions and a Grammy Award, while during the show’s run, seven slots among the Latin pop chart’s top 10 were occupied by its finalists.

- "The audience feels like they’re part of the story," said Arturo Velasco, director of Televisa Music. "They’re involved, so they become invested in these artists."

Miami Heat: Top Winners Of 2006

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

DADDY YANKEE: The top-selling Latin artist of the year, Daddy Yankee took the Top Latin Albums artist of the year award, as well as reggaeton album and new category reggaeton song of the year.

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

ANDY ANDY: "Irony," Andy Andy’s new take on traditional bachata music, won tropical album of the year, best male and new artist, while the album’s title track won tropical airplay song of the year, best male and new artist. -L.C.

Big Stars, New Styles Take Home Trophies

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

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

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

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

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

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

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

Univision Music Group was the Top Latin Albums label of the year for the second consecutive year, while Disney, which is headquartered by Univision, won regional Mexican music and albums label of the year.

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

The Billboard Latin Music Awards honor the most popular albums, songs and performers in Latin music, as determined by the actual sales and radio airplay data that informs Billboard’s weekly charts during a one-year period ending with the Feb. 27 issue.

The 2006 awards were presented in 51 categories. For a complete list of winners, visit billboard.com. -L.C.
EMI Hands Skype Licensing Reins
Pub Gives Internet Telephony Network Ability To Cut Global Deals For Online, Mobile

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

Roger Faxon, co-CEO of EMI Music Publishing, did not reveal pricing details. "Pricing is obviously an important competitive issue," he says. "We're pricing it at commercially acceptable levels for the usage." For the world's leading publisher, the arrangement is another step toward taking control of its licensing rights from some of the European collecting societies. Currently, companies that wish to license recorded compositions are faced with the time-consuming and costly obstacle of arranging deals territory by territory, often negotiating with collecting societies in each European Union country. Laws in many of those nations require songwriters to transfer licensing rights to the local society to administer.

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

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

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

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

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

EMI expects its Skype deal, under which the publisher will provide consulting services to Skype, will make tracking and collecting payments for songwriters more accurate and efficient. Skype, an eBay company, allows free unlimited voice and video communication between users of its software. It generates revenue through premium offerings such as allowing users to make and receive calls to and from landline and mobile phones.

For Publishers, A New Share Chart

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

Nielsen BDS and mechanical licensing society the Harry Fox Agency have teamed up to rank the top U.S. publishers according to radio airplay. The chart will run quarterly. "This is an idea we have been pursuing for a number of years," says Rob Sisco, Nielsen Music president and Nielsen Entertainment East Coast operations COO. "We believe understanding publisher market share based upon monitored radio airplay is a very important metric for the recorded music industry.

Each calendar quarter, Nielsen BDS will provide HFA with a list of the top 100 compositions as detected by electronically monitoring 1,280 radio stations around the clock. HFA will determine which publishers administer rights, own the copyright or control rights in each composition and what percentages of the compositions they own or control. The publishers will then be ranked according to their shares of the top 100 compositions.

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

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> JAPANESE MARKET GROWS

Physical recorded-music shipments in Japan rose during first-quarter 2006, according to the Recording Industry Assn. of Japan. In the three months ending March 31, RIAJ's 42 member companies' shipments totaled 77.2 million units, up 13% year-over-year. Correspondingly in 2005, the value of the market rose 6% to 91.1 billion yen ($768 million).

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

Domestic product shipments rose 10% to 56.5 million, with value up 11% to 67.9 billion yen ($587.3 million). International shipments rose 17% to 20.7 million, bringing total value up to 21.4 billion yen ($180.7 million) as price competition on non-Japanese titles intensified.

> COPYRIGHT EXTENSION BID IN U.K.

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

Several petitions were signed by BMI, ASCAP, PRS and other music publishers, including U2's Bono, Cliff Richard and Tom Jones.

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

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

> YAHOO DOWNLOADS IN TAIWAN

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

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

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

> COLDPLAY LEADS IVORS NOMS

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

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

Coldplay's songs are written by band members Guy Berryman, Jon Buckland, Will Champion and Chris Martin, and represented by BMI Music Publishing.

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

> SONY BMG GETS PEPPERMINT

Sony BMG Music Entertainment Australia has teamed with Sydney-based talent management company Peppermint Blue to set up joint venture imprint Peppermint Records. Peppermint Blue is jointly owned by British-born artist manager Pat Cleary and Mark Byrne who operates Sydney-based Breed Street Talent School.

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

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

> FOR PUBLISHERS, A NEW SHARE CHART

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

Nielsen BDS and mechanical licensing society the Harry Fox Agency have teamed up to rank the top U.S. publishers according to radio airplay. The chart will run quarterly. "This is an idea we have been pursuing for a number of years," says Rob Sisco, Nielsen Music president and Nielsen Entertainment East Coast operations COO. "We believe understanding publisher market share based upon monitored radio airplay is a very important metric for the recorded music industry.

Each calendar quarter, Nielsen BDS will provide HFA with a list of the top 100 compositions as detected by electronically monitoring 1,280 radio stations around the clock. HFA will determine which publishers administer rights, own the copyright or control rights in each composition and what percentages of the compositions they own or control. The publishers will then be ranked according to their shares of the top 100 compositions.

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

> TOP 10 PUBLISHER MARKET SHARE

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

<table>
<thead>
<tr>
<th>Publisher Group</th>
<th>Market Share</th>
</tr>
</thead>
<tbody>
<tr>
<td>EMI Music Pub</td>
<td>23.36%</td>
</tr>
<tr>
<td>Warner/Chappell</td>
<td>12.41%</td>
</tr>
<tr>
<td>Sony ATV</td>
<td>9.89%</td>
</tr>
<tr>
<td>BMG Music</td>
<td>7.54%</td>
</tr>
<tr>
<td>Universal Music</td>
<td>6.96%</td>
</tr>
<tr>
<td>Sony BMG</td>
<td>6.43%</td>
</tr>
</tbody>
</table>

*SOURCE: Nielsen BDS. Rankings are based upon the overall top 100 detecting songs from the 1280 radio stations electronically monitored by Nielsen BDS 2Q2005 to 2Q2006.*
Philanthropy Via Download

When Amnesty International wanted to raise awareness about violence against women in Mexico, it turned to Jaguares, one of the country’s most popular rock bands. The group recorded a cover of John Lennon’s “Gimme Some Truth” and made it available as a digital download via the organization’s Make Some Noise music service. It proved so popular that the number of Mexicans signing up to support the initiative exceeded Amnesty’s entire membership in the country.

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

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

As a result, it’s proving a popular tactic. British-based global hunger relief organization Oxfam built a download music store called Big Noise Music and collects about 15% from every track sold. U.K.-based War Child Music—which advocates the abolition of using children as soldiers—operates a similar service. It landed a major coup last year when Radiohead donated its entire back catalog to the site, representing the first time the group made its music available digitally. Tracks sell for 99 pence ($1.77).

Amnesty International’s Make Some Noise store today exclusively features covers of Lennon solo tracks that Yoko Ono donated to the cause. Other participating acts include the Black Eyed Peas, the Cure and Snow Patrol. The price per download is 99 cents. And like any other digital music service, these efforts are going mobile as well. On April 28, Sweet Relief Musicians Fund began a three-month fund-raising campaign focusing on selling master ringtones donated by Pearl Jam, Jars of Clay and OK Go, among others. Fans text the word “heal” to a short code dedicated to each ringtone to receive the download in exchange for a $5 charge to their phone bill.

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

“I’d like to make all my campaigns digitally related,” Dudelson says. “I hope it’s a tool every artist will have and can use for whatever cause they support.”

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

These online and mobile channels are most attractive to charities simply because they are where the next generation of donors are. While digital downloads of songs or ringtones certainly add to their war chest, nonprofits are most interested in collecting buyers’ contact information.

OK Go’s one act that has donated music—OK Go, to raise money for a worthy cause.

FLAT SPEAKERS FOR THE ROAD

There are plenty of portable speakers on the market for people who like to play their MP3 players without headphones while on the road. The problem is most are too bulky to pack and carry easily. Logitech fixes that issue with a flat speaker that measures only 1.24 inches thick. The front surface serves as the speaker cover, with a protective coat and integrated cable management system for compact storage.

The mm28, as it is called, connects to MP3 players, CD players, DVD players and even laptop computers—anything with a standard 3.5mm headphone jack output. It runs on four AA batteries for a reported 45 hours of playing time, as well as an AC wall adapter.

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

—Antony Bruno

BITES & BRIEFS

INCUBATING CONTENT

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

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

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

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

FRESH SERVICE

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

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

BLING PLAY

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

HOT RINGTONES

MAY 20, 2006

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Busta Rhymes
"Touch It" scored the top 50’s largest percentage gain this week as it moves 16-9. Downloads are up nearly 25% to 8,400.

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1.17
SRH
"I’m on a mission!"
2.13
T.I.
"Weezy C."
3.14
J. NAVY
"Craig & Loyal"
4.16
T.I.
"HTP"
5.18
T.I.
"So Cool"
6.32
T.I.
"Ring My Bells"
7.32
T.I.
"The Black Keys"
8.32
T.I.
"S.O.D."
9.32
T.I.
"So I’m Good"
10.32
T.I.
"Mississippi"
11.32
T.I.
"Say it Again"
12.32
T.I.
"So I’m Good"
13.32
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"The Black Keys"
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T.I.
"So I’m Good"
19.32
T.I.
"The Black Keys"
20.32
T.I.
"S.O.D."

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THE PINK PANTHER THEME
HANS ZIMMERMANN
21.32
T.I.
"So I’m Good"
22.32
T.I.
"Mississippi"
23.32
T.I.
"Say it Again"
24.32
T.I.
"So I’m Good"
25.32
T.I.
"The Black Keys"
26.32
T.I.
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27.32
T.I.
"So I’m Good"
28.32
T.I.
"Mississippi"
29.32
T.I.
"Say it Again"
30.32
T.I.
"So I’m Good"

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May 6, 2006 • www.billboard.biz • 9
Newcomer Holly Brook is gearing up for the ride of her young life. She has been tapped by the Little, Brown Book Group to help cross-promote and market James Patterson’s new teen title “Maximum Ride: School’s Out—Forever.”

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

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

“It’s so difficult to get your name out there today,” the 19-year-old Brook says. “This is a good way to help do that in a way that makes sense for me. My music will help promote the book, while the book will help promote my music. Such words are music to the ears of Ned Rust, Patterson’s brand manager at Little, Brown. “The cross-promotional aspects are very attractive,” he says. “Sure, we can do well within our own network, but with Holly, we can expand the book’s reach.”

Rust acknowledges that Brook has increased the level of “noise” surrounding the book’s upcoming release. The “School’s Out” marketing blitz kicks off May 22 with TV, radio and print ads, and runs through the end of the year. Brook’s “What I Wouldn’t Give” is the musical bed of the TV and radio spots; the artist is identified in the former. Brook’s image appears in print ads. An Internet platform launches May 15 at maximumride.com.

Richard Hart, president of brand marketing firm Concrete Hart in Los Angeles, brokered the deal between Little, Brown, a member of the Hachette Books Group USA, and Machine Shop. A centerpiece of the book’s brand marketing activity is the “School’s Out” soundtrack, which includes tracks by Brook, Virgin Records act the Summer Solstice and others.

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

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

An “Angel Experiment” softcover edition streets May 1. Brook, meanwhile, is enjoying success at mainstream top 40 radio. In this issue, “Where’d You Go” by labelmate Fort Minor featuring Holly Brook & Jonah Matranga, ascends The Billboard Hot 100 and Pop 100 charts.

Hart says he met with many artists for this project. But after attending a Brook showcase in Los Angeles, “lightning struck,” he says. While Brook is surely her own creative spirit, with this campaign she will be the ambassador for the Max Ride character in public, Hart explains. “During radio and TV appearances, Holly can discuss the book, her album and the Fort Minor track.”

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

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

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China Meetings Disappoint IP Community

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

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

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

At a press conference after the meeting, Yi said the Chinese government has taken action against 14 factories producing illegal optical disks. The government pledged to step up enforcement to combat copyright piracy of games and software. There is an unknown number of unlicensed underground factories producing discs. Of the 90 licensed factories, there is evidence that “quite a few of them” are in the piracy business, the source says.Officials will not say whether operators of the six closed factories will be prosecuted under the country’s criminal law rather than its administrative law—the latter having mild penalties. IPR industries and U.S. officials have

“No commitments were made to share forensic data on optical disc products.”

