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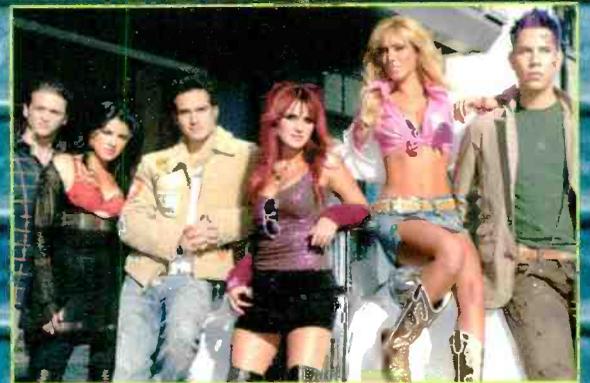
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>P.26

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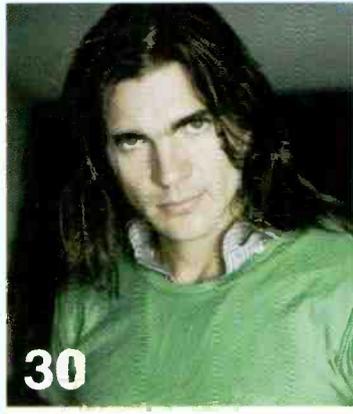
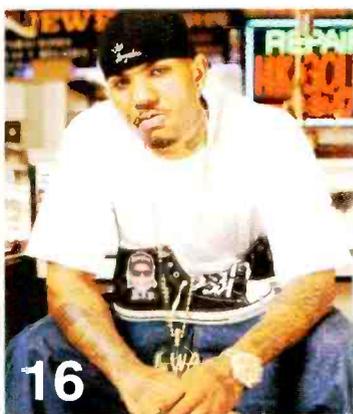
MAY 31st!

No. 1

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Billboard
R&B hip hop
conference awards
September 6-8
Atlanta



ABOVE: Veteran AC artists from the United States like Neil Sedaka form new ties with British audiences. See page 14.
Photo: Gary Gershoff/WireImage.com
Scott Storch photo: Mark Mann
Fred Hersch photo: Luciana Pampalon

COVER: Shakira photo: John Parra/WireImage.com
LunY Tunes photo: Arnold Turner/WireImage.com

OPINION

EDITORIALS | COMMENTARY | LETTERS

Spanish Niche Formats: A Radio Gold Mine

BY ALFREDO ALONSO

There are few demographics with greater promise to marketers than 18- to 34-year-old Latinos. The Hispanic population is the fastest-growing segment in the United States, and a second generation of stateside-born Latinos is gaining more and more disposable income annually. So why is there still doubt among music professionals about the staying power of "hurban" and other niche Spanish radio formats?

Hurban—urban with an "h" for Hispanic—is a Clear Channel Radio format where bilingual DJs play a mix of upbeat, Spanish-flavored pop music. (Airplay is reflected on Billboard Radio Monitor's Latin Rhythm chart.) The format relies heavily on the wildly popular musical style dubbed reggaetón—a fusion of salsa, hip-hop and rap that originated in Puerto Rico in the late '90s. Reggaetón gained a great deal of popularity and credibility during the past few years behind the successes of Daddy Yankee, Don Omar, Shakira and others.

Daddy Yankee, the unofficial ambassador of reggaetón, held the top spot on Billboard's Top Latin Albums chart for 13 weeks through the April 1 issue; was named songwriter of the year at the ASCAP Latin Music Awards in March; and is a finalist in seven categories for the upcoming Billboard Latin Music Awards.

But skepticism remains. As recently as January at MidemNet in Cannes, executives speculated on multiple occasions that hurban and other niche Spanish formats are merely "the flavor of the day." Evidence indicates otherwise.

NEW FORMATS ARE WORKING

At Clear Channel, we are seeing remarkable traction with hurban stations. KLOL Houston, America's first hurban outlet, increased its average quarter-hour audience share by 42% after introducing the format in November 2004. (AQH is a key audience metric closely followed by media buyers and advertisers.) KABQ-FM Albuquerque, N.M., flipped to the format and went from No. 15 to No. 6 in the market after achieving a 126% increase in AQH share among the highly coveted 18-34 demographic. WMGE Miami flipped to hurban, and in February 2005 saw an 85% increase in AQH, compared with its former format in the most recent Arbitrends.

Hurban is not an anomaly. Other niche Spanish formats have recently gained momentum as well. La Preciosa, a Clear Channel format featuring Hispanic songs from the '70s, '80s and '90s that caters to the

Hispanic 25-54 audience, has exceeded expectations. KEGL Dallas, for example, launched the La Preciosa format in August 2005 and defeated longtime market leaders KLNO (a Spanish oldies station) and KESS (regional Mexican) in its target audience, becoming the top-rated station for persons 25-54. Comparable successes have been seen in San Jose, San Diego, Las Vegas and Tulsa. The format has been so successful, Clear Channel launched it as a national network.

Like hurban, Super Estrella, a format that Entravision Radio launched in the late '90s, features the latest Spanish-language



pop/rock music mixed with some reggaetón. Super Estrella has consistently been the key platform for today's Latin crooners to reach the young Hispanic music lover. The format is found not only in Los Angeles, but in markets that are quickly growing. Its success in those markets reflects the Hispanic community's growth in second-tier markets. In Sacramento, Calif., for example, the top-rated Hispanic station in 2005 was a Super Estrella outlet, according to the most recent Arbitron survey.

WHY THE SUCCESS?

Quantifying successes like these perks up the ears of advertisers and broadcasters alike, but equally compelling are the reasons why. Those skeptical about niche

Spanish formats have often said the demand for targeted Hispanic formats was limited to tropical and regional Mexican music. For a time, this argument held water, but with the Latin population exploding and diversifying as intensely as it has, conventional formats no longer meet the needs of new niche markets.

In terms of sheer numbers, consider for a moment that half of the nation's population growth since 2000 has been in the Hispanic population, according to a recent Brookings Institution report. The Hispanic population is diversifying, too. What was once represented almost wholly by Mexicans and Puerto Ricans is now joined by Dominicans, Colombians, Panamanians, Venezuelans and many more.

Now consider how Hispanics are adopting U.S. characteristics. More than half of U.S. Hispanics were born in another country, but 88% of Hispanics younger than 18 were born here, according to the Pew Hispanic Center. Second-generation Hispanics represent a new cultural landscape, one that blends aspects of their parents' homelands with new, American-influenced nuances.

It is not, however, the demographic shift alone that explains the achievements of these new radio formats. Radio success has and always will come down to product. Hurban, La Preciosa, Super Estrella and others inject fresh life into airwaves that have remained stagnant for too long. Hurban, for example, taps into a wealth of innovative reggaetón talent that would not have otherwise found its way to American airwaves.

In fact, Daddy Yankee, Don Omar and Shakira have shown remarkable crossover appeal, taking listenership from seemingly noncompetitive stations. Accordingly, since national media buys are based on efficiency, and with buyers trying to reach Cubans, Colombians and Mexicans simultaneously, a crossover artist like Shakira, who lends herself to an English-language campaign, can help stretch media budgets.

Hurban and similar niche Spanish radio formats are here to stay, and those who ignore their promise are doomed to miss out on a gold mine.

Alfredo Alonso is senior VP of Hispanic radio for Clear Channel Radio.

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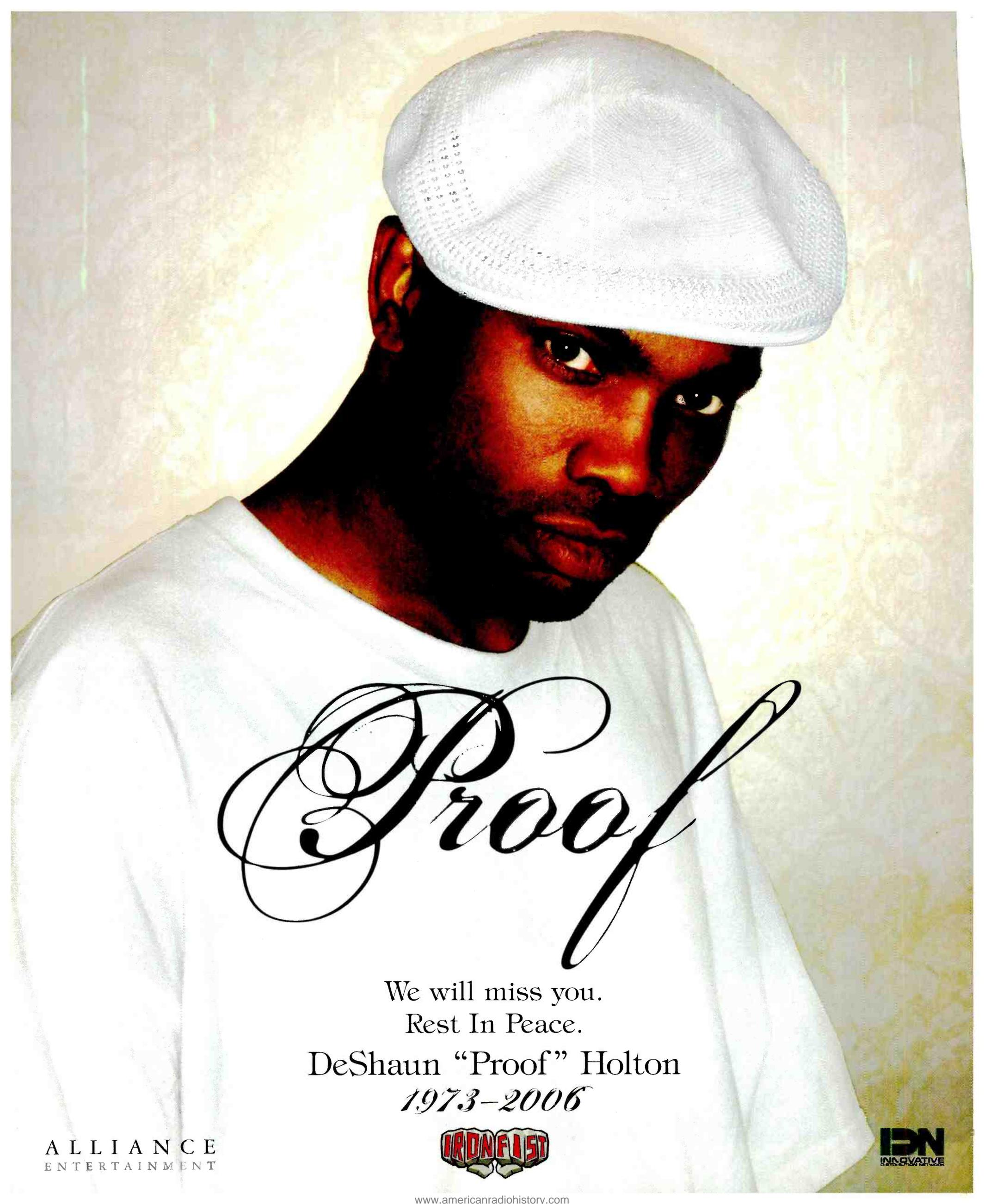
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Joe Galante heads Sony BMG Nashville



Web Radio
Growing format plays artists like Rihanna



CRIA Exit, Stage Left
Rush's Anthem label is one of six to leave



50th Dove Win
GMA milestone for Steven Curtis Chapman

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APRIL 29, 2006

UpFront

Q1: Sales Down, Biz Up

TOURING BY RAY WADDELL

Touring Pulls Out Of Slump

For the first time in a while, the concert business has put up some numbers worthy of applause.

With nearly \$375 million in grosses and 7.3 million in attendance for first-quarter 2006, the North American concert business shows signs of emerging from a two-year slump.

Driven by such acts as Bon Jovi, Billy Joel, Coldplay and Aerosmith, North American concert dollars are up 28% from a year ago, and attendance is up 19%, according to figures reported to Billboard Boxscore. Global numbers, with plenty of help from U2's Vertigo tour, are up about half that amount in both categories.

The strong start has promoters enthusiastic. "All artists were playing to bigger audiences than ever, [which] shows the fans will come when given a quality show," Live Nation CEO Michael Rapino says.

Some of the increase can be attributed to a tepid Q1 2005, with a bearish industry coming off a brutal 2004 summer. But the number of shows in North America for Q1 2006 is virtually the same as a year ago, while the average attendance per show is up nearly 16%; 2,595 shows were reported in Q1 2006, versus 2,527 for Q1 2005.

Some promoters are encouraged by the new talent that is developing. "The most encouraging thing about 2006 is the solid sales at larger venues for some **continued on >>p8**

Road Rise

Concert Biz Starts Year With Bang



DIGITAL BY BRIAN GARRITY

Download Numbers On The Rise

A promising new baseline is emerging for digital music sales in 2006.

Weekly download consumption, now averaging around 10 million tracks, is running more than 30% above pre-Christmas levels, and more than 50% above where it was a year ago.

And it's not just track sales that are on the rise. Digital album sales are likewise growing. Weekly album download volume—currently running at a rate of more than 500,000 units—is up close to 40% from pre-Christmas levels, and up 119% from the same period a year ago.

Analysts and major label executives are cautiously optimistic that the new volume may be enough to help save the music business from another year of declining revenue.

Ever since music fans downloaded a record-breaking 20 million songs during the week between Christmas 2005 and New Year's Day 2006, industry watchers have been anxiously waiting to see where the sales tide for digital sales would ultimately settle.

The new watermark is nowhere close to the 108% sales bump the digital singles market experienced in that last week of December. But technology and distribution executives at the major labels were never holding their collective breath that download sales would keep pace at almost triple the average of 7 million tracks that were being downloaded weekly during most of December. Label distribution executives like Ronn Werre, president of EMI Music Marketing, says redemptions of gift cards given in tandem with iPods influenced heavy download volume in the closing days of 2005 and the early months of 2006. Apple shipped more than 14 million iPods in its December quarter—almost twice as many devices as it had shipped in all of 2004.

Evidence of a market largely free of holiday gift card redeemers has only begun to surface since early March.

In comparison to the volume of music downloaded through peer-to-peer networks, commer- **continued on >>p8**

>>>DIGITAL SALES BOLSTER UMG'S Q1

Universal Music Group's first-quarter revenue increased 8.4% to €1.1 billion (\$1.4 billion), driven by strong digital sales, improved business in Japan and growth in publishing. Revenue increased 2.8% on a constant currency basis. Digital sales for the quarter increased 146% to €111 million (\$137 million) and represented 10% of UMG's total revenue. UMG's sales results were reported as part of preliminary first-quarter results released by parent company Vivendi Universal. In related news, the French media and telecom giant dropped Universal from its name as part of a previous deal with GE that formed NBC Universal.

>>>IPODS BOOST APPLE

Apple Computer says its fiscal second-quarter revenue increased 34% to \$4.36 billion driven by a 61% growth in iPod shipments compared with the same quarter last year. The company posted a net quarterly profit of \$410 million, or 47 cents a share—a 41% gain versus a year ago. Apple reported \$1.7 billion in iPod revenue on sales of 8.5 million units. Other music-related products and services—a segment that includes iTunes Music Store sales, iPod accessories and iPod service plans—increased 125% to \$485 million.

>>>EMI EARNINGS UP

EMI Group says it expects to report a 4% increase in revenue and 12% jump in profit before tax, amortization and exceptional items for the financial year ended March 31. The company estimates digital revenue will rise **continued on >>p8**

Hill: Steve Granitz/WireImage.com



Keep the faith: Songstress **FAITH HILL** and other top acts hope to keep Q1 touring revenue on the rise.

VIDEO BY CHRIS M. WALSH

DVD Format Battle Begins

Rivals Await Reaction To Launch Of High-Definition Titles, Players

The HD DVD vs. Blu-ray war has hit the streets.

HD DVD, one of two next-generation formats angling to take over the DVD market, officially launched mid-April with a miniwave of titles and players hitting stores. The studios are heralding a new era of home entertainment, but analysts, retailers and executives wondered aloud whether consumers would care.

A total of four HD DVD releases hit stores, three from Warner Home Video—"The Last Samurai," "Phantom of the Opera," "Million Dollar Baby"—priced at \$28.99, and one from Universal Studios Home Entertainment, "Serenity," priced at \$34.98. Universal plans to release nine additional titles in the com-

ing weeks and Warner, 17 more.