—ERIC SMITH, IIIPA

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“aromatic transparency of the system,” the source says. “Are they going to do something here or not? If the six stay closed but the eight reopen, well, six out of 90 doesn’t do much.”

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

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

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

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

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

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

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VALUE MUSIC BUILDS
CHAIN OF INDIE STORES

Value Music’s recent acquisition of Gem City, the independent record store based in Dayton, Ohio, marks an interesting development in the evolution of music retail. Instead of buying small chains to build one superchain—a strategy Trans World and Musicland perfected until they started swallowing independent chains, too—Value Music is buying independent record stores with the intent to keep them just that—cool, hip local stores.

So far, it has acquired two Manifest Disc stores—Spin Street in Memphis and Backdoor Disc in Cotati, Calif.—when owner Carl Singmaster decided to liquidate that chain in January 2004. Rob Perkins, president of the 61-unit, Marietta, Ga.-based Value Music, says that acquiring independent stores and keeping their names and cultures are part of the chain’s growth strategy.

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

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

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

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

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

Huffman will retain his affiliation with AIMS as part owner of Boo Boo Records, a member of the independent coalition with two stores in California. In that same e-mail, Eric Levin, who heads AIMS, pointed out that Kim Lanning has sold her Tempe, Ariz.-based Stinkweeds store to a couple who reportedly plan to move it to Salt Lake City. Lanning will retain ownership of the Stinkweeds in Phoenix.

These two transactions should give some independent stores owners hope—that is, if they are looking to cash out. “I always thought the exit strategy for independent stores was liquidation,” Levin says. “I didn’t know you could sell these things.”

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

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

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

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

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

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

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

The company remains an active concert promoter, but Mijangos has proved adept at adapting his ticket-selling experience to shifting CDs in a market long criticized by labels for its huge gulf between live attendance and legitimate record sales.

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

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

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

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

Mijangos says Noiselab’s philosophy is “to do shows at an affordable price—and to release albums at an affordable price.”

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

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

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

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

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

Mijangos says he wants to build a solid Noiselab catalog of licensed international and directly signed domestic repertoire. The label has recently enjoyed success with Mexico City-based alternative/dance-four-piece Zoé and claims shipments of the act’s debut EP “The Room” have already passed gold status (50,000 units).

Zoé’s as-yet-untitled album is due in July. Mijangos anticipates domestic sales of 200,000 and adds that it has been licensed internationally and will be released in early 2006.

Sally Howland explains, “The beauty of the PDA’s.” BMG Music Publishing Australia managing director Peter Karpin notes, “is that they unearth embryonic new talent at an earlier stage than most of us publishers.”

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

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

Sony/ATV Music Publishing Australia managing director Damien Trotter is confident the concept could be exported. “The model is simple enough,” he says. “The Australian publishing sector is really buoyant right now,” Trotter adds, “but not everyone gets a publishing or record deal. The PDAs give young composers a leg up with a genuine cash prize.”

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GLOBAL

Noiselab Raises Indie Acts’ Volume In Mexico

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

The self-managed Pyliotis set up her MGMT-distributed label Polaris Records in the outback town of Alice Springs to release her May 2005 debut EP “City Folks.”

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

“My experiences in France and Germany indicated I could find an audience there for my music,” Pyliotis says. “My plans for 2006 were to record an album and (return) to Europe around September/October to get a better understanding of the market there.”

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

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

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

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

The APRA introduced the PDAs to mark its 75th anniversary in 2001. “We wanted to put something back, giving up-and-coming songwriters and composers money and travel opportunities,” director of membership services Damien Trotter expla
Toronto—The future of the Foundation to Assist Canadian Talent on Records may be in jeopardy.

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

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

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

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

Last December, Canadian Heritage renewed an agreement with FACTOR, which is slated to run until 2010. It set the government’s annual contribution to FACTOR at $8 million Canadian ($7 million); radio broadcasters contribute an additional $4 million Canadian ($3.5 million). Although the broadcasters’ recommendation calls for more money to go through the Radio Star-Maker Fund, the broadcasters will ultimately decide how to apportion the funds.

FACTOR president Heather Ostergard insists her organization is around for “at least a year . . . but we still have to see what CRTC’s decision is.”

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

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

Radio Star Maker: a project by provincial government. FACTOR continues to support FACTOR, both agencies can coexist. FACTOR “has a significant mandate supporting grass-roots and regional development by helping labels with recordings and videos,” Sutherland says. “We just do marketing.”

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

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

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

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

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

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Executives Speaking at the LA Brand Access Forum include:

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- Ed Lang, VP Mobile Sony
- Conned-Greg Shapiro, Head of Content Strategy and Acqisiton Halio-Jason Moore, President Paris Hilton Entertainment
- Barry Lamey, EVP National Lampoon, Inc. - Dave Carson, Co-CEO and Co-Founder Henry-Adrian McAlmon
- VP Video America's Talkback Par, VP ECD Cuba-Peter Lune, General Counsel, Virgin Mobile USA-Matt-Moore, VP BD, Black Entertainment Television - Bryan Brink, EVP and GM American Greetings Interactive-Jon Matisoffs, VP BD, Digital Media and Strategic Planning Endemol USA-Paul Lakatos, GM Nielsen Mobile-Shawn Goff, SVP Marketing; Myspace-Jay Cooper, Shareholder, LA Entertainment Practice; Greenberg Traurig LLP-Richard Conlin, VP, Marketing and BD; BMI-Brent Weinstein, Agent, United Talent Agency; Glenn Lowak, Esq, Lihak and Hervin-Jeffrey Weit, VP, New Media, Warner Bros.
- Records - Peter Sung, VP BD, WinkImage; Frederic Fried, EVP Publishing; Q-Mobile - Steve Marx, Esq.; Masafuji, Kevin Human, VP Content, Mipspace Mobile; David Friedensohn, CEO, UPIC - James Eberhart, Chairman, MobileAccord

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TOURING BY RAY WADDELL

Rock, Roll And Ride
Music Festival Comes To Sturgis, S.D., Motorcycle Rally

Ike 600,000 people, tens of thousands of motorcycles, more beer and barbecue than anyone can imagine... and add music. The biggest motorcycle enthuasiast gathering in the United States is turning up the volume. Producers are creating a music festival around the massive 66th annual Black Hills Motorcycle Rally in Sturgis, S.D., an undertaking that includes the construction of an amphitheater.

The new Rock is the Rally festival is set for Aug. 6-10, right in the middle of Bike Week. Mark Russo, production manager/site coordinator for producer Dork Fish, says, "As opposed to the 'build it and they will come' theory, we subscribe to the 'build it where they already are' theory.'

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

Dork Fish Entertainment is building an $11 million permanent amphitheater on a 14-acre site at the Glencoe Camp Resort in Sturgis. Funding comes from Sturgis entrepreneur and Glencoe Nation owner Gary Lippold, who already has a strong presence in the city with the campground and other business ventures. Dork Fish has a 10-year partnership agreement with Lippold.

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

Capacity will be as high as 60,000 at the venue, and the talent lineup for the festival is strong. Acts booked from a $3 million talent budget include Sammy Hagar, Big & Rich, Keith Urban, Steve Miller, Cheap Trick, Steppenwolf, Fabulous Thunderbirds, REO Speedwagon, 38 Special, Foghat, Georgia Satellites, Greg Rolie, Shooter Jennings, Live, Cross Canadian Ragweed, Nickelback and the Black Crowes. Talent-buying is by Dork Fish in conjunction with Bobby Lee of Paradise Artists.

Hagar will close the festival and wrap his summer tour in Sturgis. His Cabo Wabo Village concert atmosphere will be at the site all week. "Playing for bikers for me is a natural thing," Hagar says. "In my set, when I bust out with 'I Can't Drive 55,' 'Bad Motor Scooter,' 'Let Sally Drive,' these are all drivin' songs, man. These bikers are gonna love my ass."

Tickets range from $40 to $70 per day and went on sale March 10 at starticketspalos.com. Russo says early sales are surprisingly steady. "The information in billboard and a note in Rolling Stone are really the only media that's broken on this thing besides local newspaper and our Web site," Russo says. "And we're averaging about 150 tickets a week."

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

IGEG/BILLBOARD TOUR SPONSORSHIP

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<td>Belle Tire</td>
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<td>Belle The Distributors</td>
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<td>Presenting concert series sponsor, DFA, Energy Music</td>
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<td>Television and Media Brokers Music Festival, Detroit</td>
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<td>MIS Bank</td>
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<td>MIS/Farrell Bank</td>
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<td>Milwaukee's Summerfest, June 29-5 July</td>
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On The Road

RAY WADDELL rwaddell@billboard.com

Miguel A Record Setter With Mexico City Stand

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

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

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

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

"Not only did we play the major cities in Mexico City, Guadalajara and Monterrey, but we also played 14 other provincial [Mexican] cities, and played them, for the most part, in stadium venues with the type of production that any major contemporary artist would use anywhere around the world," Grosslight continues. "The logistics of doing that has never been done in Mexico, with three stages and two roofs leap-frogging."

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

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

The Beatles, Rolling Stones, Led Zeppelin, Pink Floyd

October 6-10, 2006

101 Number of shows performed by Luis Miguel during his tour that began in September
terrestrial at Bennett's Village with corporate partners will say. Russo says. "Rock 'n' the Rally will be a household name in all 50 states very shortly." The event is also seeking corporate partners for the Rally Village with branding and marketing handled by Liaison Entertainment Group. Liaison's Lisa Bennett says sponsorship sales are going well with Budweiser, Cabo Wabo tequila and Zippo already on board. The event is still seeking a title sponsor. Bennett, an industry veteran involved in the groundbreaking sponsorships of the George Strait Country Fest, is faced with the challenge of selling an event that has never taken place. "As far as the overall sale of the event, I think the caliber of talent speaks for itself," Bennett says. "For the sponsors, it's about building and creating an environment that the consumer has never experienced before."

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

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

Weirdol and automotive are two product categories Bennett is actively seeking. "I want a truck [sponsor]," she says. "I think it's the one category we're missing that should be there." The venue has a five-year build out plan that will include the addition of covered, fixed seats. "It will be more like a conventional amphitheater, but on a very large scale because there isn't another amphitheater in the U.S. on this much acreage," Russo says. Plans call to use the venue for other events, including Memorial Day and Fourth of July concerts.

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<thead>
<tr>
<th>ARTIST(S)</th>
<th>GROSS/TICKET PRICED</th>
<th>VENUE</th>
<th>DATE</th>
<th>ATTENDANCE</th>
<th>PROMOTER</th>
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<td>LUIS MIGUEL</td>
<td>$1,252,000</td>
<td>Auditorio Nacional, Mexico City</td>
<td>Jan. 16, Feb. 27</td>
<td>$28,507</td>
<td>Showtime de Mexico</td>
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<td>BILLY JOEL</td>
<td>$4,295,638</td>
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<td>Live Nation</td>
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<td>RBD</td>
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<td>CEDAR LINE</td>
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<td>Concord Pavilion at Palace, San Francisco</td>
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<td>Concerts West / AEG Live</td>
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<td>M5 Productions, The Mexico Group/AEG Live</td>
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<td>QUEEN + PAUL ROGERS</td>
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<td>$306,513</td>
<td>Ford Amphitheater, The Woodlands, TX</td>
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<td>16,325</td>
<td>Live Nation</td>
</tr>
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Luis Miguel broke just about every box-office record there was to break in Mexico, more than a quarter-million fans paid nearly $20 million to see 30 shows at one venue in Mexico City.
Super D-istribution
Irvine, Calif., One-Stop To Handle Indie Titles From CD Baby

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

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

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

“We would love to do more stuff with independent labels,” Super D president Jeff Walker says. “As I look at the industry right now, the major labels and the big independents are having some challenges, but there are still an immense amount of independent product out there.”

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

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

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

“We only build based on demand from our customers, so we're not bringing in a bunch of CD Baby stock,” Walker says. CD Baby was an attractive first step into the indie world for Super D because the Web store already has a weekly payment system to the artists in place. The deal will allow Super D to become more familiar with indie retailers and indie labels without incurring massive upfront costs.

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

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

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

LITTLE STEVEN’S UNDERGROUND GARAGE GaragE Rock

WELCOME, comrades.

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

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

A very cool idea.

The first four went well. "Hard Day’s Night" got left out because the film company still owns it, but the second batch of four just released has a problem that is being fixed as we speak: WMMK Philadelphia afternoon jock Andre Gardner discovered two of the mono versions were in fact mononized stereo, either done early on by Capitol or incorrectly sent over by Apple.