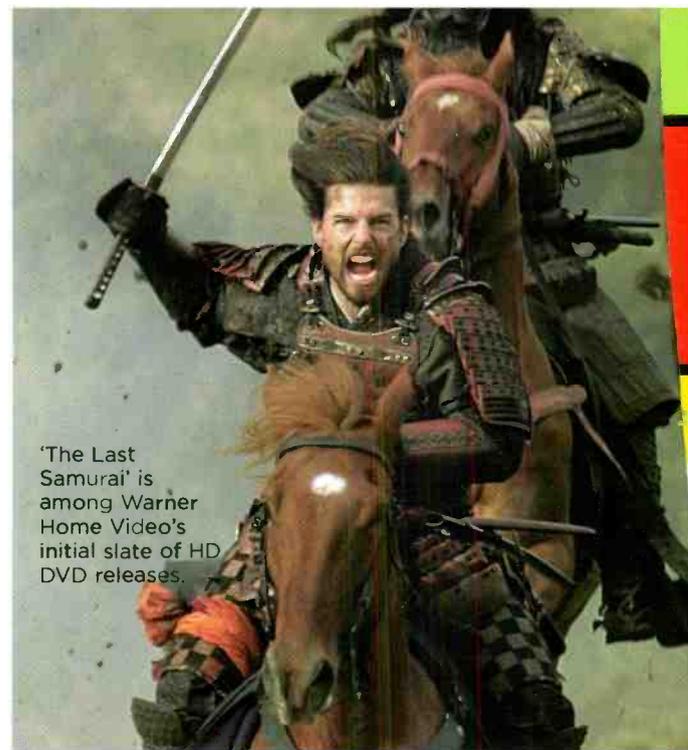
Two HD DVD Toshiba players—one priced at \$499.99 and one at \$799.99—began hitting shelves at Best Buy, Sears and Wal-Mart and were in 3,000 stores by April 21, according to Jodi Sally, VP of marketing for Toshiba America Consumer Products. "We're filling the pipeline to retailers and sales reports so far are very positive," Sally says.

Billboard called more than a dozen retail locations in California, Illinois, Massachusetts, New Jersey and New York and found more than half had the Toshiba players in stock. A quarter of the stores had sold out, but no store carried more than three units—an indication of retail expectations.

"We're encouraged by everything we hear so far, but we also know there's a long way to go to get high-definition product into the marketplace and sold not only to early adopters but to the mass market," says Steve Nickerson, senior VP of marketing management for Warner.

"People aren't clamoring for the next generation of DVD," says Laura Behrens, analyst for Gartner Consulting. "It's too complicated, too expensive, and they don't see the benefits."

The format war isn't helping, as analysts say most consumers will wait until a winner emerges before investing in the technology. "That's one of the bigger barriers," Forrester Research analyst Ted Schadler says. "A consumer will need an



'The Last Samurai' is among Warner Home Video's initial slate of HD DVD releases.

HD TV, special cables and, of course, a player."

Blu-ray, the other next-generation format, is expected to have titles hitting the market May 23, but players aren't expected for a month after that.

Ultimately, the gaming industry may play an important role in introducing consumers to HD technology. Microsoft is bringing an HD DVD-com-

patible Xbox into the market later this year, and Sony will offer a Blu-ray-enabled PlayStation in November.

Larry Mansdorf, DVD/audio buyer for Newbury Comics, says expectation for HD products were high at the New England 26-store chain but "it's going to be a work in progress as the format war plays out."

150% at constant currency to more than £110 million (\$178 million) for the period. Digital music sales are expected to account for more than 5.5% of EMI Music's full-year revenue. EMI Group will post its results May 23.

>>>SMELLIE SURFACES

Former Sony BMG Music Entertainment COO Michael Smellie has landed at Bertelsmann AG three months after his controversial exit from the recorded music giant. Smellie's resignation last summer triggered a power struggle between Sony and Bertelsmann for control of the joint venture. He has been named president of Asia Pacific media development for Bertelsmann. Based in Beijing, Smellie will lead Bertelsmann's push into Asia with a focus on developing its activities in China. He also will oversee several existing projects, including the extension of a Bertelsmann store chain within the joint venture with 21st Century.

>>>BURST.COM SUES APPLE

Four months after Apple Computer asked the courts to dismiss its patent claims, Burst.com has filed a patent infringement lawsuit demanding an injunction against the iTunes Music Store, iPod devices and other Apple software. Burst's software aids in the delivery of audio and video files over networks. The company claims its technology has been "essential to Apple's success," according to a statement. Of the four patents listed in the suit, three were named in a similar suit against Microsoft. Microsoft settled that lawsuit by agreeing to pay Burst \$60 million for a nonexclusive license in March 2005.

>>>A RETURN TO 'FAMILY VALUES'

Live Nation and Korn will resurrect the Family Values tour this summer with a 30-city North American trek. Also on the bill are Deftones, Stone Sour, Flyleaf and Dir En Grey on the main stage; second-stage acts

continued on >>p10

TOURING from >>p7

breakthrough bands," says Alex Hodges, executive VP at House of Blues Concerts. He adds that Fall Out Boy, My Chemical Romance, the Strokes, Dashboard Confessional, the Black Eyed Peas and many others are breaking through to larger venues.

"It's not quantity, but the quality—commercially speaking—of the acts that are on the road in any given period," says Randy Phillips, CEO of promoter AEG Live. "This is why it is so hard to do a quarter-to-quarter comparison and why our business is not particularly conducive to the type of quarterly accounting required by Wall Street analysts."

Still, any increase is great news for a business that has been flat at best for the past two years. And healthy numbers give the industry a head start going into the busiest part of the season. Last year, a busy fall with tours by U2, the Rolling Stones, Neil Diamond and Paul McCartney helped offset a 19% decline in dollars at midyear.

There will likely be no need for such a superstar bailout this year given the strong spring/summer slate. Madonna's upcoming tour will sell out arenas at comparable ticket prices to last fall's heavy hitters. Tim McGraw/Faith



BRUCE SPRINGSTEEN'S tour is one of many promising treks this year.

Hill, Kenny Chesney, Jimmy Buffett, Dave Matthews Band, Rascal Flatts, Mariah Carey, Bruce Springsteen, Pearl Jam, Tom Petty & the Heartbreakers, Toby Keith, Ozfest, Warped and others (including international dates by U2 and the Stones) are already selling lots of tickets or are as close to guaranteed winners as the industry can offer.

Given the uncertainty of the business and the economy, any money in the bank is a good thing. "With \$3-per-gallon gas prices, I would worry about the summer if I were in the amphitheater business," says Phillips, whose company promotes primarily in arenas.

April in general tends to be a time of cautious optimism for those in the concert business. "This time of year we always wonder if we have enough depth to carry a full year, but I believe it will be a good year," Hodges says. "Hopefully, there will be fewer big losers than we saw last year."

DIGITAL from >>p7

cial digital numbers still may not seem like much. P2P monitoring service BigChampagne estimates that at least 250 million tracks are downloaded worldwide each week from file-swapping services. And the average number of simultaneous P2P users topped 9.9 million worldwide in March, according to BigChampagne, versus 8.2 million users a year ago.

But increases in legitimate digital track and album sales have been key to helping the industry offset its physical declines this year, says Thomas Hesse, president of global digital business for Sony BMG.

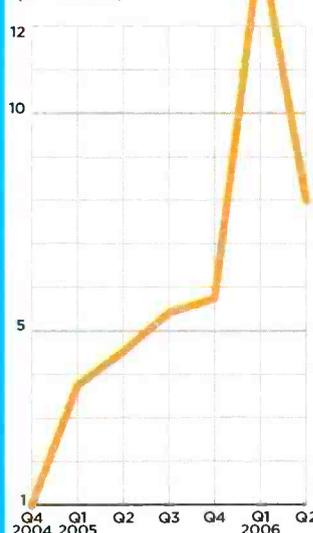
More than 164 million tracks and 8.5 million digital albums have been sold year to date, Nielsen SoundScan reports. Assume every 10 songs downloaded represents an album sale, combine that figure with total CD and digital album sales measured by Nielsen SoundScan, and the album business year to date is running 3.6% ahead of 2005.

That doesn't even include sales of mobile music products, subscriptions or video downloads. Pali Capital analyst Rich Greenfield says that if digital track sales—either as singles or as part of albums—can elim-

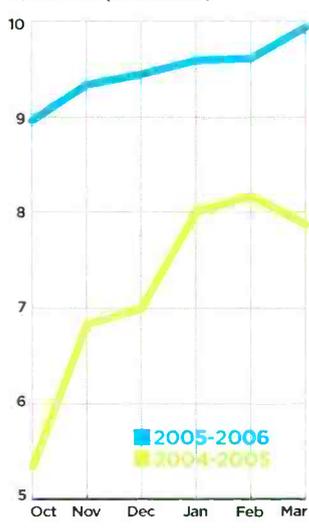
inate most of the physical unit declines, other new sources of revenue may actually help grow industry revenue in 2006.

"The object of replacing the falling physical formats with the growing digital ones is very achievable in the near future," says Larry Kenswil, president of Universal Music Group's eLabs division. "The overall goal is to grow the business, and not just make up some of the lost sales. At this rate you're going to be able to achieve that in a good year. Whether or not it happens this year for the whole industry remains to be seen."

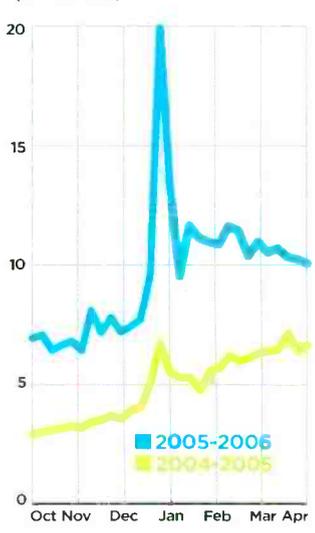
Quarterly iPod Sales (In Millions)



Average Simultaneous P2P Users (In Millions)



Digital Tracks Sold (In Millions)





SHAKIRA. SHAKIRA.

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Thanks Shakira, Epic, and all the fans. Those numbers don't lie.



TOURING BY RAY WADDELL

SEC Targets Promoter Utsick

Commission Claims He Lied To Investors About Shows' Profitability

The concert business has long pondered colorful impresario Jack Utsick's rapid rise to the elite of the concert promotion world. He says he built his entertainment empire through hard work, but the Securities and Exchange Commission says the growth came on the backs of defrauded investors.

Utsick and others are in hot water with the SEC in connection with an allegedly fraudulent offering that raised \$300 million from more than 3,300 investors.

The SEC filed and settled a civil injunctive action April 17 in the U.S. District Court in Miami. Utsick was charged, along with his Worldwide Entertainment company. Also charged in connection with Utsick's business dealings were Entertainment Group Fund, American Enterprises, Entertainment Funds

pany's rapid growth.

The SEC complaint alleges that from at least 1998 through late 2005, Utsick and his co-defendants sold unregistered securities in special purpose limited liability companies to raise funds for a variety of entertainment ventures produced and/or promoted by Utsick.

The investments in the LLCs or loan agreements were usually for a term of one year, with many investors rolling over their principle—and purported profits—from project to project.

Although the offering materials for each venture identified the particular concert or event for which funds would be used, Utsick commingled the funds in two operating accounts (Worldwide or Entertainment Group), from which he paid all business and personal expenses.

"There was no accounting," Verges says. "The records were in shambles."

Utsick maintains that when funds were used for purposes other than producing events, they were still used in an effort to benefit investors. And as far as the SEC's charges of shoddy accounting, Utsick says they can be attributed to accounting controls that were inad-

After further accounting, the SEC will attempt to negotiate a resolution with Utsick and the other defendants. If unable to do so, Verges says, the SEC will turn to court to ask for the return of all funds the defendants received. "Our goal is to get those funds, as well as any penalties that are assessed, to be put into a fair fund and returned to investors," she says.

Utsick's involvement in promoting will be restricted, at least for now. "He certainly can't engage in anything that would be construed as possibly violating his injunction," Verges says. "That includes selling securities, raising funds, etc. His assets are frozen, he's subject to an injunction and a repatriation order, the companies are in the hands of a receiver, and that's where we stand until a final judgment is entered."

Utsick's camp says it will push on. "Jack is not a con man, and Jack is not a thief," Rosen says. "This business that he has developed over the course of time is not going out of business, and Jack will continue to work with the receiver to reorganize and grow this business."

'This business that Utsick has developed over the course of time is not going out of business.'

—MICHAEL J. ROSEN, JACK UTSICK'S ATTORNEY

and their principals Robert and Donna Yeager (billboard.biz, April 19).

Utsick and the other defendants, without admitting to or denying the allegations of the complaint, have consented to a permanent injunction, an asset freeze, repatriation order, repayment of amounts they received and penalties.

Even so, it does not appear that Worldwide Entertainment and its subsidiaries are out of the concert promotion business. "The company is going to promote shows, and Jack is going to work with the company to do that," Utsick's attorney Michael J. Rosen says.

The SEC alleges Utsick et al. told prospective investors that their investments would earn annual returns ranging from 15% to 25% and, in some instances, an additional 3% of the profits generated by Utsick and his companies.

Utsick's live entertainment projects included theatrical productions and concerts for such acts as Shania Twain, Alicia Keys, Elton John, Santana, the Pretenders and Aerosmith. His projects also included investment in the Paris Hilton film "National Lampoon's Pledge This," a modeling agency—Utsick created a stir when he showed up at the 2004 Billboard Touring conference with half a dozen models in tow—and the Omega Records label, along with numerous nightclubs, restaurants, other venues and real estate holdings.

But the SEC says Utsick and his companies paid earlier investors with funds raised from new investors because most of the concerts lost money. Teresa Verges, assistant regional director for the SEC in Miami, acknowledges that in most instances Utsick did produce the concerts he said he would produce. "But . . . he lied to investors about the profitability of those shows and the returns, because most of the projects in fact lost money," she says.

Terms of the settlement prohibit Utsick from commenting on details of the case. But Utsick's camp asserts that funds raised by investors were used to finance thousands of entertainment events that came off as promised, as well as purchase of assets during the com-

equated to handle the company's growth.

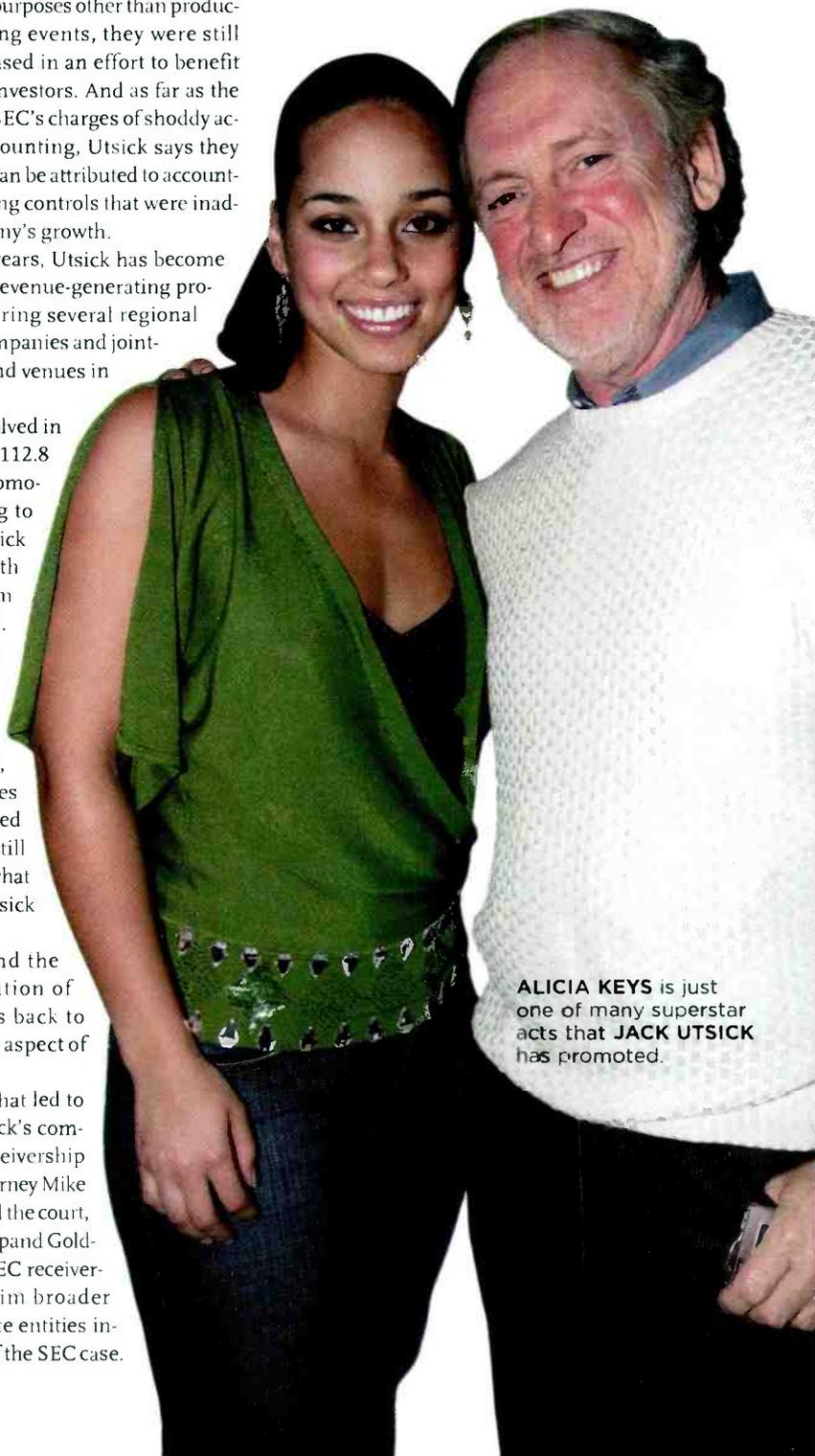
During the past several years, Utsick has become one of the most active and revenue-generating promoters in the world, acquiring several regional independent promotion companies and joint-venturing tours, concerts and venues in international markets.