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

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

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

COOLEST GARAGE SONGS

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<td>THE RACONTEURS</td>
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<td>WISH I NEVER LOVED YOU</td>
<td>BUZZCOCKS</td>
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<td>WORLD WIDE SUICIDE</td>
<td>PEARL JAM</td>
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<td>DON'T LISTEN TO THE RADIO</td>
<td>Capitol</td>
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<td>STEADY, AS SHE GOES</td>
<td>THE RACONTEURS</td>
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<td>I BET YOU LOOK GOOD ON THE DANCE FLOOR</td>
<td>ARCTIC MONKEYS</td>
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<td>WALK OF FAME</td>
<td>BOINK!</td>
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<td>WELCOME TO MY HEAD</td>
<td>WILLIE NILE</td>
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<td>CHINESE BURN</td>
<td>THE LEN PRICE 3</td>
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<td>ALL SHE WROTE</td>
<td>RAY DAVIES</td>
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COOLEST GARAGE ALBUMS

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<td>WHATEVER PEOPLE SAY I AM, THAT'S WHAT I'M NOT</td>
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<td>STREETS OF NEW YORK</td>
<td>WILLIE NILE</td>
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<td>OTHER PEOPLE’S LIVES</td>
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<td>VISION VALLEY</td>
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<td>FLAT-PACK PHILOSOPHY</td>
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<td>A PRESENT FROM THE PAST</td>
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<td>HEY! IT'S A TEENACIDE PAJAMA PARTY</td>
<td>VARIOUS</td>
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<td>A BEAT MISSING OR A SILENCE ADDED</td>
<td>THE VACANCIES</td>
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On the eve of its third anniversary, music TV network Fuse is expanding its offerings to accommodate its highly interactive audience. Symbolic of the changes is the network's new interactive marquee and street-front studio in midtown Manhattan—across Seventh Avenue from pedestrian-heavy Madison Square Garden and Pennsylvania Station.

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

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

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

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

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

Q: What does Fuse hope to accomplish with the new Seventh Avenue facade?
A: The facade is a huge billboard that embodies our interactive nature. It's designed to break down the barriers between our viewers—the public—and the studio. It also provides a terrific platform to showcase the A-list artists that stop by our studio.

Q: In terms of the number of people that exit Madison Square Garden and Penn Station, we're receiving, from a marketing perspective, about 500,000 impressions per day. What's really unique about the facade is that it is wholly interactive and programmable by our viewers.

Q: The facade is a very local promotion for a national network. What are the Fuse initiatives for building audience in other markets?
A: An announcement will be made very soon regarding Fuse's "on the road initiative." Fuse will be partnering with affiliates and key advertisers to bring our on-air personalities and our programming to the network's core demographic in many local markets.

Q: Fuse has been heavily involved in our sponsorship. Is that still in the strategy for this summer?
A: Fuse is the official broadcast sponsor for, among others, this year's Warped and Bamboozle tours. Fuse will be the exclusive multicast video partner of the Warped tour, providing multi-tiered programming across all platforms all summer long.

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

While Fuse is currently licensing viral music clips, footage and shorts for its existing shows and new series in development, user-driven content is a core programming component. For example, "Munchies" is a new show that is a vehicle for user-submitted clips, the best of which will appear on air as well as on fuse.tv and fuseMobile.

Q: What were the goals for the redesign of fuse.tv?
A: We wanted to provide more depth, easier navigation and more opportunity for user-generated content—as well as video content, in general. Today's consumers want to create their own programming and interact via any platform they want. As a brand, Fuse must be represented on all of these different platforms.

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

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

Among viewers 12-34, they have the purest audience, meaning that it's the most efficient buy. In other words, of any network on the air, more of our viewers are in that demographic than any other network, including some of the other networks that say they're music television.
The last time we all saw Jewel, she was hot.
Not hot, like beautiful-hot, the sort of earthy-granola beauty that Jewel fans had come to expect. It was more of a “I’m a naughty firefighter” hot, as she pranced in red vinyl shorts and a white tank top—one that quickly became see-through, when she was hosed down—in the video for “Intuition,” the hit from her last album, “0304.”

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

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

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

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

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

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

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

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

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

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

A RETURN TO FORM

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

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

“This record is a chronicle of my life, from being raised in isolation on a ranch to seeing Hollywood for the first time to the elixir of being signed to a label and going on a wild journey,” she says. “Now, I’m looking at it full circle, living on a ranch in Stephenville, Texas.” The singer says she spent a lot of time sequencing it, “like a novel with a beginning, middle and end, so that it tells a story.”

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

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

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

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

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

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

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

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

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

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

AT THE CROSSROADS

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

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

This time around, she may have an easier time of getting her music to the masses.
McVay's Anstandig says that today's pop climate is well-suited for Jewel. "Look at the top five," he says. "Daniel Powter, James Blunt? Jewel's a natural sibling of that style of music."

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

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

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

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

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

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

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

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

"The game gets tiring for me," she says. "I am very committed to this record, but after that, I don't want to stay as visible. I'd like to put out some smaller records, maybe a jazz standard or a country record. I've been competitive my whole life and now I'd like to work out of my house more. I might even start looking into having a family in a couple years."
The Goo Goo Dolls' John Rzeznik is in an office building that looms large over downtown Chicago. He's talking about cars, booze and hotels. "Things I use," he says with a rock star-sized grin.

Rzeznik and the rest of the band are surrounded by ad agency creatives at the Leo Burnett agency. And it doesn't take long for the wisecracks. Rzeznik takes a shot. "Who is the Larry Tate of this agency?" It is a retro reference to the bumbling ad agency chief on the 1960s sitcom "Bewitched" that only folks over 30 understand.

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

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

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

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

Billboard joined the Goo Goo Dolls for the visit at Leo Burnett and stayed another day to watch the Donnas go through the same process.

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

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

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

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

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

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

**WINDS OF CHANGE**

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

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

The reality, Rzeznik adds, is this: "I love selling records.
I'm proud of my music. But just making a good album and going on tour doesn't seem to be enough. I know bands that have sold over a million records and they still play in front of (only) 400 people.

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

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

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

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

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

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

And to flip the coin, the ad agency is no longer perceived by artists as the big, bad wolf seeking to exploit their sound. "This is about building relationships," Dolan says. "Do not, as the 13-year-old program. "The artists see what we're about. They ask us questions. They see that we have a full-on recording studio. They recognize we're the real deal."

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

Traditionally, many layers (label, publisher, manager, lawyer) are involved in the process of using a piece of music for an ad campaign. But with this program, the artist-in-residence team has discovered that quality face-to-face time with artists often puts an end to dealing with middlemen down the road. "Before, you would have five people in the middle, separating us from the artist," Antelis explains. "But the more the artist received the offer, it would be all fucked up. Now, after meeting with the artists, we can call them directly and ask, 'Do you want to do this?' This program has helped reduce the steps involved."

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

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

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

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

—JOHN RZEZNIK
GOODBYE GOOS. HELLO DONNAS

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

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

Robertson: “We like having our songs in commercials.”

Anderson: “It depends on the product. We don’t want to do hygiene products.”

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

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

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

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

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

GOODBYE GODS, HELLO DONNAS

It says. “Maybe in the middle we build something.”

Anderson: “Maybe in the middle we build something.”

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

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

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

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

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

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

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

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

They have reason to smile. Following the Goo Goo Dolls’ equally powerful set the day before, Goo Goo Dolls manager Pat Magnarella expresses his support for the program, especially given today’s changing marketplace. “It’s on-line and everything else,” he says. “You look at every opportunity to help promote your band. If something good comes of this day, great. If not, we met a lot of great people. It can’t hurt.”
Execs See Region Leading The Globe in New Business Models

By Steve McClure
Illustration by Yuko Shimizu

MUSIC EXECUTIVES IN ASIA, LIKE THEIR COUNTERPARTS WORLDWIDE, VIEW THE RISE OF DIGITAL MUSIC AS THE PROVERBIAL DOUBLE-EDGED SWORD.

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

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

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

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

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

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

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

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

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

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

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

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

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on our own," he stresses.

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

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

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

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

It's not just record companies that are seriously rethinking their business models as the new digital era emerges. "The days of nonstop music videos on MTV are gone," says Laurent Verrier, VP of digital media for MTV Networks Asia. "The digital reality is MTV's primary area of focus, especially in Asia.

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

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

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

"It's a low-priced market," he points out, "but the level of penetration and expansion is enormous." Verrier identifies three key strategic priorities for MTV Networks Asia as it looks ahead to the region's digital future.

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

"When you have such a "sticky" Web site community, it's a massive advertising model," Verrier says. Next are services like that provided by another recent MTV purchase, leading "viral video" Web site Ifilm.com, which, according to Verrier, boasts the Internet's largest short-form video database.

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

In another sign as to how major music industry players are redefining their roles in the digital era, Verrier notes that MTV is launching an online music-download service in the United States called Urge, which the company demonstrated at the Consumer Electronics Show in Las Vegas in January. He says the service will be introduced in Asia in the near future.

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

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

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

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

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

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

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

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

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We all know this is the fastest-growing part of the business, but the business model is unclear.'

—HARRY HUI, UNIVERSAL MUSIC
INDIA MATTERS!

It's hot. It's hitting the high notes. And it's the digital music market that's making history. The Indian market has almost 100 million mobile subscribers, with close to 5 million being added every month. A fast developing broadband infrastructure. And one of the most vibrant music industries in the world, including, of course, Bollywood! Consumers spent over US$150 million on mobile and online music in 2005. (And, this is just the beginning!) These statistics may amaze you. But we're not surprised.

Soundbuzz ventured into India in 2001. Today, we are among the top 3 mobile music providers and the only online music provider in the country. Our experience in mature markets like Australia, Singapore and USA has given us the edge in the digital music industry in India.

We know the market. We know the music. We know how to sell it to the people. That's what matters.

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

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

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

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

It is unclear how exactly this will take place, but the conference expects to bring together industry leaders from all over the region to discuss key issues facing the music industry in Asia.

The conference is scheduled for May 10-11 in Hong Kong and will feature presentations by industry leaders from around the world. Attendees will have the opportunity to network and engage in discussions about the future of the music industry in Asia.

The event is open to the public and is expected to attract a large number of attendees. For more information, visit the website of the conference.”
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CRAZY FOR GNARLS BARKLEY

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

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

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

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

But in an unusual move, Downtown is not making "Crazy," available as a stand-alone digital download in North America, mirroring similar tactics recently utilized for singles like Ne-Yo's "So Sick" and Shakira's "Hips Don't Lie."

"This isn't part of Downtown's overall philosophy regarding single sales on iTunes," Deutsch insists. "We just felt that it's such a stunning album. We didn't see a compelling reason, given the organic growth and the press interest, to not give people the opportunity to check the rest of the album out."

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

"This was one of the songs where we talked a lot about our fans and other people's views of us," says Danger Mouse, who most recently worked behind the scenes on Outkast's acclaimed "Demon Days" album. "Next thing you know, the track is going and Cee-Lo's writing stuff down. A couple of hours later, he went in and sang it and that's what you hear."

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

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

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

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

"Some of what we did is definitely more accessible," Danger Mouse says. "We can understand that. But it wasn't intended that way. We're fortunate that something came out that's easier for people to enjoy."
NASHVILLE—With his debut single reaching the top 30, Universal South newcomer Rockie Lynne could be poised to be this year’s country music Cinderella story. Having pursued rock ‘n’ roll stardom in Los Angeles; paid dues in a country band in Myrtle Beach, S.C.; and turned a record deal as part of a Christian rock outfit in Nashville, Lynne has a wealth of experience. It reverberates throughout his self-titled debut album, due May 2.

“This is such an opportunity that I didn’t know would happen in my life,” says the artist, who signed his record deal at age 40. “I’m so grateful for every single minute.”

Lynne has done it the hard way. After trying to break into Christian music with the group Circle of Stone, he left Nashville to write country songs and perform coast to coast. “I played in coffee shops and bars, anywhere I could,” he says. “That’s what I did for the next 10 years. I did 32 shows in one year. I promised myself if I was going to give this a shot, I was only going to play my songs, not cover songs.”

The North Carolina native attended a concert in Minnesota and saw a void in that market. “I thought, ‘There’s not a real, authentic country singer in Minnesota,’” Lynne recalls. “There’s nobody in Printer’s Alley in Nashville saying, ‘I’m going to move to Minnesota and make it in country music.’ But I was trying to make it in country music. I was trying to make a living.”