Last year, Utsick was involved in 821 concerts that grossed \$112.8 million, fourth among all promotion companies, according to Billboard Boxscore. Jack Utsick Presents/Worldwide growth has been explosive, up from \$23 million reported in 2002. Very few shows from Utsick and Worldwide have been reported this year.

"I put my heart and soul into this business for 30 years, and despite the troubled times of the last three years created by market conditions, we still managed to survive and do what was right by our people," Utsick says.

Utsick promotes around the globe. As such, "repatriation of funds"—bringing monies back to the United States—is a key aspect of the case.

Verges declined to say what led to the SEC investigation. Utsick's companies have been under receivership since January, directed by attorney Mike Goldberg. The SEC has asked the court, which has not ruled yet, to expand Goldberg's receivership into an SEC receivership, which would give him broader powers over all the corporate entities involved under the auspices of the SEC case.



ALICIA KEYS is just one of many superstar acts that JACK UTSICK has promoted.

will be announced at a later date. Set to launch July 27 in Virginia Beach, Va., the tour will play mainly Live Nation amphitheaters.

>>> CBS RADIO RETIRING ROTH?

David Lee Roth's CBS Radio morning show stint is coming to a halt within weeks, replaced by XM Satellite Radio's Opie & Anthony show, say sources close to the situation. In one of the first satellite-to-terrestrial radio syndication deals, XM has agreed to license Opie & Anthony to CBS Radio in seven markets. Opie & Anthony will air on all seven stations where Roth replaced Howard Stern in January: WFNY New York, WYSP Philadelphia, WBCN Boston, KLLI Dallas, WNCX Cleveland, WRKZ Pittsburgh and WPBZ West Palm Beach, Fla.

>>> ABBA RINGS UP DEAL

Swedish supergroup ABBA's hits have been made available as master ringtones for the first time. "Ring Ring," "Mamma Mia," "SOS," "Dancing Queen" and "Gimme! Gimme! Gimme! (A Man After Midnight)" are among the titles cleared for use. The ringtones will be available through such telecom partners as Vodafone, Sprint, DoCoMo and at least 60 other operators worldwide.

>>> ARTISTDIRECT'S BIG REV JUMP

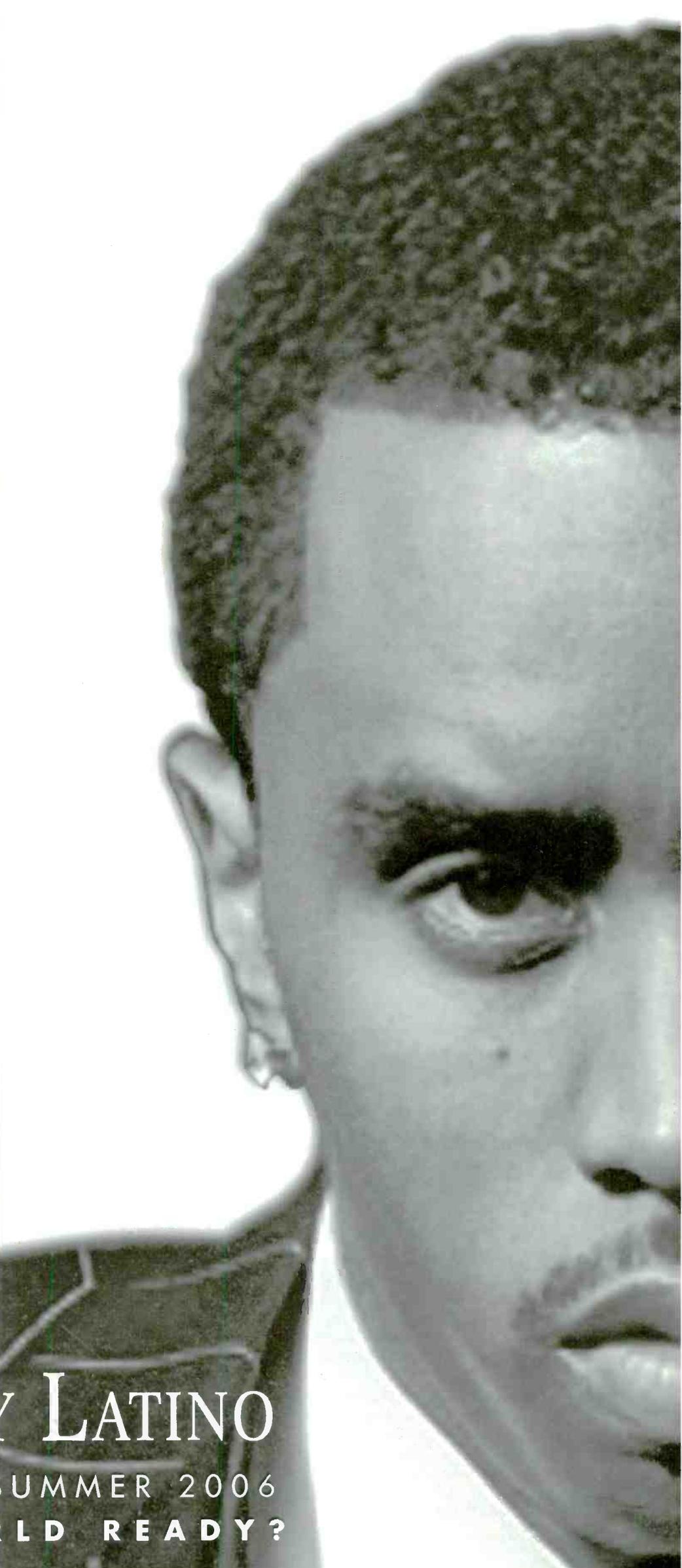
ArtistDirect reported that fourth-quarter revenue increased 246%, to \$5.6 million. The boost was driven by an expansion of ad revenue, which grew 44% to \$1.2 million in the quarter, and the acquisition of anti-piracy specialist MediaDefender, which posted \$3.6 million in revenue. The company's net loss grew to \$302,000, or 7 cents per share from \$29,000, or 1 cent per share a year ago. E-commerce revenue declined 3% to \$775,000. For the full year ended Dec. 31, 2005, revenue increased 172% to \$13.9 million.

Compiled by Chris M. Walsh. Reporting by Mike Boyle, Antony Bruno, Jeffrey de Hart, Brian Garrity, Paul Heine and Ray Waddell.

Keys, Utsick: Frank Micoletta/Getty Images

BRIDGING WORLDS

UNITING CULTURES



BAD BOY LATINO

LAUNCHING SUMMER 2006
IS THE WORLD READY?

Catalog Brings Sony Corp. Clout

Company Gains Leverage—And More of Sony/ATV—From Restructured Jackson Deal

Now that Sony Corp. has better-positioned itself to acquire half of Michael Jackson's 50% stake in Sony/ATV Music, publishing experts say the company may acquire more than control of a catalog. It may gain some much-needed, deal-making clout.

Jackson reportedly restructured debt and his stake in Sony/ATV Music earlier this month. His portion was used to secure loans left unpaid. That stake is now relatively safe from his creditors, but expected to be controlled—and leveraged—by Sony.

A source close to Jackson says that Sony now has the option to acquire half of Jackson's Sony/ATV share, and will likely do so in the next 18 months. The move would give Sony a 75% controlling interest in the company.

But Sony will not have to wait until it takes control to leverage the catalog's rights. One legal expert says the contractual right to control the company is enough to secure financing now. The expected growth of Sony/ATV, currently valued at \$1.1 billion-\$1.3 billion by some experts, should attract substantial funds for acquisitions. What's more, U.K.-based Apple Corps revealed this month that it is remastering its Beatles recordings—at least some of which are included in the catalog—and readying them for first-time online distribution that will likely dramatically increase publishing revenue.

Sony/ATV controls the lucrative Beatles catalog and about 400,000 other compositions. Although Sony declined to comment on the deal, it likely

removes many licensing obstacles that hinder revenue-generating activities, such as possible requirements to obtain consent from Bahrain-based Jackson to license compositions.

"This [deal] makes Sony a player again," EMI Music Publishing chairman/co-CEO Marty Bandier says. "It has more control and a bigger share" of the catalog.

This comes at an opportune time for Sony. Bertelsmann is exploring ways to unload its music interests—BMG Music Publishing and its joint-venture share in Sony BMG Music. Publishing sources tell Billboard that Sony could use its new financial leverage to acquire BMG's recorded music or the major publisher's catalog, which includes songs by Coldplay, R. Kelly, Justin Timberlake and Alanis Morissette.

Some music industry executives credit Sony Corp. group executive Rob Wiesenthal for landing Sony in this strategically advantageous position.

Last year Fortress Investment Group was threatening to foreclose on a \$272 million loan to

Jackson. If this occurred, Jackson risked that rights in his compositions (many held by Warner/Chappell Music) and in Sony/ATV could be sold at fire-sale prices, possibly ending his future royalties. Sony risked finding itself with an undesirable partner and the revealing of financial records to public suitors for Jackson's interests.

Sony reportedly helped Jackson avoid this by working its relationship with Citibank, garnering a deal for Jackson to pay off the loan and keep royalties flowing. Sony undoubtedly used this opportunity to restructure its deal with Jackson to gain an advantage over the catalog, says a legal expert who asked not to be identified.

That left Fortress with the option to accept payment for the loan or get back into the game—it held a contractual right to match any third party's offer.

Fortress made the final deal, loaning about \$320 million to Jackson earlier this month. New Horizon Trust, which now holds the combined rights of his compositions and the Sony/ATV in-

terest, secures \$300 million of the loan. John Branca, Jackson's former attorney who negotiated the landmark deal between Jackson's ATV and Sony in 1995, settled his 5% interest in Jackson's share for at least \$13 million and as much as \$20 million.

This appears to clear current claims against the Sony/ATV catalog, except for a pending lawsuit by Jackson's former broker Prescient Acquisition Group. Prescient wants at least \$27 million for setting up potential financing. It agreed to refrain from holding up the Fortress deal as long as New Horizon and Jackson notify Prescient before any of the publishing assets are transferred or encumbered.

"Rob Wiesenthal did a brilliant job," says Bandier, who was one of the bidders for the ATV catalog that Jackson acquired in 1985.

Whether Sony can make the Jackson refinancing deal hit pay dirt will depend in part on how much it pays Jackson when it takes over controlling interest and on the success of the Beatles' expected digital play. ●●●

SONY BMG: MERGER MOVES IN NASHVILLE

NASHVILLE—RCA Label Group Nashville and Sony Music Nashville are separate operations no longer. In a delayed aftershock of the Sony-BMG merger, the company has restructured its country efforts, moving all its Music Row labels under a single umbrella called Sony BMG Nashville.

Joe Galante, the highly successful label kingpin who previously served as chairman of RLG Nashville, will head the newly combined group as chairman. John Grady, the well-liked president of Sony Music Nash-

ville, is out. The shake-up marks one of the first major moves by new Sony BMG CEO Rolf Schmidt-Holtz.

Country was one of the joint venture's remaining areas yet to be streamlined. The only outward evidence of the merger in Nashville came last year when the Sony staff moved into the RLG building near the Row. In an April 19 e-mail announcing the change, Schmidt-Holtz said the company was merging Nashville operations to create "a single powerhouse entity" that will be "better positioned to intensify our efforts in the areas of A&R and artist development, and to meet the challenges of a constantly evolving and highly competitive marketplace."

Grady says it was "a downsizing issue, just like [Sony BMG] did all over the world." To be sure, this is not the first time Sony BMG has integrated recorded music units as part of the merger. The company has previously pursued similar initiatives in catalog, classical and Latin. But Sony BMG's reluctance to combine its country efforts—a move many were surprised had not yet happened—illustrates the lingering integration pains the joint venture continues to experience. As the head of RLG, Galante reported directly to the CEO's office, while Grady reported to Sony Music boss Don Ienner.

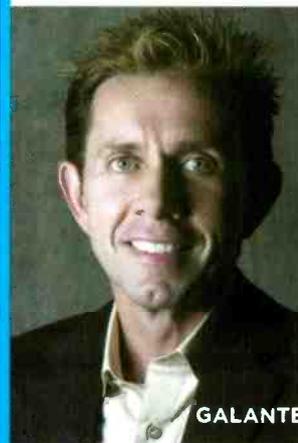
A source close to the company says the merger is as much a leadership-streamlining effort as it is about combining operations. So far Grady is the only executive out a job. And there are no immediate plans to consolidate or shutter any imprints, the source adds. Galante will command an overarching A&R center of the company's country labels and report to Schmidt-Holtz. Schmidt-Holtz called Galante "a proven leader."

There is no word yet about what's next for Grady. He took the helm at Sony in May 2003, arriving from Nashville-based DMZ Records, where he also served as president. Prior to that, he was a senior executive at Universal Music Group Nashville. Among his biggest successes at Sony was the 2004 breakthrough of Gretchen Wilson with her quadruple-platinum "Here for the Party" album.

Sony and BMG have a large presence in Nashville. RLG comprises the RCA, BNA and Arista Nashville labels. Its heavyweight acts include Kenny Chesney, Alan Jackson, Brooks & Dunn, Martina McBride, Brad Paisley, Carrie Underwood and Sara Evans. Sony Music Nashville comprised the Columbia and Epic labels, with key acts including Wilson, Montgomery Gentry, Van Zant and Miranda Lambert.

BMG's Nashville operations finished second among the major labels in country market share last year at 26.5%—more than double Sony's 12.6% country share, Nielsen SoundScan reports. Through the first quarter of 2006, BMG claims 23.2% share in country versus 12.9% for Sony.

Industrywide country music sales slipped 3% in 2005 to 75.3 million units, according to Nielsen SoundScan. Year-to-date country sales are up 23% at 21.6 million units. ●●●



GALANTE



If, as expected, **THE BEATLES** sell their music online, the value of Sony/ATV's publishing catalog—and Sony Corp.'s power—will rise.

Reggaetón Boosts Latin Sales

Reggaetón may be rising the sales tide for Latin music in the United States, but regional Mexican music continues to be the anchor.

This is according to just-released Latin year-end numbers from the RIAA. Latin music shipments to retail in the United States and Puerto Rico totaled 55.6 million units for 2005, a 14% jump over the 48.6 million units posted in 2004.

The general marketplace

saw a 3.9% decline in units shipped during the same period. The Latin increase translates into a 16% growth in dollar value for 2005 over 2004.

Many pundits, including RIAA VP of Latin music Rafael Fernández, have singled out reggaetón, lead by such artists as Daddy Yankee and Don Omar, as a key factor in the continued growth of Latin shipments.

"The reggaetón craze has created a new buzz," Fernán-

dez says. "You've brought in new listeners."

Responding to reggaetón's popularity, the RIAA added a new "urban" subgenre to its shipment report, beginning with the fourth quarter. Urban includes reggaetón as well as rap, banda/rap and hip-hop.

Meanwhile, regional Mexican music continues to dominate Latin music sales, generating 48% of shipments. Pop/rock came in second, with 39%, and

tropical a distant third, with 9%.

But the regional Mexican numbers fall far short of the genre's 60% share in 2004.