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

One night, Warner Bros. staffers Bruce Larson saw the singer/songwriter perform. Larson quit his label to manage Lynne and got the artist an audition with Universal Records executive VP Kevin Law.

The next step was an audition for Universal Music Group chairman/CEO Doug Morris. A deal followed. “I got all the tools, the passion and the determination to make it,” Law says. “I’d bet it all on Rockie Lynne, and our company has a long-term vision and plan for his career.”

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

“I wrote every day. I’ve got notebooks and notebooks full of songs,” he says with a laugh.

The first single, “Lipstick,” peaked at No. 29 on Billboard’s Hot Country Songs chart. Follow-up “Do We Still” was recently serviced to country stations and already is generating a reaction. “People are coming up and saying, ‘It’s my life.’” Lynne says of the song, which describes a marriage gone sour.

Key country PDs are supportive. “The thing I like about Rockie is that he’s not a young, pretty boy,” KSON San Diego PD John Martin says. “When he sings a song about love won or lost, you can bet he’s lived it in some way.”

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

The track “Red, White and Blue” is being used as the theme song for the American supports you! Web site, where Americans can e-mail their support to troops.

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

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

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

FACT FILE

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

Global Pulse

EDITED BY TOM FERGUSON tferguson@eu.billboard.com

Life After The Libertines

Dirty Pretty Things Let Go With Debut Album, Tour Plans

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

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

“Waterloo” offers a more tightly focused take on the Libertines’ trademark ramshackle, punky hymns to English life. Barât’s bands include ex-Libertines drummer Gary Powell and later-day guitarist Anthony Rossomando plus former Cooper Temple Clause bassist Didz Hammond.

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

Barât is published by EMI Music Publishing.

—Tom Ferguson

HISTORY LESSON: The Charlatans’ 16-year career is a story of survival against the odds. Original keyboard player Rob Collins was killed in a car crash six years ago, and in 1999 the band’s accountant was jailed after embezzling a still-unrecovered £350,000 ($626,000) from the band. Along the way, the act has also had its share of rock’s roll ups and downs, individual breakdowns and heartbreaks—and a few creative victories in the “Manchester” and Britpop scenes.

Ninth studio album “Sim-patico” fits the five-piece on a significant label and is one of the best of health. “The Charlatans came to Sanctuary with a history of varying success stories, can boast,” London-based senior VP of international sales and marketing Julian Wall says. “But it’s what they’re doing now that matters—the new album is as fresh and energetic as anything you’ll hear in 2006.”

Sanctuary released “Sim-patico” April 17 in Europe, with A & U release set for May 2. A 16-date U.K. tour booked through Solo began April 24, ahead of European shows, and U.S. dates through the William Morris Agency are being penciled in.

“Dirty Pretty Things” is a key market for us,” Sanctuary international manager Toby Holdsworth says. “First single ‘Blackened Blue Eyes’ is already impacting triple-A, as is the band’s other single ‘Lose Your Feeling’ is incredibly positive.”

The Charlatans’ publishing is currently Copyright Control.

—Steve Adams
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LIFE’S A SNAP FOR YUNG JOC

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

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

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

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

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

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

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

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

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

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

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

That’s because Rio parent Harrah’s Entertainment was pressured by local law enforcement authorities and Nevada’s Gaming Control Board, according to sources. The article further reports that local Vegas venue Moose’s Beach House Bar & Grill has ended its weekly hip-hop party, while an event at club OPM—inside the Forum Shops mall at Vegas’ Caesars Palace—was also canceled. It was to have featured DJ Kid Capri and rapper Styles P.

These actions follow the murders of four local Vegas rappers last year and the recent killing of
a Las Vegas police officer by
local rapper Amir Crump, who
was then killed by police dur-
ing the gunfire, according to the
Associated Press.

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

Given its popularity and re-
deming qualities in many in-
estances, rap will not—nor
should it—be quashed. This
may be especially
true in Las Vegas, a
city ironically
established by
gangsters. Veteran
rapper Ice Cube is
still due to hit town
May 27 for a House of
Blues gig at MGM Mi-
rage's Mandalay Bay
Resort & Casino. And
if another industry
veteran has his way, 
national and local
rap acts will continue to have
a home in the gambling town.

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

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

But he's not giving up. "We're
thinking of doing our own
shows and then hiring local
police for security," he says. He's
also planning a California road
show. To help promote new First
Kut projects by former MCA
artist Canibus ("Def Con Zero")
and Slick & the Shock Mob ("El-
ements of the Game"), he's pair-
ing the label's rap and reggeaton
acts to play Cali cities Barstow,
Fresno and Los Angeles. Slick
and Canibus recently performed
at military base Fort Irwin north
of Bakersfield.

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

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

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

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

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Regional Hits: RIP?
Promotion Execs Debate A Regional Single’s Effectiveness

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

In a music scene that's becoming increas-
ingly homogenized, however, that's much less
certain. Execs now begin to wonder if a hit in region A will be transferred intact to region B, and if a song's staying power is diminished under the weight of national promotion.

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

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

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

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

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

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

"Regional hits either become national hits or they go away," Reeves says. "If a station stays on a record and then it stiffs nation-
ally, that station will generally drop the record as well, succumbing to the pressure of the chart itself. Peer pressure and competition kills more regional hits than the actual audi-
dence does."
LETTING THE 'WOLF' LOOSE

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

Wolfmother keyboardist/bassist Chris Ross knows how unhinged his Australian trio’s music is. Blending ‘70s psychodelia, Led Zeppelin-like riffs and mythic imagery, and even throwing a toss to Black Sabbath, the band’s tunes hardly resemble current commercial fare.

“I remember we met with someone who said they loved it,” Ross recalls, declining to mention the industry executive. “We were blowing ourselves out of it, going from creative into business [mode], saying, ‘But I don’t know whether this will sell. You could see the enthusiasm fading off.’

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

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

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

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

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

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

And with music critics on both sides of the Atlantic falling all over themselves to praise the band—one outlet calls the group’s debut “the greatest stoner/psychodelia record of the new century”—it’s no surprise that Ross is just trying to focus on the music.

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

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

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

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

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

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

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

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

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

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

Hit singles have not been the main driver in Australia, says Watson, who also guided the multiplatinum career of Aussie rock act Silverchair. The first two singles, “Mind’s Eye” and “The White Unicorn,” have reached no higher than the 20s, while the album has been in the top 15 nearly every week for the last six months.

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

ON THE ROAD

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

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

In the United States, the group follows an April 29 appearance at the Coachella festival in Indio, Calif., with a 21-date club and small theater tour. Much of the summer will be spent internationally, with stops at several festivals in Europe, including Britain’s T in the Park and the Reading and Leeds fests, Denmark’s Roskilde Festival and Japan’s Fuji Rock Festival. The group will return to the States in August to play 10 dates, including Lollapalooza.

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

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

Additional reporting by Christie Eliezer in Sydney.

FACT FILE

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

Management: John Watson Management

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

Sony BMG Latin Sees 605 As Road To Growth

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

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

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

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

On the new artist end, 605 will release albums by Puerto Rican Alicastro and Kludret, whose first single is a duet with NKlabe.

On the concept album end, 605 is working two duets albums to the adult contemporary market: One features Mexican Yuri and Mijares, the other Portuguese Molina Leon and Colombian group Los Tíos.

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

605 is also concentrating on Colombian music and will release several of Sony BMG Latin’s already signed Colombian acts, including salsa band Guayacán, Son de Cali (previously with Univision Records), pop/tropical singer Maia and vallenato star Jorge Zeledón.

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

Carrasco says he is open to hearing material from unsigned acts as well. “It really will be a complete label,” he says, which administer’s Livi’s publishing, paid him a generous advance when it signed him in 2002. Sony declined to comment on the sale, but did say it is not a contender to buy the two catalogs.

“Most companies don’t administer catalogs well,” Livi says with typical bluntness. “So I would rather sell.”

Throughout his career, Livi wrote, and continues to write, songs for some of Latin music’s biggest names (José José, Raphael, Julio Iglesias) who recorded Livi’s songs at the peak of their careers.

Recio Dúrcal, who passed away in March, recorded some 30 Livi songs, including the now-standard “Vestida de Blanco” and “Como Han Pasado los Años,” both included in the Durcal compilations currently on Billboard’s Top Latin Albums chart.

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

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

But even that curiosity won’t necessarily help them find the track they seek. “A year ago, I looked for ‘Odyssey’s’ ‘Naive New Yorker’ on iTunes, and I couldn’t find it,” says Josh Gurel, RCA Music Group VP of A&R. “In fact, none of the classic dance stuff was up there.”

A lot of the material, Gurel’s research soon revealed, was sitting in RCA’s Pennsylvania storage facility, confined to dusty half-inch tapes.

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

The ambitious effort is bringing a feast of rarities to the modern corner record store—iTunes. The vault’s initial offering has just come online and includes previously non-digitized, original dance classics (“Naive New Yorker”); promo-only extended mixes (Eurythmics’ “Right Between Your Lines”); DJ tools, like a capsellas, percussion beats and bonus beats; and new material without any other feasible means of release (Joe Bermudez’s remix of Kelly Clarkson’s “Because of You”).

For dance music fans both old and new, it’s a dream.

The vault is part catalog capitalization and part crusade: That there’s money to be made, sure, but not anytime soon. Gurel puts the average cost of digitally remastering each track at around $200. And that’s not even counting the effort and expense of researching the label information, reassigning selection numbers and uploading to iTunes.

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

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

While Miami can support two demographically different conferences, there is a finite number of potential attendees for both. The city is teeming with people during that week, but most are parties on a nightclub-hopping holiday. To survive, WMC and M3 must keep their foci tight and not think too big. Miami in March now belongs to the local venues, not any one independent entity.

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

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

Ultra Records A&R director David Waxman mixed “Ultra Electro,” the first in a new series. The collection is comprehensive, Tremendomller, Tommie Sunshine, Tiefschwarz and Eric Pryzr are all represented. By giving them a platform on par with the more commercial “Ultra Club” and “Ultra Dance” series. Ultra could help make some of these underground superstars into household names.
Knoppler, Harris Collaboration Finally Bears Fruit

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

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

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

Beyond their admirably matched voices, writing styles and tempeaments, such a relaxed approach was the very appeal of working together for the former Dire Straits frontman and the country music heroine.

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

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

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

When Harris joined him on that song, which is now on "Roadrunning," Knopfler says that "it was great, straight away, and as soon as I heard that, [the project] was already saying, 'Take me over there and make me into a grownup!' Of course. I realized subsequently that I had been going into that area [as a writer], the 'manwoman' shape."

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

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

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

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

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

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

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

ASCAP Expo Has the Write Stuff

What do you call more than 1,000 songwriters gathered in one place? This isn't a variation on the middle name: What do you call 1,000 lawyers at the bottom of the ocean? But the answer could be the same: A good start.

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

ASCAP got tremendous support from its most elite members: Tom Petty did a rare Q&A; master sessions were conducted by Jill Scott, Desmond Child, DJ Quik and Jimmy Webb; and panel participants included Big & Rich's John Rich, Stephen Schwartz, Linda Perry, Jimmy Jam and Glen Ballard. In a smart recruiting move, ASCAP allowed non-ASCAP members to attend as well.

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

But the most exciting aspect was that participants not only talked about the barriers between genres coming down—sometimes to an unrealistic extent—but that many of them told Billboard about projects that clearly are about erasing lines between formats and musical styles.

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

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

Rich also extolled Nashville's underground music scene, in particular 22-year-old rapper Chance, whom he compares to Eminem. "You get Dr. Dre and he's going to take your name and turn it into an association," he says. "He also performed his own hit, "In the Music," during the ASCAP showcase. "It's like the Beatles were around the ground."

Also at the Expo: Peer music president/COO Kathy Spanberger says that peer music continues to look for catalogs to purchase. She has her eye on a few, but the amount of money that venture capitalists are willing to throw at the catalogs makes it difficult for publishers—know how to crunch the numbers to compete. Panelist/performer Deana Carter is starting work on her second album for Vanguard, but she tells Billboard she is also in talks to appear on a sitcom or possibly a reality show about songwriters...

Hands down the most roman-tic line ever in a song: "And I need you more than want you, and I want you for all time," from "Wichita Line Man," recorded by Glen Campbell. Writer Jimmy Webb performed the song during a sesion, bringing the audience immediately to its feet. There simply has not been a line written—before or since—that conveys the depth of desire, and perhaps desperation, that love can bring.