Fernández also cites the RIAA's ongoing anti-piracy program as a contributor to the genre's growth. In the past 24 months, the organization shut down 16 plants that were manufacturing unlicensed CDs. Latin product accounted for 60% of all seizures in those plants. ●●●

IMAGE ENTERTAINMENT CONGRATULATES THE LATIN BILLBOARD MUSIC AWARDS 2006 FINALISTS!



THIS COLLECTION IS NOW
AVAILABLE ON CD, FEATURING:

THALIA

AMAR SIN SER AMADA
Latin Pop Album Of The Year, Female

DADDY YANKEE

GASOLINA
Hot Latin Songs Artist Of The Year

RBD

REBELDE
Latin Pop Album Of The Year, Duo Or Group

LAURA PAUSINI

ESCUCHA ATENTO
Latin Pop Album Of The Year, Female

ARTHUR HANLON FEATURING
TITO NIEVES

LA GORDA LINDA
Latin Dance Club Play Track Of The Year

ANDY ANDY

QUE IRONIA
Tropical Album Of The Year, Male

YERBA BUENA

SUGAR DADDY
Latin Dance Club Play Track Of The Year

DON OMAR

REGGAETON LATINO
Latin Compilation Album Of The Year

JOSEPH/LUNY TUNES

HAY DE SOBRA
Producer Of The Year

BRENDA K. STARR

TU ERES
Tropical Album Of The Year, Female

GLOBAL BY PAUL SEXTON

In The U.K., Oldies Are Indeed Goodies

LONDON—Reawakened audiences and TV marketing are lifting veteran AC artists out of the oldies circuit and back onto British charts and mainstream concert stages.

American easy-listening staples Johnny Mathis, Andy Williams and Neil Sedaka are among those enjoying hit albums and renewed respect as their classic material reconnects with fans in the United Kingdom.

The latest example is "The Very Best of Neil Sedaka—The Show Goes On," released March 20 by Universal Music TV and certified gold by the BPI three weeks later for shipments of 100,000. Sedaka toured Britain to coincide with the release of the album, which features his hits from the 1960s and 1970s, plus five new songs. His 10-date itinerary included Birmingham Symphony Hall and Sheffield City Hall (with capacities of 2,260 and 2,346, respectively) and a showpiece London concert at the 5,266-seat Royal Albert Hall.

The label brought Sedaka to the United Kingdom for radio and TV promotion ahead of the tour's March 29 opening. "Getting him in early [was also] a catalyst for any unsold dates," says UMTV managing director Brian Berg, who oversaw a 1991 U.K. Sedaka compilation, "Timeless" (Polydor).

Sony BMG VP of commercial marketing Darren Henderson says that in the majority of cases, it's a "best-of" album that drives a resurgence of an artist.

"Historically," he adds, "record companies hadn't focused on the over-40s market, but now

"When I toured there last year," he says, "some were 60, some of them were 16. Before that, I didn't have that 16-year-old audience."

British AC vocalist Tony Christie has seen similar growth in his fan base, thanks to his success last year of his reissued 1971 hit "(Is This the Way To) Amarillo." The UMTV single topped the Official U.K. Charts Co. list for seven weeks, selling more than 1 million copies, and boosting his touring receipts.

"When I promoted the album on the tour" prior to the single, Christie says, "I was playing smaller places and not making money, because of taking out a 12-piece band. On a second tour, when the single was No. 1, I did the Albert Hall and the big city halls, which made it more viable. Interest has been tremendous, particularly from young kids who'd never heard of me."

Of course, much of these AC artists' renaissance is driven by their core, loyal fans going to shows and buying records. Berg says U.K. mass merchants have been key to the success of several hit UMTV releases during the past two years. Those have included Engelbert Humperdinck's "His Greatest Love Songs," Christie's "Definitive Collection" and Paul Anka's "Rock Swings."

Such stores provide "an easy option for people that don't want to go to a conventional record shop," he notes. "That's why there's been massive growth in the over-40 market. When they do their shopping, they can pick up what they've seen advertised on TV."

'Before I toured there last year, I didn't have that 16-year-old audience.'

—ANDY WILLIAMS

within Sony BMG we have a dedicated team creating artist 'best-of' packages that are largely targeted at that market."

Mathis' U.K. dates this September—his first in 12 years—were prompted by the gold album "The Very Best of Johnny Mathis" that Columbia released in January, says his promoter, Danny Betesh, director of Manchester, England-based concert promoter Kennedy Street Enterprises.

Betesh also promoted Sedaka's tour and two British tours by Williams, who has charted with three compilations in the United Kingdom in recent years. Williams' popularity initially spiked alongside a growing, general interest in the lounge scene, which saw his 1967 hit "Music to Watch Girls By" soar to the top 10 in the United Kingdom in 1999 on the Official U.K. Charts Co. list.

Now 77, Williams is recording his first studio album in roughly 20 years. "There's a great loyalty [in Britain] for established artists," he says. "I think it's because we're not walking around the streets there, and they remember the best part of you."

Williams' second coming has yielded a new generation of fans at his shows.



WILLIAMS



RIHANNA

RADIO BY ANTONY BRUNO

Web Radio Starts To Cast A Wide Net

Web radio may not be heard nearly as much as its terrestrial counterpart. But it is becoming a bigger player, for music fans and labels alike.

In the last year, the use of Internet radio has spiked noticeably. According to data unveiled by Arbitron and Edison Media Research, the monthly audience for Internet radio among listeners 12 or older jumped 71% last year, from 37 million to 52 million. The weekly Internet radio audience jumped 50% to 30 million, after growing only 8% a year for the preceding three years.

"This is one of the biggest year-over-year increases ever," says Bill Rose, Arbitron senior VP of marketing and business development. "At this stage of the game, to see that kind of growth is noteworthy."

According to Arbitron's

most recent figures as of press time, Yahoo remains the largest Internet radio destination with 2.6 million weekly listeners. America Online Radio places second at 1.9 million, with Clear Channel's collective stations trailing with 880,000 listeners—just edging out MSN, but growing more rapidly than its competitors.

Although Clear Channel is a distant third, it may be uniquely positioned. While 30 million weekly listeners certainly is a milestone for Internet radio, it is still only 12% of the overall population. Analysts say it would need to reach 20% penetration to be considered a necessary element of any media or promotional plan. As such, record labels view Internet radio as a blip on their promotional radar.

"We're dealing with it, but it's nowhere near the impact of terrestrial," says one source who didn't want to be identified, citing sensitivities over the ongoing payola investigation by New York state Attorney General Eliot Spitzer. "That's what moves albums out of stores."

Clear Channel is leveraging this dependence on terrestrial radio—and its dominant position in it—to gain a leg up on its online rivals. In an effort to drive more traffic to its Web sites and Internet radio streams, the company has added various audio and video on-demand services to affiliate Web sites.

Now, Clear Channel can negotiate for exclusive access to new music for these services by offering promotions that run on-air

and online. According to Clear Channel executive VP of online music and radio Evan Harrison, the idea is to make the Web site an extension of the on-air programming.

"We'll have half our stations participating in a promotion telling users to go to the Web site to listen to the CD when the single may not be getting heavy airplay," he says.

Most recently it added exclusive tracks to its "Sneak Peak" program from Rihanna, Godsmack, Carrie Underwood and Bruce Springsteen before they appear in stores. Other on-demand initiatives include streaming music videos licensed from major labels, the in-studio performance series "Stripped" and an emerging-artist program called New.

As a result, the total number of weekly on-demand streams has exploded 1,000% since the beginning of the year, from 130,000 the first week of January to 1.4 million in mid-April. Unique monthly visitors to Clear Channel Web sites have reached 3.5 million.

Arbitron's Rose says such efforts ultimately will drive Internet radio traffic further, as one digital music service tends to raise awareness of others.

"Those kinds of unique content plays are increasingly more important," he says. "In the last year, there's been a lot of activity revolving around things like podcasting, satellite radio, downloading from iTunes and so on. That activity raised all boats digitally. In essence what we're seeing is a bunch of pent-up demand that's just caught up."



The Publishers' Place

SUSAN BUTLER sbutler@billboard.com

New Way To Collect Royalties In Europe?

Historic changes are afoot for songwriters and publishers worldwide whose music is broadcast via satellite, cable and the Internet from Europe.

For decades, the reciprocal relationships of the collecting societies ensured that rights holders had little or no control in Europe over their royalty collections. Soon everyone, including American songwriters and publishers, may be able to choose who handles their licensing and collects their royalties for digital music—and societies may have to offer more to attract members.

In January, the European Commission—the European Union's regulatory arm—sent a Statement of Objections (SO) to 24 European societies that administer public performance rights and to CISAC, the international trade group for collecting societies.

The confidential SO came after the EC investigated complaints by broadcasters RTL and Music Choice Europe over the way the societies license performance

rights in recorded compositions for broadcast via satellite, cable and “new forms of exploitation.”

A nonconfidential version obtained by The Publishers' Place reveals the EC's conclusion that CISAC and the societies violated EU competition laws: a CISAC model contract and the societies' contracts with each other include anti-competitive membership and territorial restrictions.

If responses to the SO from CISAC and the societies do not convince the EC otherwise, they will be forced to change the way they do business and pay hefty fines.

For most American songwriters, indie publishers and lawyers, the European licensing and royalty-collection process is shrouded in mystery; it is very different from the U.S. process, and collecting societies' agreements and accounting are confidential.

In the United States, songwriters and publishers voluntarily select one of three societies (ASCAP, BMI, SESAC) to grant perform-

ance licenses for compositions—and to collect the royalties—to those who must acquire such a license (broadcasters, webcasters, live-performance venues, etc.).

In Europe, many nations' laws require that certain rights be transferred to, or managed by, a local society. Only one performance rights society administers the rights in each EU country; in many countries that society also licenses mechanical (reproduction) rights.

Most societies worldwide enter into contracts with each of the other societies to license and collect royalties within its country. The local society retains a certain amount collected and pays the remainder to the society whose members' compositions generated the revenue.

During its investigation of the 24 EU societies, the EC found territorial restrictions in all of their contracts. Membership restrictions were found in 23 of them. The membership restrictions were framed so that each society agreed that it would not accept members

of other collecting societies or whose nationality was that of another society's nationality.

Under the territorial provisions, each society was granted the right to license in its own country all of the compositions of the other societies' members; the society could not license the other societies' repertoire—or its own—outside that society's country.

As a result, broadcasters and digital music services must negotiate with the society in every

EU country to secure a license granting rights to broadcast throughout Europe. Publishers and songwriters may only join societies in their own countries.

The EC concluded that the membership restrictions discriminated between members on the basis of nationality; prevented potential members from choosing between societies; and prevented societies from competing for members.

With the territorial restrictions in all of the contracts—thus forming a network among the societies—the provisions “cement the structure” of the market. They excluded other forms of licensing; excluded other ways of organizing and competing in copyright administration; and confined each society to operate only in its own country.

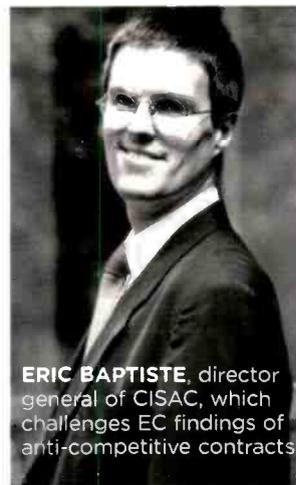
The EC wrote that the restrictions also prevented broadcasters from obtaining licenses from the optimal society; prevented access to the market by new competitors capable of administering per-

formance rights; created barriers to new ways of administering copyright by existing societies; and effectively restricted the availability of licenses only to certain existing channels of distribution.

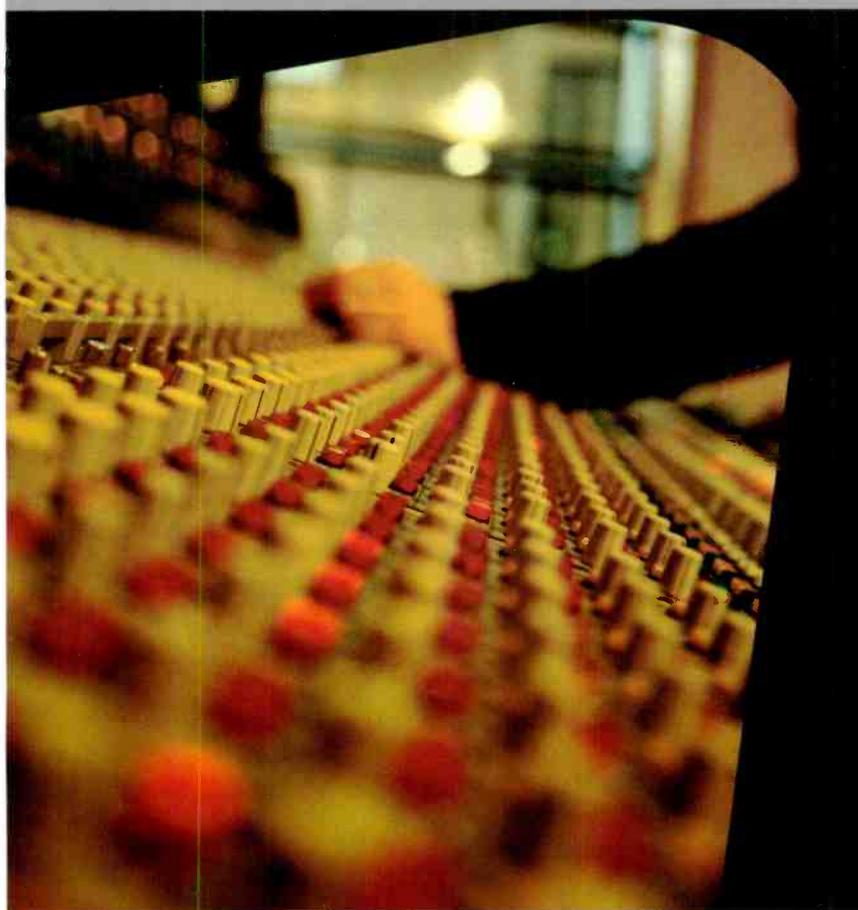
The SO stated that without the restrictions, songwriters and publishers could increase their revenue by reducing fees from multiple societies. They could select the society that provides the best quality of service, cost and membership benefits.

CISAC says in a press release that its SO response notes that membership restrictions were voluntarily dropped from the model contract, and territorial restrictions are important for several reasons, including that broadcasters could not otherwise secure millions of works from one society.

If the EC stands firm, American songwriters and publishers may find that they could join an EU society to collect performance income generated in Europe rather than collect through ASCAP, BMI or SESAC. •••



ERIC BAPTISTE, director general of CISAC, which challenges EC findings of anti-competitive contracts.



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WIRELESS BY ANTONY BRUNO

Blogging Enters The Wireless World

Nick Lachey and Jessica Simpson are back together.

In the wireless world, anyway. Both are participating in a new mobile blogging service offered by Sprint called BlogStar, which also counts Wesley Snipes, the Game and Bam Margera as contributors. The rich-and-famous stars are documenting their lifestyles with camera phones and posting pictures, text and, eventually, video to their personalized mobile blogs. Access to each blog costs \$5 per month. Subscribers receive alerts when new posts are uploaded, to which they can leave replies and discuss with other subscribers.

It's just one example of how the blogging and social networking that has taken the Internet by storm is going wireless.

At a time when ringtone and wallpaper image sales are beginning to flatten, the music industry is looking for new mobile revenue streams and promotional opportunities. MySpace has a tremendously strong impact on the music industry and now the pieces are in place for a wireless version to do the same.

BlogStar CEO Keith Yokomoto—founder of the original ArtistDirect service—says he and ArtistDirect co-founder Ted Field formed BlogStar to better capitalize on MySpace's promise.

"Just imagine if 100,000 of your fans were all connected," Yokomoto says. "You send out a blog that goes straight to their cell phone, and you've got an army of folks out there blogging back in real time. How powerful is that?"

On paper, the marriage of blogs and mobile phones seems like a perfect match. Everyone seems to have a



Viva La Bam' star, professional skateboarder and music video director **BAM MARGERA** takes a camera photo with a fan for his mobile blog.

mobile phone, and increasingly these devices have photo and video cameras included. Supporters say the ability to blog on the fly rather than hold off until reaching a computer adds a more intimate, real-time element to the experience.

Yet mobile blogging is no slam-dunk. Camera phones may be ubiquitous, but only the most expensive actually take decent pictures, and video phones are even more expensive. What's more, carriers face a herculean task in convincing subscribers—who for years have been trained to view their mobile devices as a tool for making voice calls—to start thinking of their phones as a mobile computer.