And that's what great songwriting is all about.
PEARL JAM
Pearl Jam
Producers: Pearl Jam, Adam Kasper
Monkypearence/Interscope
Release Date: May 2
It's tempting but misleading to label Pearl Jam's first record since 2001 a "comeback"—the band has spent its career keeping a judicious cap on its profile. But one thing is clear: Pearl Jam is fully, comprehensively re-energized. While its last few records sounded tangibly downcast, "Pearl Jam" feels like pure power—witness the one-two punch of "Life Wasted" and "World Wide Suicide," which find Eddie Vedder's fiery bands setting the stage for a mighty roar. One of rock's most elegant rabble-rousers, Vedder has written what initially sounds like a concept piece on war, but he steps back from a virulent anti-Bush sentiment as if his head is down, humbler stories do the talking. The band steps up musically as well: "Severed Hand" gets unexpectedly funky, and "Comatose" is 150 seconds of pure punk stomping. This album will put Pearl Jam squarely back on the map, whether the band likes it or not.—JV

BRUCE SPRINGSTEEN
We Shall Overcome: The Seeger Sessions
Producer: Bruce Springsteen
Columbia
Release Date: April 25
Just one year ago "Devils & Dust," Springsteen offered another acoustic-based set sans the E Street Band, a collection of traditional songs associated with folk hero Pete Seeger, who turns 87 next month. Cut live with 13 local musicians, the Boss' first covers album is a surprisingly upbeat tour de roots, veering from tavern tunes ("Old Dan Tucker") and banjo tales ("John Henry") to swinging gospel ("O Mary Don't You Weep") and boisterous Mardi Gras chants ("Pay Me My Money Down"). But one spent its last life wasted in the Seeger Sessions, which are well-drawn, humbler, and anti-Bush sentiment as if his head is down, humbler stories do the talking. The band steps up musically as well: "Severed Hand" gets unexpectedly funky, and "Comatose" is 150 seconds of pure punk stomping. This album will put Pearl Jam squarely back on the map, whether the band likes it or not.—JV

ALBUMS

THURSDAY
A City by the Light Divided
Producer: Dave Fridmann
Island Def Jam
Release Date: May 2
After the strife Thursday's members have endured (a near-breakup, divorce, substance abuse), a triumphant song called "We Will Overcome" was almost inevitable on new album "A City by the Light Divided," even if it does not relate to the band's troubles. Thursday has crafted a quality album that is enhanced by Andrew Eldering's keyboards, which flesh out the music's earnest dimensions. His organ is reverent for "Sugar in the Sky" and "A Beautiful Day," but also smacks of its last life wasted in the Seeger Sessions, which are well-drawn, humbler, and anti-Bush sentiment as if his head is down, humbler stories do the talking. The band steps up musically as well: "Severed Hand" gets unexpectedly funky, and "Comatose" is 150 seconds of pure punk stomping. This album will put Pearl Jam squarely back on the map, whether the band likes it or not.—JV

JEWEL
Goodbye Alice in Wonderland
Producer: Rob Cavallo
Atlantic
Release Date: May 2
Jewel's sixth album is written and sequenced as a chronological exploration of her rags-to-riches journey from a ranch in Alaska to big, bad Los Angeles and back. After the poorly received rhythm dance of 2003's "3004," "Goodbye Alice in Wonderland" returns Jewel to her folk/pop roots, serving up her usual host of poetically charged lyrics. The long and winding road is often more reflective than catchy. Over "Dream," the band has spent its career keeping a judicious cap on its profile. But one thing is clear: Pearl Jam is fully, comprehensively re-energized. While its last few records sounded tangibly downcast, "Pearl Jam" feels like pure power—witness the one-two punch of "Life Wasted" and "World Wide Suicide," which find Eddie Vedder's fiery bands setting the stage for a mighty roar. One of rock's most elegant rabble-rousers, Vedder has written what initially sounds like a concept piece on war, but he steps back from a virulent anti-Bush sentiment as if his head is down, humbler stories do the talking. The band steps up musically as well: "Severed Hand" gets unexpectedly funky, and "Comatose" is 150 seconds of pure punk stomping. This album will put Pearl Jam squarely back on the map, whether the band likes it or not.—JV

SINGLES

NATASHA BEDINGFIELD
Single (3:31)
Producers: Steve Kipner, Andrew Frampton, Wayne Wilkins
Writers: N. Bedingfield, S. Kipner, A. Frampton, W. Wilkins
Publishers: various
Phonographic/ Epic (CDpromo)
Hot on the heels of top 10 "These Words" and top five "Unwritten," breakthrough U.K. singer-songwriter Natasha Bedingfield proves she's got the goods to top three. "Single" again dresses up a straighforward melodic pop frame with soulful production and enough hip-hop-tinged raps to keep the M.C.'s on their toes. "Single" is an obvious and deserved ng contender to further catapult Nat's rising star.—CT

JON SECADA
Free (3:42)
Producers: Randall J. Barlow, George Noriega
Writers: J. Secada, G. Noriega, D. Lopez, J. Daniels
Publishers: various
Big 3 (CD track)
Jon Secada, clearly a great talent of the '90s, proves that he can still deliver (without a major label's backing) with recent top 15 AC hit, "Window to My Heart." His second single, "Free," is a hipper uptempo track, which includes a rap capture a broader audience without alienating those with fan club memberships. The difference here is a soup-de-upped Latin vibe. As always, the heart is topspin. On top of all this, Secada's passionate vocal—and this song seems primed for redelivery in Spanish. We're still gunning for the release of "It's Over" as the definitive Latin Rock comeback. But "Free" is consummate art from a vocalist who always adds a touch of class to the airwaves.—CT

CHRISTIAN

MERCYME
Coming Up to Breathe
Producers: Brown Bannister, MercyMe
INO Records/Columbia
Release Date: April 25
For the most part, MercyMe has built a platinum foundation on compelling power ballads. But on this set, the Texas band rocks out with passion and edgy intensity. It doesn't stay so far that it would alienate the faithful, but it delivers a powerful collection of pop/rock that should take the band's career to a new level, "Wonderland," perhaps because vocalist Tim Burgess has stopped relying on his falsetto. With strong efforts like the seductive "For Your Entertainment," and the lightly reggae-fied "The Architect," there's plenty here for old and even new fans to enjoy. Even better: We don't have to pay import prices to hear it.—FC

HIP-HOP

MOBB DEEP
Blood Money
Producers: various
G-Unit/Interscope
Release Date: May 2
Some fans guffawed when Mobb Deep signed to G-Unit, wondering whether it would lose that maverick charm that makes the duo so special. But when the death threats of "Put Em in They Place" bust loose in the second track, it's clear the group hasn't strayed too far. Throughout, Prodigy and Havoc flow through their classic murder rhytoms while also cussing out God for being ignored and threatening to rough up Jesus. Musically, new beatsmith J. D. scores with "In Love With The Moula," a rolling guitar joint featuring a drifting piano and vocal vibe. The beats aren't the only high point. And even though they're more like Cee-Lo from Gnarls Barkley, Mobb Deep shows up with only seven of the 14 tracks on "Blood Money" cameo-free, Mobb Deep often sounds like a guest at its own party.—HC

www.americanradiohistory.com
The single, "So Long Self," is a catchy, Beatlesque number, while the title cut will immediately resonate with anyone who ever felt too exhausted to exhale after an emotionally exhausting season. "Haid Fast" is a meaty power ballad about God's comforting presence. "You're to Blame" boasts a memorable melody and a mesmerizing lead vocal by frontman Vrabel, who has never sounded better. A landmark album in an already impressive career.—DEP

Latin

NESTOR TORRES

Dance, Prayers & Meditations for Peace

Producer: Carlos Purelli

Release Date: April 25

Fluitist Torres expresses himself with everyday tunes from straightforward-ahead Latin jazz to instrumental pop on "Dances, Prayers & Meditations for Peace," an album of original material written in the wake of Sept. 11, 2001. The project also includes a world music component that deviates from previous Torres fare, and that's precisely what makes this album stand out. The flute is a difficult instrument to give weight to, but here Torres supports it in a variety of ways using richly layered percussion, choruses (Brazilian voices in "Lotus Sutra of the Wonderful Law," one of the most beautiful tracks here) and programming in addition to the acoustic instrumentation. In addition, Torres' melodies are some of the best of his career, making for an album with wonderful depth.—LC

Country

ROCKIE LYNEE

Rockie Lynne

Producers: Blake Chancey, Kevin Law, Tony Brown

Release Date: May 2

Lynne has spent years on the road honing his songwriting skills and startling country music success, but it is finally time for him to step into the spotlight. His self-titled debut already has one hit under its belt ("Lipstick"), and there are more sure to follow in the wings. The album has several straightforward country tracks ("Red, White & Blue," "Big Tune in a Small Town"), but it is Lynne's more personal lyrics on "The Only Reason" and "More" that truly tug on the heartstrings. He is at his best on the raucous "Super Country Cowboy," where his vocals and rocking guitar riffs reveal a more playful side. Most impressive, though, is that these songs really come to life when he performs live.—KK

Blues

TAB BENoit

Tab Benoit

Brother to the Blues

Producer: Tab Benoit, Randy Labbe

Release Date: April 25

Louisiana bluesman Tab Benoit has risen to the top of the genre in the past 15 years, earning his stripes as an instrumentalist, songwriter and vocalist. He's also earned the right to indulge his fancy a bit, and that's what's up with "Brother to the Blues," which Guests Jim Lauderdale, Billy Joe Shaver and Waylon Thibodeaux (fiddle) add as much to this special gumbo, and Louisiana's Leroux backs Benoit from start to finish. Particularly cool tracks include Hank Williams' "I Heard That Lonesome Whistle," "Can't Do One More Two-Step," Sam Cooke's "Bring It on Home" and Frank Sinatra "I Love You Like You Say." Benoit pulls off this moveable feast with ease, which strongly suggests that the student has become the master.—PVV

New & Noteworthy

WOLF MOTHER

Wolfgang

Producer: Dave circa Medford/Evanston

Release Date: May 2

Many-hued Australian revivalist Wolfgang has already earned comparisons to ancient heavy rock jams, overdosing on Led Zeppelin and (early) Black Sabbath riffs. Unlike the Darkness, this power trio takes nostalgia very seriously. Heaver numbers find itself(ing/gu) in "My Bed," "Darlings," "Hate Me," "I Remember Love."

Producer: Chuck Reid

Release Date: May 2

The high中国政府essional track "You're to Blame" boasts a catchy, Beatlesque single, "Haid Fast," which is currently on the airwaves. It's a meaty power ballad about God's comforting presence. "You're to Blame" boasts a memorable melody and a mesmerizing lead vocal by frontman Vrabel, who has never sounded better. A landmark album in an already impressive career.—DEP

Down 

WOLF MOTHER

Wolfgang

Producer: Dave circa Medford/Evanston

Release Date: May 2

Many-hued Australian revivalist Wolfgang has already earned comparisons to ancient heavy rock jams, overdosing on Led Zeppelin and (early) Black Sabbath riffs. Unlike the Darkness, this power trio takes nostalgia very seriously. Heaver numbers find itself(ing/gu) in "My Bed," "Darlings," "Hate Me," "I Remember Love."

Country

JULIE ROBERTS Men & Mascara (3:18)

Producer: Byron Gallimore

Release Date: April 25

The title track from Roberts' forthcoming sophomore album goes "crazy" and "compelling ballad about a woman looking for love yet finding herself alone the morning after pondering just what she'd done and where she went wrong. The chorus boasts one of the best hook lines to come out of Nashville in a long time: "Men and mascara always run." The lyric paints a portrait of a woman scorned but resilient, and Roberts' bluesy vocals convey just the right combination of strength and vulnerability, sadness and hope. This single is a perfect match of great song and great vocalist that should easily engage programmers coast to coast. Roberts' debut disc went gold, and she became "the" darling. With this strong new single, she looks sure to avoid any sophomore slump.—CH

R. Star

Back of Your Car (3:17)

Producer: R. Star

Writer: R. Star

Publisher: The Scientist's Canvas (BMI)

Stone Crow Records (CD promo)

New York-based R. Star is the kind of singer/songwriter whose rock ballads make a rainy day all the more drearily picturesque. But his impassioned, super-charged, percussion-driven "Back of Your Car" signifies a breakthrough opportunity for the headline of Billboard and New York Underground concert series. The frenetic track implores a potential partner to recognize that now is "the perfect time of night to be losing your mind/Your clothes," as the vocal that oozes enough sensuality to excuse the emotional desperation that accompanies the seemingly confident lyric. Here's a track reaching for all destinations: It's tough enough to conquer rock radio's teen male mania and yet enticing enough to induce adoration from mainstream top 40 female core (mind you, Star's visual appeal doesn't hurt a bit). Here's an act that is ready-made for major label distribution (he's already available at iTunes and Star.net), shinning presence awaiting his close-up. Contact: rstar@star.net/212-239-5215.—CT

Legends & Credits

Edited by Jonathan Cohen (albums) and Chuck Taylor (singles)

Contributors: Troy Carpenter, Leila Cobo, Hillary Cowan, Chris DeStefano, Mike DeTemple, Deborah Evans Price, Chuck Taylor, Christa L. Etul, Philip Van Vleck, Jeff Viabel

1. A new release, regardless of chart potential, highly recommended for music merits.

2. All albums commercially available in the United States are eligible. Send album review copies to Jonathan Cohen and singles review copies to Chuck Taylor at 770 Broadway, Sixth Floor, New York, N.Y. 10003 or to the writers in the appropriate bureau.