Companies like Text100, MyMMSBlog.com and SMS.ac pioneered the mobile blog space by pro-

viding wireless subscribers a means of posting camera phone pictures and text messages online. But their services never grew much beyond their novelty factor.

Sprint's BlogStar service is one of many attempts to put a recognizable face on mobile blogging to generate interest and awareness among mobile phone subscribers—in this case by relying heavily on star power.

"It introduces it to [subscribers] and gets them to step over the chasm and get into the trial mode," says John Styers, director of data communications for Sprint.

In the last two months, however, the 800-pound gorillas of the online social networking scene began muscling their way into mobile as well. In March, MySpace—by far the most influential service with 36 million

unique visitors and more than 60 million members as of March—struck a deal with startup youth-oriented wireless operator Helio.

Users will be able to update their MySpace profiles with text and photos, as well as access the profiles of others, from their mobile phones. It's expected to go live later this spring.

At the CTIA Wireless 2006 industry conference in early April, MySpace rival FaceBook—with about 10.5 million monthly unique visitors—rolled out a mobile extension to its service with Cingular, Sprint and Verizon Wireless. Members initially will only be able to post text updates to their FaceBook profiles,

with photos expected over time.

Others are following their lead. Interacting's Rabble mobile blog service now runs on Cingular and Verizon Wireless, which charge subscribers \$3 per month to join. Los Angeles-based startup Juice Wireless launched its Juicecaster blog service at CTIA as well. Unlike online blogs now creating wireless extensions, Juicecaster was built from the ground up to integrate online and wireless posting and access.

Buzznet has been doing the same for the last two years, and recently won a contract with concert promoter Goldenvoice to power the integrated online and mobile social networking site of the upcoming Coachella music festival in Indio, Calif. (Billboard, March 18).

Wireless operators could not be more thrilled. The wireless industry has long believed that the successful mobile content and applications will be those that best take advantage of the communication elements of wireless. For years, the industry has been throwing everything it had at consumers to see what would stick.

"It's not creating technology for technology's sake," Sprint's Styers says about the potential for mobile blogging. "It's satisfying consumers' needs and wants using technology [that] provides an entirely new use case for the mobile phone. Any time you add that kind of material impact to the daily lives of a large consumer base, it's going to have an effect on your traffic." ■■■

BITS & BRIEFS

A QMOBILE MAVEN

Emerging hip-hop artists looking to break into mobile distribution have new allies in Maven Strategies and Qmobile, which have partnered to create a direct-to-consumer mobile marketing platform.

Qmobile will create ringtones and other mobile content exclusively for participating acts. Maven is spearheading artist development activities and creating marketing opportunities between artists and retail clients.

Fans can buy content from Qmobile's qtones.com Web portal or via short code, which Qmobile and Maven will market through TV, radio, print and Internet advertising.

Participating acts include Quiare Lee, Big Floaty and Sitty.

BEEMER PODS

BMW released a new adapter for connecting a driver's iPod through the in-vehicle stereo system that extends the capability to six new model lines of sedans and sports wagons.

The new interface for iPod means every current BMW model vehicle now has a seamless iPod connection option.

Users can plug their iPods directly into the car stereo and control the device playback, sound and other options with the existing stereo controls. The newer device also lets users sort their music by playlists or select a random playlist of 500 songs. It is compatible with any iPod's dock connector and keeps the device charged. The adapter is also compatible with Sirius Satellite Radio and high-definition radio.

SONGS FOR THE CUP

Electronic Arts' 2006 FIFA World Cup videogame will contain 35 songs provided by acts spanning the globe. Bands, artists and countries or territories represented in the title, which ships April 24, include Lady Sovereign, Howard Jones and Depeche Mode (England), Ivy Queen (Puerto Rico), Fischerspooner (United States), Nortec Collective (Mexico), Die Raketen (Germany) and Sergio Mendes (Brazil) with the Black Eyed Peas (United States).

EA also is making the songs available online, where listeners can link to more information about the acts.

AOL Music

TOTAL MONTHLY STREAMS

APR
29
2006

Top Songs

Rank	Artist	Song	Streams
1	RASCAL FLATTS	What Hurts The Most LYRIC STREET	650,825
2	RIHANNA	SOS " SRP/DEF JAM/IDJMG	607,621
3	SHAKIRA	Hips Don't Lie EPIC	554,433
4	CASCADA	Everytime We Touch ROBBINS	372,388
5	T.I.	What You Know GRAND HUSTLE/ATLANTIC	348,169
6	NE-YO	So Sick " DEF JAM/IDJMG	337,026
7	NELLY	Grillz DERTRY/FO' REEL/UNIVERSAL MOTDWN	317,727
8	SEAN PAUL	Temperature " VP/ATLANTIC	311,799
9	DEM FRANCHIZE BOYZ	Lean Wit It, Rock Wit It SD SO DEF/VRGIN	269,688
10	LL COOL J	Control Myself DEF JAM/IDJMG	144,569

Top Videos

Rank	Artist	Video	Streams
1	SHAKIRA	Hips Don't Lie EPIC	7,588,164
2	RIHANNA	SOS " SRP/DEF JAM/IDJMG	4,595,281
3	NE-YO	So Sick " DEF JAM/IDJMG	4,397,649
4	BEYONCÉ	Check On It COLUMBIA	3,900,301
5	THE BLACK EYED PEAS	Pump It " A&M/INTERSCOPE	2,852,571
6	CHAMILLIONAIRE	Ridin' UNIVERSAL MOTOWN	1,639,340
7	T-PAIN	I'm In Luv (Wit A Stripper) KONVICT MUZIK/JIVE/ZOMBA	1,292,311
8	THE PUSSYCAT DOLLS	Beep A&M/INTERSCOPE	1,230,958
9	LIL WAYNE	Hustler Musik " JIVE/ZOMBA	1,156,646
10	PINK	Stupid Girls LAFACE/ZOMBA	844,841

All versions (i.e. AOL Sessions, Network Live, etc.) of a video or song are combined into one entry. * First Listen/First View. ** Network Live 1 Breaker Artist #1 AOL Sessions Source: AOL Music for the four weeks ending April 14

PLAYING AIRLESS GUITAR

Forget playing air guitar to your favorite song.

SoundTech's AMP3 guitar amplifier lets you play alongside your rock idols.

The combined amp/speaker system features inputs for MP3 players, CD players or computers so that users can stream music through the devices like any other speaker.

To jam along, users just plug in their axe via the guitar input to combine the feeds. Musicians can also record, layer and mix performances, or take advantage of four amp sounds—clean, hot tube, overdrive or high gain.

The system is powered by either a standard AC cord or optional 9-volt battery.

The AMP3 is available at Target, music123.com and other major music retailers for a suggested price of \$130. Pete Townshend's classic windmill move not included.

—Antony Bruno

LITTLE STEVEN'S UNDERGROUND GARAGE



GARAGE ROCK

WELCOME, seekers.

The Buzzcocks formed in 1976 when Pete Shelley and Howard Devoto saw the Sex Pistols and then promoted their first gig in Manchester, England. By the Pistols' second gig, in July of 1976, Shelley and Devoto had recruited Steve Diggle and John Maher and the Buzzcocks opened the show. Their four-track EP "Spiral Scratch" would trigger the independent label movement, and Shelley and Diggle are still swinging. After a quiet '80s they returned and, with their current rhythm section of Tony Barber and Phil Barker, have put together two great albums in a row, including their latest, "Flat Pack Philosophy." Go get it, classic punk fans.

Rhino has a best-of collection from the Replacements coming in June with two new tracks. Paul Westerberg and Tommy Stinson reunited and Chris Mars added backing vocals.

Arthur Lee, frontman of the visionary Love, has leukemia and, we're hearing, no health insurance. Look for benefit concerts in New York and Los Angeles in May or June. Among other things, Lee's first three albums with Love are considered classics, culminating in 1968's "Forever Changes." He was also responsible for arranging Jimi Hendrix's first recording session, which was on Lee's composition "My Diary," recorded by R&B singer Rosa Lee Brooks. He was the first psychedelic black artist, before Hendrix, Sly Stone or George Clinton.

The Raconteurs changed their name to the Saboteurs for Australia because of a little-known jazz band with the same name.

Inhale deeply, there's revolution in the air.

See you next week.

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

COOLEST GARAGE SONGS

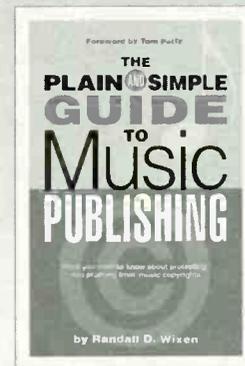
TITLE/LABEL	ARTIST
1 COOLEST SONG IN THE WORLD THIS WEEK WISH I NEVER LOVED YOU Cooking Vinyl	BUZZCOCKS
2 WORLD WIDE SUICIDE J Records	PEARL JAM
3 DON'T LISTEN TO THE RADIO Capitol	THE VINES
4 STEADY, AS SHE GOES V2	THE RACONTEURS
5 I BET YOU LOOK GOOD ON THE DANCEFLOOR Domino	ARCTIC MONKEYS
6 WALK OF FAME Teenacide	BOINK!
7 WELCOME TO MY HEAD 00:02:59	WILLIE NILE
8 CHINESE BURN Laughing Outlaw	THE LEN PRICE 3
9 ALL SHE WROTE V2	RAY DAVIES
10 GALAXY GRAMOPHONE Warner	THE SOUNDTRACK OF OUR LIVES

COOLEST GARAGE ALBUMS

1 FIRST IMPRESSIONS OF EARTH RCA	THE STROKES
2 STREETS OF NEW YORK 00:02:59	WILLIE NILE
3 OTHER PEOPLE'S LIVES V2	RAY DAVIES
4 WHATEVER PEOPLE SAY I AM, THAT'S WHAT I'M NOT Domino	ARCTIC MONKEYS
5 CHINESE BURN Laughing Outlaw	THE LEN PRICE 3
6 VISION VALLEY Capitol	THE VINES
7 A PRESENT FROM THE PAST Warner	THE SOUNDTRACK OF OUR LIVES
8 HEY! IT'S A TEENACIDE PAJAMA PARTY! Teenacide	VARIOUS
9 FLAT-PACK PHILOSOPHY Cooking Vinyl	BUZZCOCKS
10 A BEAT MISSING OR A SILENCE ADDED Blackheart	THE VACANCIES

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

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Indie Revolt Up North

Canada's Leading Independent Labels Depart CRIA

TORONTO—Canada's music community is reeling over the resignation of six leading Canadian independent labels from the Canadian Recording Industry Assn.

In a letter to CRIA president Graham Henderson, the companies stated: "It has become increasingly clear that CRIA's position on several important music industry issues are not aligned with our best interests as independent recording companies."

The indie revolt came in response to CRIA's March 15 filing to federal government regulator the Canadian Radio-television and Telecommunications Commission on its imminent commercial review of radio policy.

Sources describe the six labels' exit as a stinging rebuke for the CRIA, coming only weeks ahead of the May 15 start of CRTC hearings in Ottawa.

The April 12 letter was signed by representatives of Anthem Records (home to veteran rock band Rush), True North Records (Bruce Cockburn, Blackie & the Rodeo Kings), Nettwerk Records (Sarah McLachlan), Linus Entertainment (Sophie Millman), the Children's Group (Susan Hammond) and Aquarius Records (Sum 41).

The CRIA "is advocating things we don't believe in," says Donald Tarlton, chairman of the Donald K. Donald Group, which operates Aquarius Records.

The labels complain that:

- The CRIA's proposals are too focused on the interests of major labels.

The letter notes that the CRIA's CRTC submission stated it had decided "to advocate solely on behalf of the four major foreign multinational labels."

- Suggested changes to Canadian content (CanCon) quotas will negatively affect the growth of independent music.

The CRTC set the quota of domestic music for radio at 35% in 1998. The CRIA wants that level to remain, but has proposed new methodology prioritizing records by emerging artists. It also suggests easing current quota restrictions on Canadian artists recording or co-writing outside the country.

"What are foreign-owned, multinational companies doing commenting on Canada's cultural policies and funding programs?" Tarlton asks.

- The CRIA wants to reallocate funding from the Foundation to Assist Canadian Talent on Records, diverting it away from independents.

Toronto-based FACTOR distributes funds from the federal government and Canadian broadcasters to companies in Canada's independent sector.

The CRIA is suggesting that a portion of FACTOR monies could be allocated instead to Radio Star Maker Fund, a broadcaster initiative that supports the marketing of recordings by more mainstream Canadian artists, whether on major or independent labels.

True North president Bernie Finkelstein says, "We do not share [the CRIA's] vision of Canadian content or of FACTOR. The best way to show that was to resign."

Henderson describes the labels' decision to leave as "evolutionary"; the indie labels involved say he spent a week trying to coax them to remain. "We understand why they are doing what they are doing," Henderson says. "The key issue is, 'Who speaks for who?' They disagree with us on only two or three key points."

The indie labels say the chasm is bigger than Henderson claims. "Our interests are now dif-

ferent" from the CRIA's, Anthem Records VP Pegi Cecconi says. "We are far apart on issues now."

Insiders suggest several other independent labels may leave the CRIA in the coming weeks, which could leave the CRIA's long-standing claim to represent Canada's record industry in tatters.

The CRIA, which was founded in 1963, operates with an upper tier of four "Class A" members: Universal Music Canada, EMI Music Canada, Sony BMG Music Canada and Warner Music Canada.

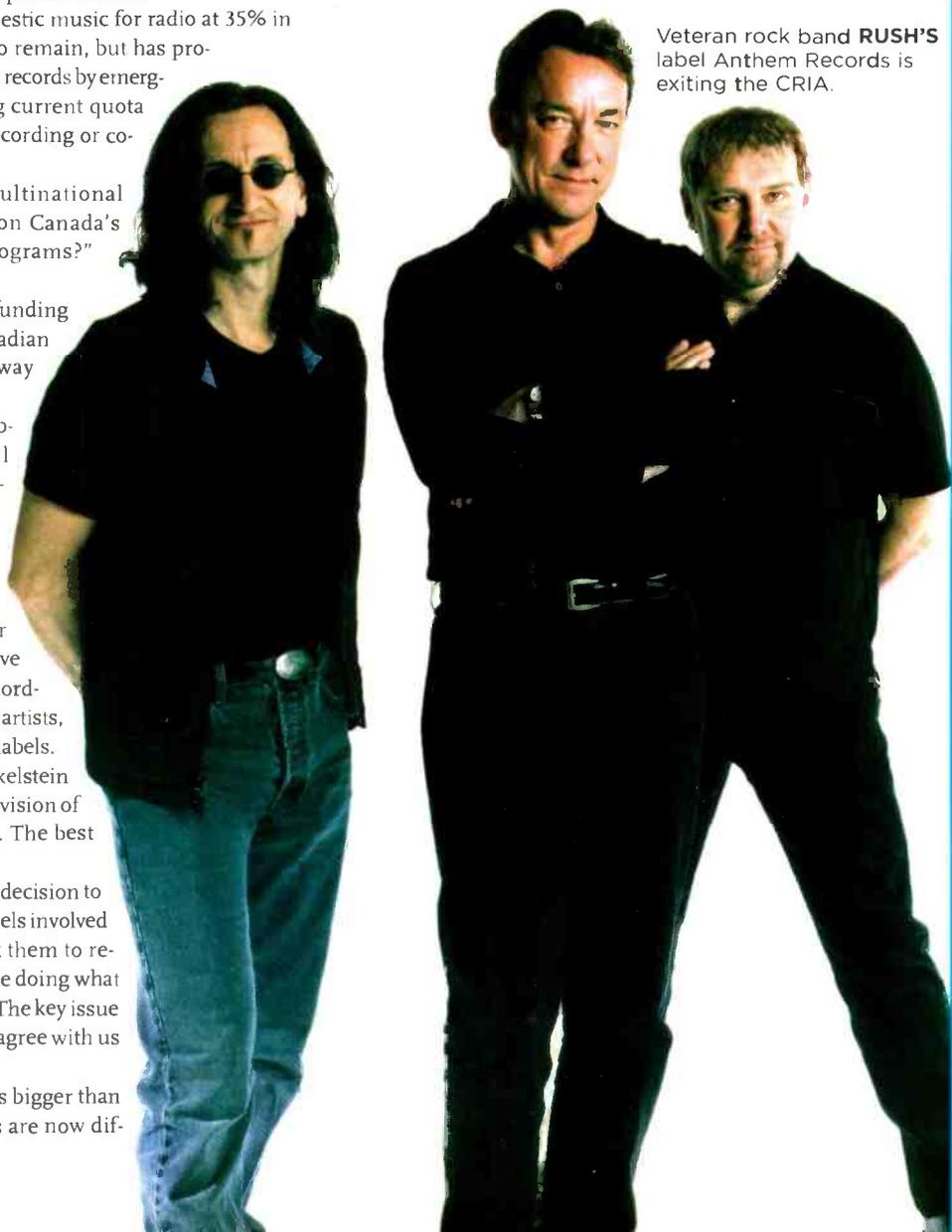
The second tier—"Class B"—includes independent labels and domestic manufacturers. It is reduced to 22 members following these departures.