Critics' Choice: A new release, regardless of chart potential, highly recommended for music merits.
BIZ TO BUNNY: WE REALLY MISS YOU THIS WEEK

Perhaps retailers could refit a popular Christmas Carol and instigate the 12 days of Easter? That would soften the holiday’s annual post-baskit-thud. In 2006, the inevitable post-Easter slump leaves a particularly bitter taste, as numbers for the stanza that ended April 23 halt a three-week streak in which album sales beat the comparable 2005 frame. Hey, it was fun while it lasted.

In fact, album volume falls to the lowest we have seen in more than a decade, since 8.9 million copies were clocked in the sales week that ended Feb. 4, 1996. A quiet April 18 release schedule makes the slide feel particularly steep. One must trapse all the way down to No. 42 to find this week's Billboard 200 Hot Shot Debut, stealthily copied by cabinet/rock opera duo the Dresden Dolls’ “Yes, Virginia . . .”

The Tuesday after Easter does not always provide such a wide-open field. Four of the past eight post-Easter frames saw major arrivals, the biggest of those belonging to the 2002 debut album by Ashanti, which drew a start of 503,000 copies. Nas, in 1999 (“It Ain’t,” 471,000), and Madonna, in 2003 (“American Life,” 241,000) also chased off après-Easter blues with chart-topping bows, while Toni Braxton used the post-holiday week of 2000 to cash in a No. 2 start for “The Heat” (199,000).

That said, the prevailing trend in seven of the past 10 years has been that whenever album is No. 1 at Easter will hold the crown again the following week, a tradition Rascal Flatts upholds this issue. Even with a third-week decline of 58%, the country trio’s “Me And My Gang” leads the field by 14,000 (143,000, 1.2 million since its release).

SPEED BUMP: So, the departure of the Easter Bunny is what it takes to slow the juggernaut that is “High School Musical.” At No. 3, the soundtrack to the Disney Channel movie sees a 55% decline, which would hardly be noteworthy in this week’s climate were it not for the fact that this marks the first time in its 15 chart weeks that the Walt Disney album has failed to post a gain.

With another 116,000 copies in the till, “Musical” has rupped 1.7 million to date, which makes it the best-selling album so far in 2006 and the leading contender to hold that title when the year comes to a close.

RIDIN’ HIGH: The post-Easter shift prompts us to liberally adjust our bullet criteria on all sales charts and also draws attention to Chamillionaire. Carried by the momentum of hot track “Ridin’,” which features Krayzie Bone, the rapper’s “The Sound of Revenge” is the only album in Billboard 200’s top 40 to gain over prior-week sales. The uptick of almost 1,000 copies looks tall in this short grass, carrying Chamillionaire’s set 43-20. It also moves 14-5 on Top R&B/Hip-Hop Albums, holding flat at that chart’s core-

storefront.

“Ridin’” holds at No. 1 on Rhythmic Airplay for a second week and grows 29-25 on Hot R&B/Hip-Hop Airplay, while its video stands at No. 8 on BET and No. 1 on MTV2. The track is also starting to get some air at mainstream top 40 stations, rising 40-32 on Top 40 Airplay.

Radio and video traction for “Ridin’” earns retail turf, as the album posted gains in nine of the last 10 weeks, including the last eight in a row.

THE CAVALRY: A passel of new releases April 25 should shake next issue’s sales charts into a happier mood. Among the incoming: Rihanna, Godsmack, Taking Back Sunday and – a year after his “Devils Dust” led The Billboard 200 with an opener of 222,000 – Bruce Springsteen.

The blockbusters are well-timed, as the sales week competes with a 2005 frame when each of the top six, including chart bows by Bob Dylan (No. 3, 180,000) and Amerie (No. 5, 124,000), surpassed 100,000.

Only four titles reach 100,000 this week. Rock will be next week’s hero, as first-day numbers cited by chains project Godsmack’s “IV” at around 230,000. Taking Back Sunday’s “Louder Now” at 185,000 and Springsteen’s “We Shall Overcome: The Seeger Sessions” in the range of 140,000-150,000. That would likely mean rock will rule the top three slots. Rihanna’s “A Girl Like Me” looks good for 125,000 . . .
### The Billboard 200 Chart - May 6, 2006

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## AIRPLAY MONITORED

1,036 stations comprised 134,306 songs.

### Best Adult Contemporary

1. **I'm Not Ready to Make Nice (ft. Beyoncé)**
   - Artist: Dixie Chicks
   - Label: Columbia

2. **The Lucky One**
   - Artist: James Blunt
   - Label: Custard

3. **I'll Be The One**
   - Artist: LeAnn Rimes
   - Label: MCA

4. **Đừng Hề Cô Mất Tối (ft. 5SOS)**
   - Artist: Chris Brown
   - Label: Jive

5. **Wild Horses**
   - Artist: Peter, Paul, & Mary
   - Label: Vanguard

### Most Played Artists

1. **John Mayer**
2. **Chris Brown**
3. **Taylor Swift**
4. **Shakira**
5. **T-Pain**

### Most Played Songs

1. **Where Were You (First Snowfall)**
   - Artist: Tim McGraw
   - Label: RCA

2. **Ridin'**
   - Artist: Sammy Kershaw
   - Label: Curb

3. **She's Got a Way**
   - Artist: Alan Jackson
   - Label: Epic

4. **Shake That**
   - Artist: Black Eyed Peas
   - Label: Interscope

5. **Tortura**
   - Artist: Santana
   - Label: Epic

### Genre Breakdown

- **Adult Contemporary**: 1,180 songs
- **Modern Rock**: 9,116 songs
- **Rock**: 7,280 songs
- **Pop**: 8,492 songs
- **Country**: 1,362 songs

### Chart Source

 Nielsen SoundScan. This data is for complete chart data.

 Nielsen SoundScan is the source for this chart.
### POP 100

#### Title | Artist | Position | Label/Producers/Producer Label |
--- | --- | --- | --- |
1 | "Bad Day" | Elevation | Interscope |
2 | "Temperature" | Maroon 5 | Interscope |
3 | "Unwritten" | Jamie Cullum | Atlantic |
4 | "Everyday" | Beastie Boys feat. Nas | Interscope |
6 | "100 Years" | The Corrs | Virgin |
7 | "A Thousand Years" | Christina Perri | Universal Motown |
8 | "Could It Be" | Third Eye | Third Eye |
9 | "How Much" | Jimmy Buffett | Island/IDJMG |
10 | "If I Were A Joiner" | The Pussy Cat Dolls feat. Snoop Dogg | Def Jam/Kayne West/Aftermath Edits/Def Jam |

### POP 100 AIRPLAY

#### Title | Artist | Position | Label/Producers/Producer Label |
--- | --- | --- | --- |
1 | "For You I Will (Confidence)" | Chris Brown feat. Eminem | Def Jam/Cash Money/Cash Money |
3 | "When I Was Your Man" | Bruno Mars | Atlantic |
4 | "Never Let You Go" | Jordin Sparks | Silver Linings/Universal |
5 | "Looking for the World" | The Script | Warner Bros. |
6 | "Girlfriend" | Panic! At The Disco | Decaydence |
7 | "I Don't Want You To Do That (Confidence)" | Chris Brown feat. Eminem | Def Jam/Cash Money/Cash Money |
8 | "Runaway Love" | The Black Eyed Peas | Interscope |
9 | "I Don't Want You To Be Sad (Confidence)" | Chris Brown feat. T.I. | Def Jam/Cash Money/Cash Money |
10 | "The Black Eyed Peas" | The Black Eyed Peas | Interscope |

### HOT SINGLES SALES

#### Title | Artist | Position | Label/Producers/Producer Label |
--- | --- | --- | --- |
1 | "Every Day Is Exactly the Same" | The Script | Warner Bros. |
2 | "Everytime" | Taking Back Sunday | Hollywood |
3 | "Going Home (The Next Day" | Bob Sinclar feat. Taio Cruz | The Virgin Label |
4 | "How Can I Win" | Chris Brown | Def Jam/Cash Money/Cash Money |
5 | "Take It to the Limit" | P!nk | Downtown/Atlantic |
6 | "Losing My Religion" | R.E.M. | Epic/Atlantic |
7 | "The Game" | R. Kelly | Jive |
8 | "Viva la Vida" | Coldplay | Parlophone |
9 | "My Best Friend" | Kenny Chesney feat. Tim McGraw | Curb |
10 | "Pony" | Beady Eye | Universal Music Group |

### HITPREDICT

#### Chart Legend for rates and explanation. Yellow indicates recently renewed title. **Releases New Release.**

**MTBF/WK/Loc/Score**

**POP 100 AIRPLAY**

**ADULT TOP 40**

**MORRISSEY**

**HAPPY BIRTHDAY TO YOU**

**MODERN ROCK**

**ADULT CONTEMPORARY**

**ADULT CONTEMPORARY**

**ADULT CONTEMPORARY**

**INFORMATION**

**SINGLES CHARTS**

**CHARTS LEGEND on Page 54**

**POP 100: The top Pop singles & tracks, according to mainstream top 40 radio audience impressions measured by Nielsen Broadcast Data Systems, and compiled by Nielsen SoundScan. See Chart Legend for rules and explanations. © 2006, Promosquad and Hitpredict are trademarks of Think Fast LLC.**

**Go to: www.billboard.biz for complete chart data**

**Data for week of MAY 6, 2006**

**SEALED BY BILLBOARD BUSIENESS MEDIA, INC.**

**Copyright © 2006 Billboard Business Media, Inc. All rights reserved. POP 100 AIRPLAY: Legend located below chart. SINGLES CHARTS: Go to: www.billboard.biz for complete chart data. POP 100: See Chart Legend for rules and explanations. © 2006, Promosquad and Hitpredict are trademarks of Think Fast LLC.**

**www.americanradiohistory.com**
**TOP R&B/HIP-HOP ALBUMS**

<table>
<thead>
<tr>
<th>Number</th>
<th>Artist</th>
<th>Title</th>
<th>Sales Data Compiled By</th>
</tr>
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<tr>
<td>1</td>
<td>LL COOL J</td>
<td>King</td>
<td>Nielsen SoundScan</td>
</tr>
<tr>
<td>2</td>
<td>T.J.</td>
<td>Todd Smith</td>
<td>Nielsen SoundScan</td>
</tr>
<tr>
<td>3</td>
<td>BIRD THE BRICKLAYER</td>
<td>Get Lifted</td>
<td>Nielsen SoundScan</td>
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<td>4</td>
<td>PITBULL</td>
<td>Power Squad</td>
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<tr>
<td>5</td>
<td>EMINEM</td>
<td>The Love Experience</td>
<td>Nielsen SoundScan</td>
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<tr>
<td>6</td>
<td>R. KELLY</td>
<td>Music Of The Sun</td>
<td>Nielsen SoundScan</td>
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<tr>
<td>7</td>
<td>YOUNG BLOODY</td>
<td>Everybody Know Me</td>
<td>Nielsen SoundScan</td>
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<td>8</td>
<td>D4L</td>
<td>Down For Life</td>
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<tr>
<td>9</td>
<td>FLOOEY</td>
<td>Fire Of Love</td>
<td>Nielsen SoundScan</td>
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<td>10</td>
<td>YOLANDA ADAMS</td>
<td>Day By Day</td>
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<td>11</td>
<td>NELLY</td>
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<td>13</td>
<td>SOUL SHATTERS</td>
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<td>SOBE</td>
<td>Soulified</td>
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<td>15</td>
<td>Ludacris Presents Disturbing Two Tha Peace</td>
<td>Big Boi Presents...Got Purp? Vol. II</td>
<td>Nielsen SoundScan</td>
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**TOP BLUES ALBUMS**

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<tr>
<td>1</td>
<td>The Derek Trucks Band</td>
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<td>2</td>
<td>GEORGE THOROGOOD &amp; THE DESTROYERS</td>
<td>Greatest Hits: 30 Years Of Rock</td>
<td>Nielsen SoundScan</td>
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<td>3</td>
<td>JAMES HUNTER</td>
<td>People Gonna Talk</td>
<td>Nielsen SoundScan</td>
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<td>4</td>
<td>JAMES HUNTER</td>
<td>The Definitive Collection</td>
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<td>EMMANUEL</td>
<td>Hope And Desire</td>
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<td>VARIOUS ARTISTS</td>
<td>35 X 35: Songs 35 Years Of Genuine Housea Music</td>
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<td>The Best Of George Thorgood &amp; The Destroyers</td>
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<td>Golden Legends: Ray Charles Live</td>
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<tr>
<td>13</td>
<td>ANGELICA HICKS</td>
<td>I've Got My Own Hell To Raise</td>
<td>Nielsen SoundScan</td>
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**NEW ‘REVELATIONS’ FOR MYSTIC**

Fosting a 26% improvement at core R&B/hop retailers, “Revelations II” is carried by the single “1-Hop Airplanes,” “Chotto Revelations II” from “Refuse,” which cracks the top 10 at Adult Urban Mystic earns the Greatest Gainer award at Top R&B/ Hip-Hop Albums (No. 33). After lowest at No. 28 four weeks ago, the set claims its second double-digit gain and may actually “Revelations” from 2004, which has sold only 55,000 units.

---

Raphael George
<table>
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<tr>
<th>Title</th>
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<td>Touch It</td>
<td>Autotune Feat. M想要(Information International)</td>
<td>DJ</td>
<td>Touch It Hits (RKO-Universal international)</td>
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<tr>
<td>Lean Wit It, Rock Wit It</td>
<td>Don't STOP FEAT. 3-11 (DEB)</td>
<td>1</td>
<td>(300-11243)</td>
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<tr>
<td>I'm Not Mad</td>
<td>(67.0)</td>
<td>(66.9)</td>
<td>(65.7)</td>
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<tr>
<td>Head In My Heart</td>
<td>(74.9)</td>
<td>(74.9)</td>
<td>(74.9)</td>
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<tr>
<td>When You're Mad</td>
<td>(85.4)</td>
<td>(85.4)</td>
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<td>YO!</td>
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<td>(80.2)</td>
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</table>
**Country Music Chart History**

A rock group known as Hot Country Songs for the first time since Billboard launched a country singles chart in 1944, as Bon Jovi's duet with Sugarland's Jennifer Nettles steps 2-1 with 35 million audience impressions.

"Who Says You Can't Go Home" marked the first time in almost 30 years a noncountry artist has reached No. 1 with a first attempt at the country chart. It has not happened since crooner Tom Jones did so with "Say You'll Stay Until Tomorrow" in 1977.

This also Nettles' first No. 1—her debut single has yet to achieve. Two Sugarland singles peaked at No. 2 and third rose to No. 7.

Pop-country crossover No. 1 is now new, but it has not happened for a rock: since Jerry Lee Lewis and Elvis Presley. When Kenny Chesney's 2004 duet with Uncle Kracker, "When the Sun Goes Down," topped the country chart, Chesney was the lead artist.

—Wade Jessen

---

**HITSPREDICTOR**

See chart legend for rules and explanations. Yellow indicates recently listed title, **introduced** new release.

---

**COUNTRY**

**BETWEEN THE BULLETS**

**BON JOVI ROCKS COUNTRY CHART HISTORY**

A rock group known as Hot Country Songs for the first time since Billboard launched a country singles chart in 1944, as Bon Jovi's duet with Sugarland's Jennifer Nettles steps 2-1 with 35 million audience impressions.

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—Wade Jessen
### Hot Latin Songs

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist(s)</th>
<th>Week</th>
<th>Peak Position</th>
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<tr>
<td>Amor (Keine Ahnung)</td>
<td>Marc Anthony</td>
<td>23</td>
<td>1</td>
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<tr>
<td>Mi Hermano</td>
<td>Daddy Yankee</td>
<td>20</td>
<td>1</td>
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<tr>
<td>Tu Me Manchas</td>
<td>Grupo Montez</td>
<td>32</td>
<td>1</td>
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<tr>
<td>No Mas</td>
<td>Christy Canyon</td>
<td>32</td>
<td>1</td>
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<tr>
<td>Te Amo corazón</td>
<td>Belanova</td>
<td>15</td>
<td>1</td>
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<tr>
<td>Tu Me Manchas</td>
<td>Grupo Montez</td>
<td>24</td>
<td>1</td>
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<tr>
<td>Amor</td>
<td>Marc Anthony</td>
<td>19</td>
<td>1</td>
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<tr>
<td>Adiós a mi</td>
<td>Ana Gabriel</td>
<td>19</td>
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### Top Latin Albums

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<th>Week</th>
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<tbody>
<tr>
<td>Barrio Fino: El Auténtico</td>
<td>Daddy Yankee</td>
<td>18</td>
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<tr>
<td>Hips Don't Lie</td>
<td>Shakira Featuring Wyclef Jean</td>
<td>18</td>
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<tr>
<td>Amor Eterno</td>
<td>Rocío Dúrcal</td>
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<tr>
<td>Barrio Fino: El Auténtico</td>
<td>Daddy Yankee</td>
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<tr>
<td>Hips Don't Lie</td>
<td>Shakira Featuring Wyclef Jean</td>
<td>18</td>
<td>1</td>
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</tbody>
</table>

### Additional Information

- **FILMingle single from Marc Anthony's "Viao La Pena" album debuts May 23.**
- **Female rocker scores first No. 1 on Latina Pop Airplay. Her previous best on that chart was No. 7 with "Disparita" in 1995.**
<table>
<thead>
<tr>
<th>LATIN AIRPLAY</th>
<th>LATIN AIRPLAY-RHYTHM</th>
<th>LATIN ALBUMS</th>
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<td><strong>POP</strong></td>
<td><strong>ARTIST</strong></td>
<td><strong>TITLE</strong></td>
<td><strong>DATE</strong></td>
<td><strong>TOP 10</strong></td>
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</tbody>
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| **POP** | **ARTIST** | **TITLE** | **DATE** | **TOP 10** | **DATE** |

| **RHYTHM** | **ARTIST** | **TITLE** | **DATE** | **TOP 10** | **DATE** |

| **RHYTHM** | **ARTIST** | **TITLE** | **DATE** | **TOP 10** | **DATE** |

| **REGIONAL MEXICAN** | **ARTIST** | **TITLE** | **DATE** | **TOP 10** | **DATE** |

<p>| <strong>REGIONAL MEXICAN</strong> | <strong>ARTIST</strong> | <strong>TITLE</strong> | <strong>DATE</strong> | <strong>TOP 10</strong> | <strong>DATE</strong> |</p>
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<th>JAPAN</th>
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<td><strong>ALBUMS</strong></td>
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**FRANCE ALBUMS**:

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**SWITZERLAND SINGLES**:

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**WALLONIA SINGLES**:

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**SWEDEN SINGLES**:

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**FINLAND SINGLES**:

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**POLEN SINGLES**:

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**SWITZERLAND ALBUMS**:

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**HUNGARY ALBUMS**:

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**SWEDEN ALBUMS**:

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**FRANCE ALBUMS**:

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**SWITZERLAND ALBUMS**:

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**POLEN ALBUMS**:

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### EUROCHARTS

#### SINGLE SALES

| No. | Artist | Title | Label | Format | Country | Sales
|-----|--------|-------|-------|--------|---------|------
| 1   | **STREET** | **S.O.S** | **RESCUE ME** | **MU** | **M**) | **01**
| 2   | **STREET** | **FIRE** | **GO** | **M**) | **01**
| 3   | **STREET** | **LOVE** | **JU** | **M**) | **01**
| 4   | **STREET** | **MARRIAGE** | **UNPLUGGED** | **M**) | **01**
| 5   | **STREET** | **SAFETY VALVE** | **M**) | **01**
| 6   | **STREET** | **JOURNEY** | **M**) | **01**
| 7   | **STREET** | **JUMP** | **M**) | **01**
| 8   | **STREET** | **WALK** | **M**) | **01**
| 9   | **STREET** | **WALK** | **M**) | **01**
| 10  | **STREET** | **WALK** | **M**) | **01**
| 11  | **STREET** | **WALK** | **M**) | **01**
| 12  | **STREET** | **WALK** | **M**) | **01**
| 13  | **STREET** | **WALK** | **M**) | **01**
| 14  | **STREET** | **WALK** | **M**) | **01**
| 15  | **STREET** | **WALK** | **M**) | **01**

### ALBUMS

| No. | Artist | Title | Label | Format | Country | Sales
|-----|--------|-------|-------|--------|---------|------
| 1   | **STREET** | **S.O.S** | **RESCUE ME** | **M**) | **01**
| 2   | **STREET** | **FIRE** | **GO** | **M**) | **01**
| 3   | **STREET** | **LOVE** | **JU** | **M**) | **01**
| 4   | **STREET** | **MARRIAGE** | **UNPLUGGED** | **M**) | **01**
| 5   | **STREET** | **SAFETY VALVE** | **M**) | **01**
| 6   | **STREET** | **JOURNEY** | **M**) | **01**
| 7   | **STREET** | **JUMP** | **M**) | **01**
| 8   | **STREET** | **WALK** | **M**) | **01**
| 9   | **STREET** | **WALK** | **M**) | **01**
| 10  | **STREET** | **WALK** | **M**) | **01**
| 11  | **STREET** | **WALK** | **M**) | **01**
| 12  | **STREET** | **WALK** | **M**) | **01**
| 13  | **STREET** | **WALK** | **M**) | **01**
| 14  | **STREET** | **WALK** | **M**) | **01**
| 15  | **STREET** | **WALK** | **M**) | **01**

### RADIO AIRPLAY

| No. | Artist | Title | Label | Format | Country | Sales
|-----|--------|-------|-------|--------|---------|------
| 1   | **STREET** | **S.O.S** | **RESCUE ME** | **M**) | **01**
| 2   | **STREET** | **FIRE** | **GO** | **M**) | **01**
| 3   | **STREET** | **LOVE** | **JU** | **M**) | **01**
| 4   | **STREET** | **MARRIAGE** | **UNPLUGGED** | **M**) | **01**
| 5   | **STREET** | **SAFETY VALVE** | **M**) | **01**
| 6   | **STREET** | **JOURNEY** | **M**) | **01**
| 7   | **STREET** | **JUMP** | **M**) | **01**
| 8   | **STREET** | **WALK** | **M**) | **01**
| 9   | **STREET** | **WALK** | **M**) | **01**
| 10  | **STREET** | **WALK** | **M**) | **01**
| 11  | **STREET** | **WALK** | **M**) | **01**
| 12  | **STREET** | **WALK** | **M**) | **01**
| 13  | **STREET** | **WALK** | **M**) | **01**
| 14  | **STREET** | **WALK** | **M**) | **01**
| 15  | **STREET** | **WALK** | **M**) | **01**

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For complete chart data, visit [www.billboard.biz](http://www.billboard.biz).
Singles Charts

Radio Airplay Singles Charts

Compiled from a national sample of data supplied by Nielsen Broadcast Data Systems. Charts are ranked by number of gross audience impressions, compiled by cross-referencing exact times of airing with Arbitron-Biller data. The exceptions are the Rhinoceros Top 40, Adult Top 40, Adult Contemporary, Modern Rock and Adult R&B charts, which are ranked by total detections.

Songs showing an increase in audience (or detections) over the previous week, regardless of chart movement.

Recurrent Rules

Singles are removed from the Hot 100, Adult Top 40 and Adult R&B charts simultaneously if they have been on the chart 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 chart for more than 6 weeks and rank below 20. Songs are removed from the Pop 100 and Pop 100 charts simultaneously if they have been on the chart for more than 30 weeks and rank below 30. Titles are removed from Hot Country Songs if they have been on the chart for more than 20 weeks and rank below 15 in detections or audience. Provided that if they are not still gaining, enough audience points to build.