Class A members have voting privileges and pay a significant—but unspecified—annual membership. Class B members pay \$600 annually but do not have voting privileges. Many complain they are rarely consulted on industry issues.

"While I certainly know who controls the purse strings of CRIA, I found it difficult to continue to support a trade association that doesn't represent the common goals of all its constituents," the Children's Group president Michelle Henderson says.

The departing labels are among the 175 members of the 30-year-old Canadian Independent Record Production Assn., which represents the interests of the English-language independent music sector in Canada.

Because of their shared interests, the CRIA and CIRPA often work in tandem on key issues. However, CIRPA strongly supports FACTOR. It has also put its own proposal before the CRTC suggesting CanCon be boosted to 45% and vigorously supports Canada's levy on blank recording media, which Henderson recently criticized (Billboard, April 8).



Veteran rock band RUSH's label Anthem Records is exiting the CRIA.

GLOBAL NEWSLINE

>>>UMGI ADDS BRAND

Former MTV executive Harriett Brand has been appointed senior VP of business development at London-based Universal Music Group International, effective immediately.

In her new role, Brand will be closely involved in shaping the company's new business development program by fostering alignments with UMGI partners around the world.

Brand reports to UMGI chairman/CEO Lucian Grainge. She split with MTV in late March after 13 years' service, most recently as senior VP of music for MTV Networks International in London. Prior to that, she held various senior roles with EMI in the United States and Europe. —Lars Brandle

>>>SPAIN BIZ HONORS RODRÍGUEZ

Veteran Cuban troubadour Silvio Rodríguez will become the fifth artist to receive a Latin music lifetime achievement honor at Spain's annual Premios de la Música awards when he performs during the May 5 ceremony.

The honorary award was announced prior to the nationally televised event by awards organizer the Academy of Music Arts & Sciences. The winners of awards in 28 categories for Spanish artists will be announced at the ceremony. Winners are selected by members of authors and publishers society SGAE and artists association AIE.

Rodríguez, 59, was a leading light of Cuba's "New Trova" singer/songwriter movement that emerged during the 1960s. He released his debut album "Días Y Flores" (Egrem) in 1975 and currently operates his own studio, label and publishing companies in Cuba. —Howell Llewellyn

>>>WILLIAMS CALLS IN

British hitmaker Robbie Williams has joined forces with cell-phone carrier T-Mobile International and handset manufacturer Sony Ericsson to launch its first branded mobile phone in Europe.

The "Robbie Williams Edition" phones are manufactured by Sony Ericsson as part of its W300 Walkman line, featuring a 70-track capacity MP3 player. The Williams phone will be issued to coincide with Williams' June 9 Dublin concert, which kicks off the European leg of his world tour.

The branded model features an embossed Williams logo on the back and comes with a live recording, a ringtone, an animation clip activated every time the phone is switched on and a Williams sound bite triggered by receipt of a text message. It will be available at retail throughout the nine European markets in which T-Mobile operates, with prices varying according to local tariffs.

The phone was developed through an arrangement among Williams' management company IE Music, his label EMI Music and Sony Ericsson. —Juliana Koranteng

>>>DIGITAL DOMINATES U.K. SINGLES

Legal downloads accounted for 78% of all U.K. singles/single track sales in first-quarter 2006, according to labels body the BPI. The figures for the three months ending March 31 are based on point-of-sale data collated by charts compiler the Official U.K. Charts Co.

According to the OCC, single-track downloads in the quarter were up 152% year-on-year to 11.5 million units. In 2005, downloads generated 44% of all singles sales.

Compared with Q1 in 2005, the combined digital and physical singles market registered 44% growth to 14.8 million units. Value figures were not published. —Lars Brandle

>>>ITALY DEBUTS DIGITAL CHART

Universal Music Italy pop-rock vocalist Gianna Nannini's "Sei nell'anima" was the first No. 1 on labels body FIMI's inaugural digital singles chart, published April 10.

Mary J. Blige's "One" (Universal) and Madonna's "Sorry" (Warner Bros.) took second and third place, respectively. The Digital Top 10 is based on sales data gathered by Nielsen SoundScan from 10 digital stores, including iTunes Music Store, MSN Music Club Italy and Tiscali Italy. Sales figures were not published.

The Nannini single was No. 2 on FIMI's AC Nielsen-compiled sales chart for the same week. FIMI does not yet include digital sales data in that chart.

According to FIMI, more than 14 million tracks were bought through legal digital channels in Italy during 2005, representing 4% of the total market. IFPI figures put retail sales of recorded music in Italy at \$669 million in 2005.

—Mark Worden

GLOBAL BY LARS BRANDLE

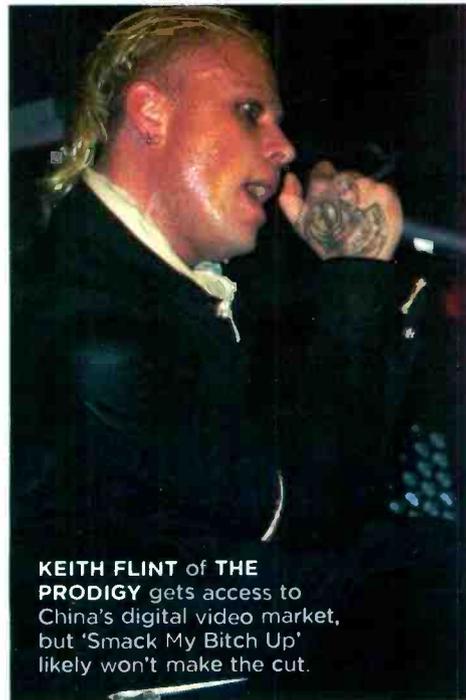
With New Portal Partner, Indies Enter China

LONDON—Britain's musicians have a new route to China. After establishing a presence in Beijing last year, the Assn. of Independent Music has helped open up new channels for British artists in the world's most populous country.

The indie labels' trade body has sealed what it describes as a groundbreaking, promotion-oriented deal to stream music clips through Chinese Web portal Sina, which boasts 180 million registered users.

AIM chairwoman/CEO Alison Wenham put ink to paper April 13 for what promised to be a memorable first trip to Shanghai.

"We're now in a strong position by having a very big partner," she says. "It's a market opportunity that needs to be developed, and Sina is the biggest ISP in China. It's a very good starting point."



KEITH FLINT of **THE PRODIGY** gets access to China's digital video market, but 'Smack My Bitch Up' likely won't make the cut.

If Sina is the pipeline, then the British music sector is setting about pushing quality content through it. "We've been in Asia for 10 years, and this is the most significant deal we've been involved with. It's the most exciting because it's really accepting the Internet as mass media," says Stuart Watson, president of Singapore-based marketing and promotion specialist SWAT Enterprises. The agreement was brokered by SWAT, which established an office for AIM in Beijing last May.

"Sina is doing a great thing for the [music] industry," comments Sonja Chen, managing director of independent artist management company/record label Oriental Sky in Shanghai. "The Internet is a very powerful media in China, and there is a large audience there interested in indie music while there's no product in the physical market. So to get the music online will speed uptake of local and foreign indie music."

Through the pact, Beijing-based Sina will offer British video content via a dedicated "U.K. Music" area of its portal. Basement Jaxx, Stereophonics and the Prodigy are among the first acts whose

repertoire is being made available.

It is unlikely, however, that the Prodigy's infamous clip for "Smack My Bitch Up" would pass China's censors. Those same censorship rules, Watson notes, were applied to the Rolling Stones, who rolled into China for a brace of concerts in early April with a set list devoid of such risqué hits as "Brown Sugar."

"You have to accept that in China there is still a degree of censorship," Watson notes. "As long as the artists that we work with accept that this is a different country, and that you have to play it by the rules in that country, then it will be fine."

According to IFPI estimates, international repertoire accounts for only 5% of legitimate sales in China, so finding any vehicle for local exposure could be seen as a victory for overseas labels.

TV is limited to state-run CCTV and a handful of channels operated by local governments; radio typically does not devote much airtime to foreign acts.

"Opportunities to use TV to promote foreign artists are limited, MTV Mandarin is legally only distributed in Guangdong province on a 24-hour basis while elsewhere it is syndicated through hotels and program blocks on CCTV," notes Vivek Couto, executive director of consulting firm Media Partners Asia.

Asian executives say that competing for the limited airtime against local music/entertainment content combines to crowd out all but the biggest foreign artists.

"Sina's video-streaming services, including TV programming, news clips and full-feature films, recently achieved a landmark of 1 million unique users per day, an indication that it is the ideal platform to promote overseas brands and artists," Couto adds.

Last year, U.K. Trade and Investment (a government organization) financially supported the opening of AIM's Beijing office and helped develop the strategy that led to the Sina deal. The UKTI has also helped fund previous AIM trade missions to China in 2004 and 2005.

For the time being, the content covered under the new pact is restricted to track samples on a promotional basis, as legislation is still being developed to reimburse labels for streaming in China. "No money has changed hands," Watson says. Nevertheless, the agreement contains provisions to see British labels appropriately remunerated should this situation change. And when it does, it is anticipated that downloads, ringtones and other digital-music products will become part of the offering.

"We're looking at it as a platform to promote British music and popularize it so we can create avenues to monetize it later on," Watson says. "I hope that by the end of 2006, we would see some touring, some ringtone money coming in and possibly some downloads. If we get just a fraction of the 180 million people who go to the site, we can make some of the acts popular quite quickly." ■■■

Additional reporting by Tim Culpan in Taipei, Taiwan.

Billboard

STARS



RBD

Issue Date:
MAY 27

Ad Close:
MAY 11

Join Billboard as we honor Mexican teen pop sensation RBD in our May 27th issue. We'll report on RBD's current U.S. tour and the exposure the band has received including their TV novela and sponsorship deals. Plus we'll answer all of your questions in a Q&A with RBD themselves.

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On The Road

RAY WADDELL rwaddell@billboard.com



House Of Blues Sets Sights On Southeast

Perhaps seeing an opportunity in a reduced Live Nation profile in the Southeast, House of Blues Concerts is beefing up its presence in the region.

HOB has promoted **Chuck Dinkins** to talent buyer and hired former Live Nation talent buyer **Sharisse Pessar**. Dinkins and Pessar will book an extensive list of venues in Alabama, Florida, Georgia, North Carolina, South Carolina and Tennessee.

Both will report to Orlando, Fla.-based HOB VP **Jim Mallonee**, who oversees programming, marketing and promotion for all the region's HOB-produced festivals and shows, including those booked at At-

Furnaces outdoor venue in Birmingham, Ala. Like Pessar, Dinkins will also program or co-book other venues throughout the Southeast. The former professional skateboarder joined HOB in 1998 as an assistant talent buyer.

Live Nation now books Nashville and Birmingham out of its Houston office. But Mallonee stops short of saying HOB is making aggressive moves in the region to take advantage of the competition's reduced profile.

"House of Blues is committed to the market and the region, and we believe on-site or near-site dedicated resources is a great way to serve the region," Mallonee says.

there are operations, production and marketing personnel in Orlando, Atlanta and Myrtle Beach.

By being on the ground more often in specific markets "we can simply be more efficient and be in more one-on-one positions with venues, radio, sponsors, artists and everyone involved in events," he adds.

NO 'M' IN ATLANTA: As was pointed out in last issue's **Madonna** story (Billboard, April 22), her upcoming Confessions tour, which stops in fewer than 25 cities, is skipping entire regions of the country including the Southeast. That's bad news for Atlanta's Philips Arena,

'We can be more efficient and in more one-on-one positions with venues, radio, sponsors, artists and everyone involved in events.'

—JIM MALLONEE, HOUSE OF BLUES CONCERTS

lanta's HiFi Buys Amphitheatre and Booth Amphitheatre in Cary, N.C. (near Raleigh).

Although primarily responsible for booking House of Blues Orlando and Fort Lauderdale, Fla., club Revolution, Pessar will also book or co-book other HOB-promoted venues in the region. Pessar was a senior talent buyer for Live Nation in Florida. She began her career in the concert business at Fantasma Productions in 1992, and later worked for Cellar Door Concerts as a buyer for several clubs in Jacksonville, Fla., Orlando and Fort Lauderdale.

Dinkins will serve as primary talent buyer for House of Blues Myrtle Beach (S.C.), Center Stage at the Plex in Charleston, S.C., and Sloss

He adds that HOB has expanded its business in the mid-Atlantic region in such non-HOB venues as Booth Amphitheatre, Charlotte, N.C.'s Cricket Arena and Bobcats Arena, Fort Lauderdale's Revolution and the Plex in Charleston.

"We are doing more shows at every level," Mallonee says. "In the past, most of the Atlanta bookings, for example, have been contracted from Los Angeles, and now the Southeastern shows are negotiated and serviced locally."

Like Mallonee, Dinkins and Pessar will be based in Orlando, so the regional oversight is not dissimilar to Live Nation's. Mallonee says the buyers will frequently travel throughout the region, and

where Madonna sold out two shows in 2004 and grossed \$3.5 million.

"It is regrettable that Madonna has chosen to not schedule dates in Philips Arena on her upcoming tour," venue president **Bob Williams** says. "And, candidly, quite surprising as Maddy is an artist with an acute business acumen, and the two dates we hosted on her previous tour were instant sellouts, nothing borderline about them. Her many Atlanta fans have already begun the grieving process; hopefully they can change the Material Girl's mind."

If it's any consolation to Atlantans, there is no "M" in Houston, Dallas, Nashville or Charlotte, N.C., either. ...