Singles are removed from the Adult Top 40, Adult Contemporary, Adult R&B, and Hot Dance Airplay charts if they have been on the chart for more than 25 weeks and rank below 15 (for Modern Rock and Latin) or if they have been on the chart for more than 52 weeks and below 10.

Singles Sales Charts

The two selling singles come from a national sample of retail stores, mass merchandisers, and internet sales reports collected, compiled, and provided by Nielsen SoundScan. For R&B/Hip-Hop Sales, sales data is compiled from a national subset panel of core R&B/Hip-Hop stores by features SoundScan.

Singles with the greatest sales gains.

Configurations


Hip Hop
d

This indicates the label/artist status in the chart format based on research data provided by Promodex. Songs are listed online by Promodex using multiple layers and a nationwide sample of carefully profiled music consumers.

Songs are ranked on a 1-5 scale based on weightings tied to sales, airplay, and audience.

Singles with a score of 65 or more (Score for more for country artists) are judged to be having the most impact. Although sales are a large factor, they are based on audience. For example, a song relatively low in sales, based on audience.

CD sales are updated weekly.

Sales data for data for May 6, 2006.

www.americanradiohistory.com
LAUNCH PAD

MAY
6
2006

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TITLE

ARTIST / TITLE

DATA FOR WEEK OF MAY 6, 2006

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FAREWELL TOUR: LIVE FROM MELBOURNE

FINALE: ACT TWO

THE ROB: LIVE IN HOLLWOOD

CORILLAZ: DESIGN DAYS LIVE AT THE MANCHESTER OPERA HOUSE

LIVE IN DONINGTON

QUEEN: LIVE AT WEMBLEY 86

CAUGHT IN THE ACT

FREAK N ROLL...INTO THE FOG: ALL JOIN HANDS, THE FILMMORE, SAN FRANCISCO

RICIO DURCAL: AMOR ETerno

LIVE AT WOODSTOCK (SPECIAL EDITION)

LIVE & UNCUT: SEX MONEY & JEWELS

BULLET IN A BIBLE

LIVE AT THE RAINBOW

DEATH CAB FOR CUTIE: DIRECTIONS

NUMBER ONES

HOT NEWS

SOS

WALK AWAY

WHAT YOU KNOW

GIMME THAT

OPEN THE NIGHT

RED CHILI PEPPERS: ANOTHER BIZ

SHAKTA KING: STREETBIRD EPIC

BEST FRIENDS

TEMPERATURE

GREAT CHEAT

WHAT YOU DO

WEEKLY CHEAT: "TOUCH IT"

ARTIST / TITLE

GREAT CHEAT / PROMOTION LABEL

1

2

3

4

5

6

7

8

9

10

11

12

13

14

15

16

17

18

19

20

21

22

23

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29

30

"TIL, WHAT YOU KNOW

FALL OUT BOY, A LITTLE LESS GUTTN' CANDLES

KELLY CLARKSON, WALKING IN THE DARK

SEAN PAUL, TEMPERATURE

I WANT TO BE DREAMING

WHEN YOU'RE MAD

WHEN YOU'RE MAD

ALL THAT I AM

THE ACADEMY IS...

THE SECRET LIFE OF...

ANTOLOGIA DE UN REY VOL. 2

United We Stand

Don't Take Friendship Personal

Nothing Says"

The Box

LA VOZ DE UN ANGEL

THE POISON

Almost Here

Indebted

Supernature

The Secret Life Of...

Antologa De Un Rey

Los Exitos

En Presencia Del Futuro

VOL 1

SINGING THE OLD TIME WAY VOLUME 2

This Is A Stick Up...

Don't Make It A Murder
## Billboard Singles & Tracks Song Index

**Chart Codes:** CS (Hot Country Songs), H100 (Hot 100 Songs), LT (Hot Latin Songs), POP (Pop 100 Songs), R&B (Hot R&B/Hip-Hop Songs). **TITLE** (Publisher - Licensing Org.) Sheet Music Dist.; Chart Position.

### MAY 6, 2006

| A | B | C | D | E | F | G | H | I | J | K | L | M | N | O | P | Q | R | S | T | U | V | W | X | Y | Z |
| **CARDS** | **BACK IN THAT** | **CARE** | **CHANCE** | **CRAFT** | **CAREFUL** | **CALL** | **CAREFREE** | **CARES** | **CALL THE** | **CARES** | **CALLING** | **CAM** | **CARE** | **CALL** | **CAMARO** | **CALL** | **CA** | **CALL** | **CAME** | **CALL** | **CAMERON** | **CALL** | **CAMERON** | **CALL** |
| CARRIE UNDERWOOD | BACK IN THAT COUNTRY TOWN | CARELESS PAIN | CHANCE TO DANCE | CRAFT BAY | CAREFUL WITH THAT HEART | CALL ME | CAREFREE | CARES TO CARE | CALL THE WEST | CARES TO CARE | CALLING MY NAME | CAMARO | CARE FREE | CALL ME | CAMARO | CALL ME | CAMERON | CALL ME | CAMERON | CALL ME | CAMERON | CALL ME | CAMERON |

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### Chart Data

- **Go to www.billboard.biz** for complete chart data.
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INDUSTRY EVENTS

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MAY 10-12

MAY 11
Blues Music Awards, Memphis Cook Convention Center. 901-527-2583. blues.org.

MAY 15
BMI Pop Awards, Beverly Wilshire Hotel, Los Angeles. bmi.com.

MAY 16
BMI Film/TV Awards, Beverly Wilshire Hotel, Los Angeles. bmi.com.

MAY 22

MAY 25

JUNE 5
WHY-Chaplin Awards Dinner, the Lighthouse at Chelsea Piers, Pier 61, New York. 212-629-8850. worldhungryyear.org.

JUNE 15

JULY 13

AUG. 2-4

AUG. 2-5

SEPT. 7-20

OCT. 20-22

NOV. 8-9

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The 37th annual Gospel Music Assn. Awards, held by artist Rebecca St. James and Kirk Franklin bestowed Dove Awards to 37 acts April 5 at the Grand Ole Opry House in Nashville. Chet Tomlin took top honors with five Dove trophies, including artist and male vocalist of the year.

The exclusive members of the Cc-e Club's Underground guests, including the invite-only "Billboard Night," rocked the invitation-only THE Mt., spies away of BILLBOARD UNDERSGOUND'S Tamara Water Conniff, Spies member and record producer Eytan New York and the latest Johnny Sparrow Recods. DecembeRadio.

FM's top execs congratulated Donald Lawrence on the success of his and the Th3 City Singers' "Finally" project. Pictures, from left, are EMI CMG's Shawn Fowler, Greg Bays and Bill Hearns; EMI Gospel's Larry Blackwell, EMI CMG's John Stites, and EMI Gospel's Ken Pennell.

Laurence Rosenthal was honored with the ASCAP Foundation Lifetime Achievement Award for his work as a composer in the field of film and TV music.

Enjoying the night's festivities, from left, are actress Anne Archer, ASCAP Henry Mancini Award honoree, Mark Shera, ASCAP president/chairman Marilyn Bergman and Sen. Barbara Boxer, D-Calif.

The 21st annual ASCAP Film & Television Music Awards, held April 11 at the Beverly Hilton Hotel in Los Angeles, honored the composers of the biggest hit-office film music and the most-performed "V" music of 2005. (Photos: W retimagi/ASCAP)

From left are ASCAP's Nancy Knudson, film composer Sean Callery, who won for "25" and "House" WASCAP, Marilyn Bergman and Todd Brubac.
HELPING THE HUNGRY

At the Food Bank for New York’s annual Can-Do Awards gala, Chris Martin was standing next to his wife, Gwyneth Paltrow, who was positively glowing. (She did just give birth to baby Moses a couple of weeks ago.) Of course, Martin being the proud papa, he was aglow, too. And when Track stopped by to wish the couple well and Martin was quick to say, “I love your magazine.” Track was glowing, too.

Returning to Paltrow, Track belatedly congratulated her on her 2000 chart-topping duet with Huey Lewis, a cover of Smokey Robinson’s “Crusin’.” Though visibly taken aback, she was clearly impressed with Track’s knowledge of her recording career. Martin and Paltrow were on hand for the April 25 event, at Pier 60 at Chelsea Piers, which honored R.E.M. frontman Michael Stipe for his commitment to hunger relief.

After accepting an award for his efforts, Stipe introduced his good friend Patti Smith to the stage. Accompanied by three musicians, she gifted Stipe with a performance of his favorite Smith song, “Wing.”

Party-goers then moved into the “champagne room,” where Danish supermodel Helena Christensen was the guest DJ. Who knew she has a thing for DJ turntables? Her DJ mix was matched by the food-meets-entertainment crowd that included Stanley Tucci, Rachael Ray, Mario Batali, Jimmy Fallon, Jill Hennessey and Mario Cantone. Christensen’s co-headlining DJ, Heath Ledger, was a no-show. Sigh.

BACKSTABBERS

The monitoring of hip-hop luminaries by city, state and federal law enforcement officials is the subject of the new documentary “Rap Sheet: Hip-Hop & the Cops.” The film talks to key faces in the hip-hop world as well as police officers, detectives and federal agents (tagged as “hip-hop cops”) about the covert surveil- lance of private lives and the ongoing cycle of violence and killings, as well as harassment and racial profiling in the hip-hop community.

The most recent killing to make headlines is that of D12 member Prodigy, who, eerily, was interviewed for the documentary before his untimely death. Busta Rhymes, himself the focus of another recent shooting investigation, also appears, along with the Game, Common, Suge Knight, Damon Dash, Russell Simmons, Irv Gotti and Kanye West. An early version of the film was presented during a screening in April in New York, while a more advanced edit will be shown May 10 in Los Angeles for label execs, distributors and other in- dustry players.

BMI ICONS

David Crosby, Stephen Stills and Graham Nash will receive the Icons Award at BMI’s 54th annual Pop Awards dinner. The event, to be held May 16 at the Regent Beverly Wilshire Hotel in Los Angeles, honors the writers and publishers of the most-performed songs during the past year. Track would love for CSSN’s sometime bandmate, Neil Young, to show up, es- pecially since the foursome will reunite for a summer tour. But since he’s a member of ASCAP, Track is not holding its breath.

WELCOME THE GUEST ARTIST

Former Jurassic 5 DJ Cut Chemist will step out solo on “The Audience’s Listening,” due July 11 via Warner Bros. Track finds lead single “The Garden” superb; it’s a six- minute slice of Brazilian acoustic guitar, turntable scratches and little rhythms. Indie rappers Edan and Mr. Lif, meanwhile, are featured on the ‘80s-drenched hip-hop banger “Storm,” those in Los Angeles, take note: On May 25 at the Mayan Theatre, Cut Chemist and DJ Shadow will spin material from their 1999 collaborative album “Brainfreeze,” a highly-sought-after collectable featur- ing rare soul and funk singles. The show is a benefit for Shadow’s art director Keith Tamashiro, who is recover- ing from a near-fatal brain aneurysm.

EXECUTIVE TRACK TABLE

RECORD COMPANIES: 785 Records and Publishing in New York names Mark Eichner president. He was co-founder of Eichner Entertainment.

Concord Music Group in New York names Neil Gillis East Coast GM. He was senior VP of creative music solutions at Warner/Chappell Music.

Wind-up Records in New York names Gail Marowitz VP/creative director. She was VP of design at Columbia Records.

Capitol Records Nashville names Matt Margis manager of promotion. He was assistant country editor at All Access Music Group.

Dawn Records in Chandler, Ariz., names Randy Harrell GM. He was founder and president of Shell Point Music.

PUBLISHING: BMI in New York promotes Michael O’Neill to senior VP of licensing. He was VP of sales and administra- tion, media licensing.

ASCAP in New York promotes Phil Skinner to VP of general licensing operations. He was assistant VP of licensing operations.

Sony/ATV Music Publishing Nashville ups Mike Whelan to VP of creative. He was senior director.

ARTIST MANAGEMENT: Spalding Entertainment in Nashville promotes Denise Nichols to executive VP. She was director of radio promotion and marketing.

DIGITAL: eUnset Records in Denver taps Doug Rayburn as president. He held the same position at Disc-Logic.com/Play Fair Entertainment.

HOME VIDEO: Geneon Entertainment in Long Beach, Calif., elevates Eiji Orito to president/CEO. He was senior VP/chief planning officer.

Liberation Entertainment in Los Angeles names Spencer Pollard managing director. He was VP of commercial development at Sanctuary Visual Entertainment.

MEDIA: CMA Close Up in Nashville names Peter Cronin editor. He was media director/editor for SESAC’s Focus.

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