BOXSCORE Concert Grosses

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	GROSS/ TICKET PRICE(S)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$2,901,188 \$89.50/\$49.50	BILLY JOEL Verizon Center, Washington, D.C., March 16, April 14	34,535 two sellouts	Live Nation
2	\$2,329,361 \$81.50/\$41.50	COLDPLAY, RICHARD ASHCROFT United Center, Chicago, March 30-31	33,391 two sellouts	Live Nation
3	\$1,081,985 \$80.50/\$56/\$36	COLDPLAY, RICHARD ASHCROFT Wachovia Center, Philadelphia, April 6	16,777 sellout	Live Nation
4	\$1,074,739 \$110/\$89.50	CIRQUE DU SOLEIL'S DELIRIUM Veterans Memorial Arena, Jacksonville, Fla., April 6-7	10,995 12,646 two shows	Live Nation, Cirque du Soleil
5	\$1,049,577 \$110/\$69.50	CIRQUE DU SOLEIL'S DELIRIUM St. Pete Times Forum, Tampa, Fla., April 9-10	12,334 17,308 two shows	Live Nation, Cirque du Soleil
6	\$892,862 \$158/\$38	LUIS MIGUEL Arrowhead Pond, Anaheim, Calif., April 8	10,362 sellout	Goldenvoice/AEG Live, House of Blues Concerts
7	\$731,231 \$76/\$40.50	COLDPLAY, RICHARD ASHCROFT Verizon Wireless Arena, Manchester, N.H., April 3	10,003 sellout	Live Nation
8	\$508,060 \$126.50/\$41.50	QUEEN + PAUL RODGERS Cox Arena, San Diego, April 1	6,030 7,586	House of Blues Concerts
9	\$389,379 \$110/\$69.50	CIRQUE DU SOLEIL'S DELIRIUM FedEx Forum, Memphis, April 5	8,920 12,871	Live Nation, Cirque du Soleil
10	\$388,493 \$27.50	FALL OUT BOY, ALL-AMERICAN REJECTS & OTHERS Los Angeles Sports Arena, Los Angeles, April 4	14,588 sellout	Live Nation, House of Blues Concerts
11	\$360,728 (\$495,438 Australian) \$85.22/\$52.46	SNOOP DOGG, SAVAGE, PHRASE Entertainment Centre, Brisbane, Australia, April 11	4,853 5,032	Dainty Consolidated Entertainment
12	\$320,437 \$37.75/\$17.75	KORN, MUDVAYNE, 10 YEARS Target Center, Minneapolis, April 1	9,496 sellout	Live Nation, in-house
13	\$283,486 \$45/\$39.50	RAGGAMUFFINS FESTIVAL Bill Graham Civic Auditorium, San Francisco, Feb. 25	7,017 8,500	Another Planet Entertainment
14	\$281,512 \$38.50	NINE INCH NAILS, SAUL WILLIAMS Ford Center, Oklahoma City, March 28	7,729 8,202	Live Nation
15	\$281,430 \$50/\$40	JOHN MELLENCAMP, LITTLE BIG TOWN Chevrolet Centre, Youngstown, Ohio, April 11	5,759 sellout	Jam Productions
16	\$274,842 \$39.50	BRAD PAISLEY, SARA EVANS, BILLY CURRINGTON DeSoto Civic Center, Southaven, Miss., April 1	6,958 7,400	Live Nation, Moore Entertainment Group/AEG Live
17	\$272,320 \$42	NINE INCH NAILS, SAUL WILLIAMS Aladdin Theatre, Las Vegas, April 1	7,019 sellout	Andrew Hewitt Co.
18	\$272,160 \$35	KID ROCK Allstate Arena, Rosemont, Ill., April 14	7,776 9,500	Jam Productions
19	\$272,108 (\$316,332 Canadian) \$46.88/\$33.98	BRYAN ADAMS, KATHLEEN EDWARDS Metro Centre, Halifax, Nova Scotia, April 6	6,227 7,436	Gillett Entertainment Group, House of Blues Canada
20	\$271,785 \$65/\$45/\$35	JOHN MELLENCAMP Sovereign Center, Reading, Pa., April 4	5,741 6,503	Live Nation
21	\$269,422 \$46.50/\$34.50	MARTINA MCBRIDE, WARREN BROTHERS Savvis Center, St. Louis, April 7	7,426 sellout	Police Productions
22	\$268,564 \$49/\$39	JOHN MELLENCAMP, LITTLE BIG TOWN U.S. Cellular Center, Cedar Rapids, Iowa, April 14	5,616 7,500	Jam Productions
23	\$267,790 \$65/\$55	MICHAEL BUBLÉ Dunkin' Donuts Center, Providence, R.I., April 5	4,358 sellout	Beaver Productions
24	\$267,539 \$55.50/\$37.50	BLACK EYED PEAS, PUSSYCAT DOLLS, FLIPSYDE Reno Events Center, Reno, Nev., March 25	6,411 sellout	Another Planet Entertainment
25	\$267,140 \$29/\$23	BOB MARLEY FESTIVAL Bayfront Park Amphitheater, Miami, Feb. 25	9,976 sellout	Bob Marley Inc.
26	\$264,310 \$75/\$35	MÖTLEY CRÜE Pershing Center, Lincoln, Neb., March 31	4,828 6,736	Live Nation, in-house, Mammoth
27	\$262,635 \$48.50/\$38.50	JOHN MELLENCAMP, LITTLE BIG TOWN Elliott Hall of Music, West Lafayette, Ind., March 31	5,590 sellout	Jam Productions
28	\$262,103 \$48.25/\$30.25	MARTINA MCBRIDE Petersen Events Center, Pittsburgh, Feb. 26	6,919 7,394	Police Productions
29	\$262,094 \$39.50	NICKELBACK, CHEVELLE, TRAPT El Paso County Coliseum, El Paso, Texas, March 4	7,078 sellout	The Messina Group & Concerts West/AEG Live, Fastlane Concerts
30	\$261,385 \$69.50/\$45	MÖTLEY CRÜE River Center Arena, Baton Rouge, La., March 26	4,118 6,000	Beaver Productions
31	\$260,517 \$75/\$45	MÖTLEY CRÜE Charleston Civic Center, Charleston, W.Va., March 12	4,625 9,019	Live Nation
32	\$259,771 \$59.50/\$39.50	THE POGUES Orpheum Theatre, Boston, March 14-15	5,522 5,531 two shows one sellout	Live Nation
33	\$258,639 (\$292,963 Canadian) \$56.94/\$33.99	STAR ACADÉMIE Scotiabank Place, Ottawa, March 4	6,866 7,500	Gillett Entertainment Group, Productions J
34	\$258,093 \$39.50	NICKELBACK, CHEVELLE, TRAPT Colonial Center, Columbia, S.C., March 22	8,713 sellout	The Messina Group & Concerts West/AEG Live, Fastlane Concerts
35	\$257,870 \$65/\$40	MARTINA MCBRIDE Turning Stone Casino, Verona, N.Y., Feb. 25	4,707 sellout	In-house

Music Biz Puts 'Signatures' On Deal With Baseball

Whether it is rock'n'roll at an NFL tailgate party or the stadium PA blaring Metallica's "Enter Sandman" when New York Yankees reliever Mariano Rivera takes the mound, sports and music have always gone hand in hand.

The latest example comes from artist licensing and merchandising company Signatures Network's new partnership with Major League Baseball's online unit, MLB Advanced Media. MLB.com will execute the Web sites and online ticketing, merchandise, fan clubs and other efforts for Signatures acts including Ozzy Osbourne, Tom Petty, Madonna and Lynyrd Skynyrd.

Signatures Network will combine its relationships with artists and an understanding of their needs with mlb.com's expansive new-media infrastructure and information technology. The two entities will split profits after overhead and artist royalties (billboard.biz, April 12).

In the as-yet-unnamed joint venture, Signatures will continue to work with the artists, mlb.com will control the technology, and both will create cross-promotional activities for artists.

It's "all about the execution,"

Signatures CEO Dell Furano says. MLB.com "has this state-of-the-art infrastructure and all elements of the technology... and they have done a remarkable job of building the online business of Major League Baseball."

For mlb.com, the partnership expands the reach of a new-media infrastructure that has seen mlb.com grow to 2 billion visitors annually in slightly more than five years. During baseball season, up to 7 million fans access mlb.com daily.

MLB also dips into what Furano gauges as the \$1 billion-plus artist Web site business, which generates revenue from ticket sales, fan club subscriptions, downloads, merchandise, CDs and DVDs, and advertising. "This revenue will be drawn from other sources as the artists sell more tickets and music off their own sites," Furano says.

MLB Advanced Media generated revenue totaling \$195 million in 2005 and could improve that by as much as 70% this year, says Jim Gallagher, senior VP of corporate communications for mlb.com, an entity owned equally by all 30 major league teams. He adds that non-baseball ventures

will bring in as much as \$40 million this year for the company, with about half of that coming from the Signatures sponsorship.

In the next 30 days, the venture will debut new sites for Petty, Lindsay Lohan and Rob Thomas.

Their Web sites and those built for other artists "will focus on selling music, selling tickets, selling merchandise and building up the fan base worldwide with all the data that goes along with that," Furano says.

Privately held Signatures generated revenue of more than \$130 million in 2005, managing official sites for such bands as U2, Kiss and others. But Furano says mlb.com's "abilities on webcasting, online ticketing, e-commerce marketing, etc., were significantly advanced beyond what Signatures or other companies in this space were doing."

For its part, mlb.com

sold 19 million baseball tickets online last year, and has the power to economically stream live events, according to Gallagher. He'd like to see that capability extend to the music world.

"Last year mlb.com had 1.3 million subscribers for some form of baseball content," Gallagher says, "and 800,000 of those paid us to watch or listen to live baseball games."

Furano says the joint venture will create 20-30 new artist Web

sites in the next year. "Building those Web sites, and providing content editors and infrastructure is a major job," he adds.

The huge success of U2.com in particular, which helped make the band's 2005-06 Vertigo tour a success through a massive pre-sale, points toward more artists boosting their Web presence, Furano believes.

"Artists' Web sites will be a growing tool to promote their franchise, their fan base and combine all elements of their career, selling their music, concert tickets, merchandise and providing the source for fans' timely, updated information," Furano says. "We've been able to show the artists that by using their Web sites they can generate new sources of revenue and promote their franchise directly."

Artist relationships already in place will help the mlb.com/Signatures alliance move quickly. "From our merchandising relationships we already have contracts with the artists, we have royalty reporting with the artists, we have almost all their

network and imagery digitally archived, we're on the road with them," Furano says. "With Major League Baseball and their tools, this will provide a lot more marketing services to the artists."

The Web sites are owned and controlled by the artists, Furano says. A comprehensive artist Web site has to "speak to the artist's franchise in a way that's not too commercial and that reflects the artist's image."

It is a concept mlb.com is well familiar with. "Baseball has individual stars, as does music, and we already handle the individual sites for [baseball stars] Alex Rodriguez, Barry Bonds and Derek Jeter," Gallagher says.

The huge amount of activity on the online secondary ticket market has changed the business and will fuel interest in these sites by artists and fans.

"I spend a lot of time with artists showing them what their Web site can be," Furano says. "It's really important that everyone collaborates—the manager, the agent, the promoter—to make certain that the fans get the best tickets and they not end up in the secondary market."

\$130M
Amount of revenue generated by Signatures Network in 2005



Geared Up And Ready To Go

New York Ballrooms Hammerstein And Grand Offer Multimedia Opportunities

The building has been sitting on West 34th Street in Manhattan for nearly 100 years since Oscar Hammerstein built it as the Manhattan Opera House. "Hiding in plain sight," says Peter Ross, president/general counsel of Manhattan Center Productions.

Few people know the imposing structure, which houses two live venues—the Hammerstein Ballroom and the Grand Ballroom—also has two newly upgraded state-of-the-art TV studios, two recording studios and two video postproduction editing suites. All these assets are interconnected, giving the studios the ability to capture performances at either venue as high-quality audio and video programs.

"We can offer our clients a complete service experience and fulfill every possible event and production need," Ross says.

In addition to their traditional use for recording and mixing projects,

the two audio studios have been elements in the production and broadcast of live-concert programming, including CMT's "Crossroads" series, VH1's "Storytellers," an Oxygen Media TV concert by the Goo Goo Dolls and a DVD from veteran reggae artist Beres Hammond.

"Because of all we have in the

house, [we] can create a whole variety of products," Ross says, "whether it is a live album, a television show or whether it is recorded live for webcasting,

later broadcast or a DVD."

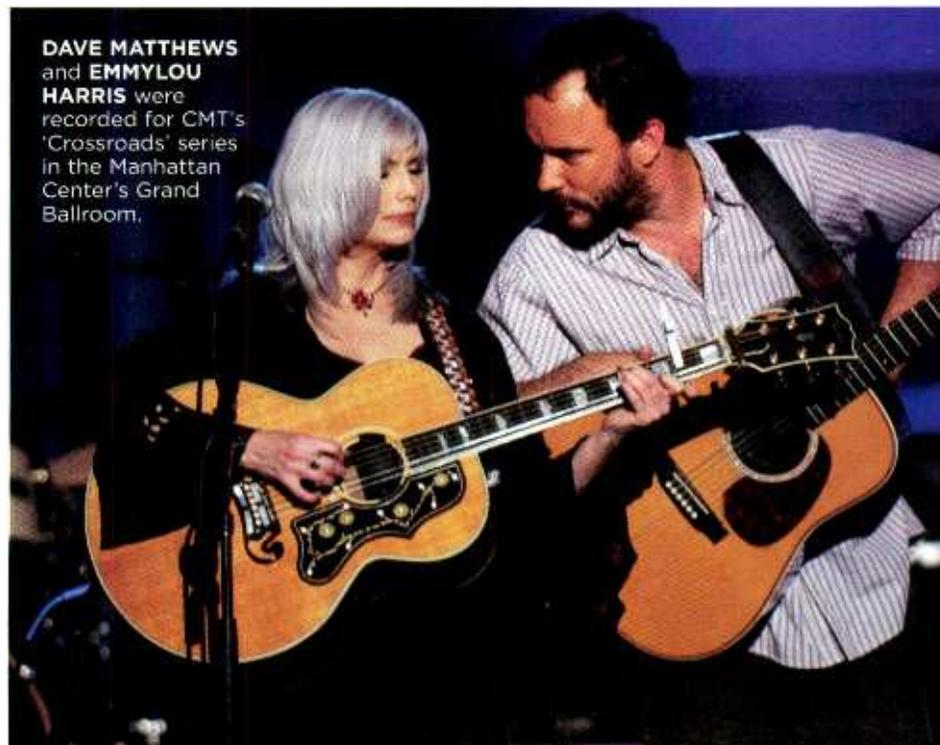
The studio can also be used for marketing purposes. "Last year, the Counting Crows did their album release here with a live webcast, and then they also added broadcast into movie theaters around the country," Ross says.

Tom Forrest, president of Taillight TV, has produced three shows for "Crossroads" at the studios including an installment with Dave Matthews and Emmylou Harris shot in the Grand Ballroom, and says the facility's one-stop approach is unique in New York. "The Hammerstein Ballroom is also so appealing with its great natural design and producer-friendly atmosphere," he adds.

Studio manager OBie O'Brien says that some artists and managers still don't realize what's available. "Bringing in an audio or video truck is not necessary," he says. Both re-

recording studios are equipped with Pro Tools, and there is also a 48-track Studer tape machine available. According to chief technician Joel Scheuneman, one of the audio facilities (Studio 7) was designed 10 years ago with surround sound in mind because "of our history of recording orchestral music for film scores in the Grand Ballroom, which is renowned for its acoustics for orchestral music." Studio 7 offers a custom-modified Neve VR for surround monitoring.

Newly hired director of video productions and operations Daphne Walter says the entire operation will soon be high definition. The facility already has nine Ikegami 720 HD cameras. Two Profile digital servers offer 10 channels and 200 hours of storage. And SDI Kalypso switchers with six channels of digital video effects are new for each control room.





One Student's Lesson For Biz

Billboard and mtvU recently scoured the nation for music-obsessed students with a desire to speak their minds and represent their generation. We asked each of them three questions:



- You have just been given \$5 million to start your own record label. How would you do it?
- If you could create your own wireless device to listen to and download music, what would it be?
- If you could be any musician, or in any band, which one would it be, and why?

It was not easy, but based on the answers of more than 80 students, we narrowed it down to five finalists. (More responses are posted on billboard.com and mtvu.com.) Every month, the finalists will be given a topic and compete to get their essay published in *Billboard*. The theme for April: Tell us everything wrong with the way music is being marketed to you. Patrick Harris, who is studying art history, media studies and music at the University of Rochester in New York, is this month's winner.

More Substance, Please

BY PATRICK HARRIS

Musicians thrive on the patronage of young listeners who attend concerts, buy CDs and collect memorabilia. Music marketing has adapted to this demographic and evolved with record labels to appeal to the cookie-cutter listener through such mediums as music TV, hit music radio stations and other popular media conglomerates.

Most record labels target a teen market that does not know very much about music. While artists and producers can create catchy melodies, it is harder to create music that actually means something. Top 40 acts reflect this trend. We have a lot of blinged-out, mega-star rappers and pop artists that have pulled the music industry through low CD sales and into the more prosperous digital era. While this marketing scheme has been successful and has launched careers for hundreds of artists, the music industry's marketing departments need to realize that there are listeners who want to hear music with substance and not just repetitive corruption.

Marketing departments carefully manipulate and control the image of their artists. They create powerful images that thousands read about, admire and seek to emulate. Unfortunately, marketers are responsible for shaping the image of many artists who are promoting violence, degradation of women, drugs and alcohol. Music can be a powerful tool if used right and can create wholesome ideas to the benefit of the record label, artists and customer. The challenge to marketers is to bring substance into their pitch, rather than commercialize the artist by playing off of popular but culturally damaging trends. While marketers bombard young audiences with endless ads, demos, annoying pop-ups and billboards, it is important to realize that the consumer cares about quality, which inevitably will reflect on the artist and label.



Making The Same Mistake Twice?

Physical Retailers Couldn't Stop The Death Of The Single, But Digital Stores Might

As the music industry moves further into the digital era, major label veterans are wondering if record companies will make the same mistakes twice: Will the foibles of the physical word happen all over again?

It took 50 years for retail evolution and consolidation to get to the point where accounts like Wal-Mart, Best Buy, Target, and—just you wait—Starbucks can pick their moments to push the majors around. So far most major label executives seem to be oblivious to the fact that they are behind the 8-ball from day one in the digital world. If you don't believe me, look at the behemoth-like entities they are dealing with in that space: Apple, Microsoft, AOL and Yahoo. And let's not forget the mobile phone carriers.

Apple's iTunes already practically dictates pricing strategies, and you can be sure if CEO Steve Jobs wants pricing and positioning money for the iTunes front page, a crack would appear in the majors so-called united opposition to that. And once one of them gave in, it would very quickly become a slippery slope.

That battle is yet to come. But other battles are already taking shape.

Earlier this year, Island Def Jam Music Group broke from the industry strategy of allowing download stores to sell singles as soon as the song got radio airplay. It withheld Ne-Yo's "So Sick" from being sold as an individual track until the album it was on, "In My Own Words," came out Feb. 28. That album debuted at No. 1 on The Billboard 200.

Also, Atlantic Records withheld T.I.'s "What You Know" from online digital download until the "King" album streeted March 28. However, a promotion with Sprint allowed its customers to download the song.

Those moves remind all of what happened to the single. In the early 1990s, labels began to hold off on issuing physical singles for songs whose radio play was escalating. Before long, some hit radio songs were never issued as singles and by the end of the 1990s, that configuration was all but history.

Labels feared that singles cannibalized album sales and forced shoppers to buy the higher-priced, more profitable albums for the one song they wanted. You would think that strategy wouldn't work in the digital download world, but then maybe you never worked at a major label.

"Like everybody else, we are experimenting with different strategies in the cyber world, to see what impacts album sales and genre sales," one senior distribution executive says. "And I don't think anybody has any

answers yet."

Even T.I.'s equation (up-and-coming artist + huge radio play + no commercial track availability until street date = first-week album sales of more than 500,000 units) doesn't yield a clear-cut answer. "Sure, T.I. had explosive sales," says the head of sales at an East Coast-based major label. "But you could argue that it was his moment. Who knows if the lack of a single impacted album sales?"

Whether it did or didn't, another label executive thinks that is the wrong question. "How can we go to Congress and want copyright protection, and then on the other hand not give the consumers what they want?" he asks. "We want to change habits from stealing and then we turn around and encourage piracy by telling customers the song they want is not commercially available."

Those mixed messages are only getting louder and more frequent. Recently, for example, Epic rereleased Shakira's "Oral Fixation Vol. 2," with new track "Hips Don't Lie," featuring Wyclef Jean.

Sources say the label wanted the bonus song to be available only as part of an album purchase in the cyber world, not as an individual download. It's unclear what happened to those plans, but the relaunched version of "Oral Fixation Vol. 2," which streeted March 28, is not available on iTunes as of April 17.

Major label executives are no doubt sincere when they say they don't want to repeat the mistakes of their past—it's just that they may not be able to help themselves. Lucky, then, that it seems these new digital companies have learned more from the major label missteps of the '90s than the major labels did. Sources suggest that in the Shakira case, Epic ran afoul of an iTunes policy that doesn't let music manufacturers play games with track availability.

It's this very power dynamic that is so different in the physical and digital spaces. In the brick and mortar world, labels like to blame poor customer service for retail's woes. They forget that merchants are at the mercy of label policies that eroded margins; killed the single; gave (and give) exclusives to big-box merchants; and see songs released out of synch with an album's street date or in versions that are commercially unavailable.

All of which means that, far too often, record store merchants have to tell customers that whatever song they are looking for is not available the way they want it. Apple almost certainly sees the role the labels played in that development. But Apple and the other new, massive e-tailers have the power to ensure that if the labels want to shoot themselves in the foot, they don't hit e-merchants, too.

Additional reporting by Hillary Crosley and Leila Cobo.



Epic wanted a new SHAKIRA track with Wyclef Jean sold only on digital versions of the rereleased 'Oral Fixation Vol. 2.'



Making The Brand

MICHAEL PAOLETTA mpaoletta@billboard.com

KINGS OF THE BEACH

Spalding Taps Rock Group Stereo Fuse To Move Volleyballs

Whatever your preference—softball, volleyball, football, soccer, baseball—top sports-ball manufacturer Spalding makes one for you. As the NBA's official brand, the company is best-known for basketballs, but now it would like to get another ball in the air: youth-centric beach volleyball.

Taking a cue from the action-sports market, which has championed music on numerous fronts, Spalding has tapped under-the-radar rock group Stereo Fuse to help with this effort.

The co-branded partnership centers around a value-added gift with the purchase of a Spalding all-weather King of the Beach volleyball: a Stereo Fuse sampler, which includes the full version of "I'm in Love" and snippets of four album tracks.

The songs offer a preview into Stereo Fuse's new album, "All That Remains," due June 6. The group, previously with Wind-up, is now signed to Toucan Cove.

Partnering with a band like Stereo Fuse "makes Spalding identifiable with the youth market—specifically the under-30

crowd," says Billy Berger, president of Brand X Marketing, which serves as the marketing arm of Spalding's volleyball division.

Berger notes this is the first time Spalding is incorporating music in this manner into a retail promotion. "Volleyball is a sleepy category for Spalding," he says. But by using music to help with the brand's identity, Spalding is poised to go from "sleepy" to hip and cool in the eyes (and ears) of volleyball enthusiasts.

Toucan Cove VP of artist relations and development Rob Evanoff was only too happy to sign off on this deal, which, up to this point, has involved no exchange of money between band and brand.

"As a small company, with the retail landscape shrinking, we look for all ways to work outside the box," Evanoff says. "And when you realize how big volleyball is—particularly beach volleyball—it just makes sense to get a band like Stereo Fuse involved."

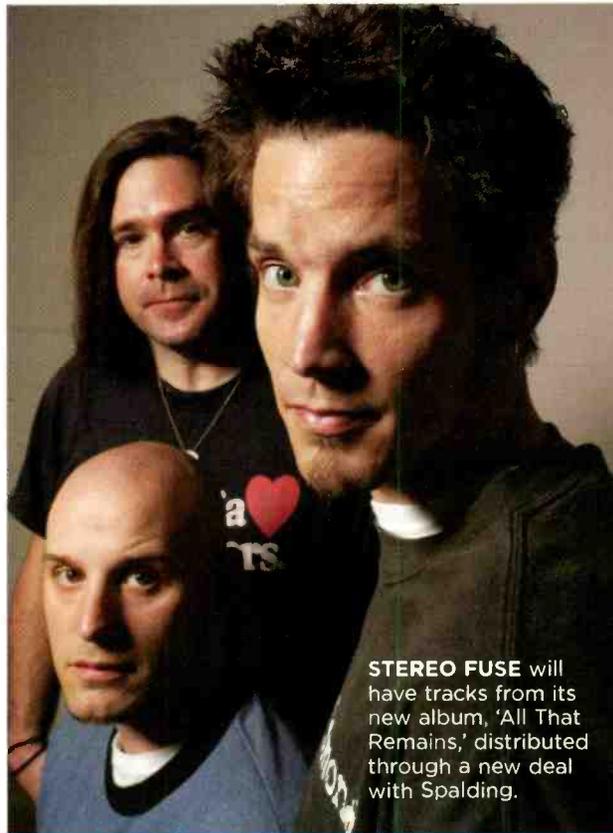
It also helps that the band has the same under-30 demo as

beach volleyball, Evanoff adds.

The King of the Beach volleyball retails for \$40 and is available at Target, Sports Authority and Big Five, among other retailers. It will also be

featured in the Spike Nashbar spring catalog, which caters to volleyball enthusiasts.

The potential reach for Stereo Fuse is substantial. In addition to the CD sampler,



STEREO FUSE will have tracks from its new album, 'All That Remains,' distributed through a new deal with Spalding.

Spalding is featuring Stereo Fuse on its Web site as well as on kingofthebeach.com. Toucan Cove, meanwhile, is linking Spalding to its site. Berger and Stereo Fuse manager Wil Sharpe, who is also a beach volleyball player, are in discussions to have the band perform at events sponsored by King of the Beach, including the U.S. Junior Beach Volleyball Tournament.

A possible tour of "volley bars" (sports bars with indoor sand volleyball courts) is also being discussed, Berger says.

Evanoff adds that the label is in the process of securing Stereo Fuse to perform at the upcoming Bank of the West Beach Games in Huntington Beach, Calif. Surely, the King of the Beach will figure into this.

WELCOME HOME: Sheraton Hotels & Resorts, like other hotel chains (can you say Hilton?), is in the midst of an overall image revamp. A couple of weeks ago, the Starwood property launched a \$20 million campaign worldwide. Dubbed "Warm Welcome," the cam-

campaign encompasses TV ads, phone cards, prepaid postcards and a signature lobby scent.

The campaign's core words include "warm," "comforting" and "connections." In essence, Warm Welcome invites guests to "belong." To help with this messaging, a new, nearly chilled-out version of "We Belong"—a top five hit for Pat Benatar in 1984—is heard in the 15- and 30-second spots.

The Deutsch agency created the ads (which are scheduled to air through the fall) and the specially designed phone cards and postcards.

"The campaign revolves around the universal emotion of feeling welcome," Deutsch senior VP/group creative director Mike DePirro says. "And though it's a romantic song, certain lyrics of 'We Belong' speak to that."

While DePirro will not comment on whether his agency will use music for future Sheraton spots, he says should it do so, the Warm Welcome campaign will return to old favorites rather than new songs. Stay tuned. ...



The Indies

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Artist's Yellow Tangerine Imprint Begins To Ripen

French chanteuse Keren Ann Zeidel originally started Yellow Tangerine to release side projects outside of her deal with Blue Note. But once the record label signed with Warner Music Group's Alternative Distribution Alliance—and she found more artists—Zeidel started to view the label as a fully functioning imprint.

Zeidel, who records under the name Keren Ann, recently signed young composer Nico Muhly, who has collaborated with Björk and Antony & the Johnsons. Yellow Tangerine will release his debut later this year.

"At first, Yellow Tangerine was meant to be a tool for personal projects," Zeidel says. "But the opportunity to release Nico's music

was new and exciting." It will be Yellow Tangerine's second release.

The label's first release, however, is likely the one that piqued the interest of ADA. On June 20, Yellow Tangerine will issue the self-titled debut from Lady & Bird, which is Zeidel's side project with longtime collaborator Bardi Johannsson.

The album was originally released in Europe in 2003 on French imprint Labels, and isn't too far of a departure from Keren Ann's 2005 Blue Note release, "Nolita." That album has sold 17,000 copies in the United States, according to Nielsen SoundScan, and 50,000 in Europe, according to EMI.

Zeidel says it was manager Tom Sarig who brought her to the distributor. Zeidel and Jo-

hannsson say they are considering some live dates to support the release, and are relieved that the album is finally being issued outside of Europe.

"It had been a burden to our U.S. fans that they had to order the record from Europe," she says. "We wanted to make it easier for them."

The two say they did not approach EMI about releasing Lady & Bird outside of France, preferring to keep it separate from Zeidel's solo work.

SWAG FOR SPOKES: While most indie labels look to the Internet and other new-media ventures to promote their artists, Trustkill Records was inspired by a more traditional form

of media: the baseball card.

Starting with the release of Bleeding Through's "The Truth" in January, the Trenton, N.J., rock-based label rolled out a series of artist-branded trading cards, each with stats and tidbits about the act on the back of the card.

Trustkill founder Josh Grabelle says he's been surprised at the number of inquiries about the cards the label has received, given that bios of artists are already all over the Web. It's enough interest, Grabelle says, to have him planning another series.

"Within about a week of the Bleeding Through album coming out, we started receiving e-mails from kids offering \$200 for a set," he says. "That's insane. If someone collects them all, I'm



KEREN ANN'S side project LADY & BIRD will see its 2003 debut released in the United States.

sure it'll be on eBay."

Right now, there's one card for each of Trustkill's 15 acts inserted at random in all of the label's CDs. Up next will be individual cards for each band member, and Grabelle hopes to have retailers involved by the end of this year. He's thinking of offering a complete set as a value-added item for fans who purchase more than one Trustkill CD.

The label has another notable

promotion up its sleeve. When it releases the debut album from Long Island, N.Y.-based hardcore act This Is Hell on May 16, initial pressings will contain a coupon for a free T-shirt, redeemable only at the band's live shows.

"It's getting harder and harder to break a band and develop an artist, and kids are getting spoiled," Grabelle says. "They expect something extra if they buy a CD." ...



Higher Ground

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When Doves Fly

Morgan, Chapman Caught Soaring At Gospel Music Awards

Well-known in the Christian community as “a songwriter’s songwriter,” **Cindy Morgan** has had her songs recorded by **Michael W. Smith**, **Rachael Lampa**, **Sandi Patty**, **Michael English** and **Jaci Velasquez**, among others.

But now, artists in other musical genres are cutting her tunes. Morgan told *Billboard* backstage at the Gospel Music Assn. Awards that **India.Arie** just recorded Morgan’s tune “Summer” for her forthcoming album, with **Rascal Flatts** providing background vocals.

Morgan is also an accomplished artist in her own right, as she reminded everyone earlier this year with the release of “Postcards.” The album was her return to recording after a five-year hiatus in which she devoted time to her family and her songwriting.

Easily one of the best albums of the year, “Postcards” reintroduced Morgan’s music to Christian consumers. It is also getting a mainstream push in Canada. (An East Tennessee native, Morgan splits her time between homes in Nashville and Red Deer, Alberta.)

“They did a country mix of ‘Postcards’ that is playing on country radio in Canada,” she said. “We also rerecorded the song ‘Mother’ and did an edgier version. They are going to release that to pop radio through Sony BMG Canada. It’s cool and unexpected.”

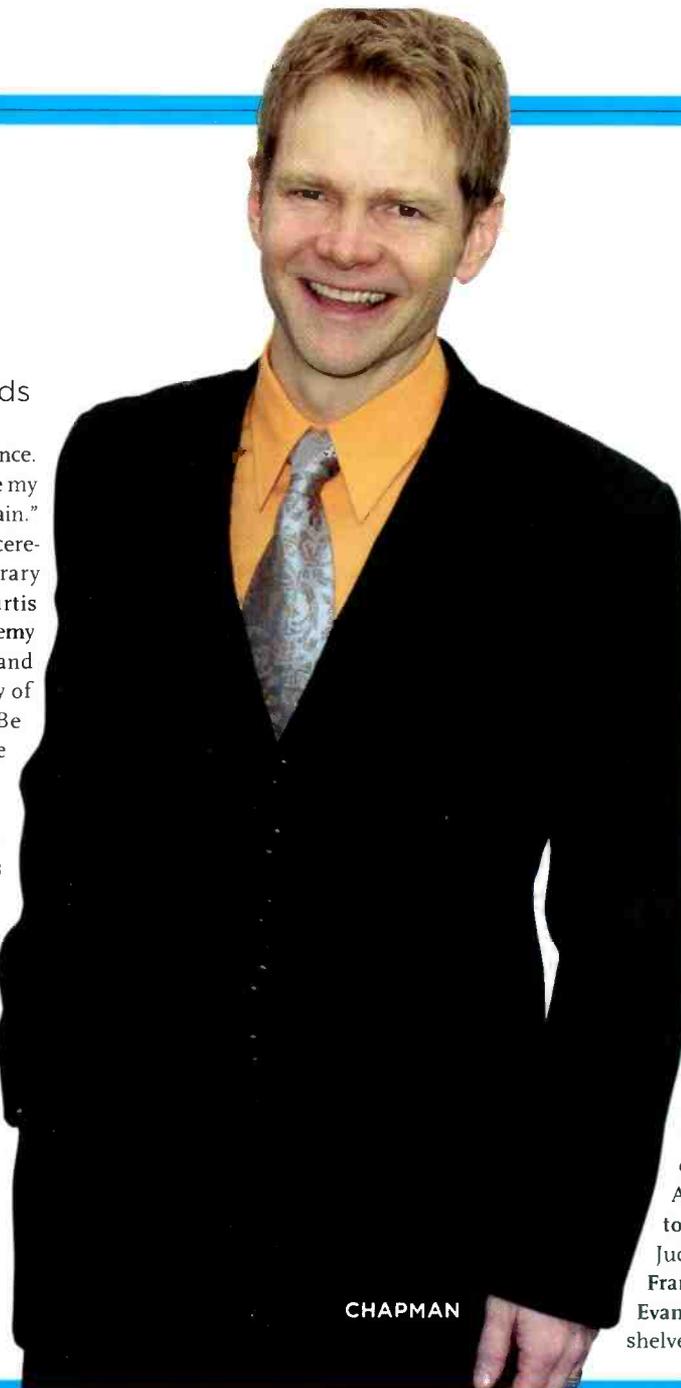
Morgan said it feels good to be back. “I’m just so grateful to still be doing what I love,” she said.

“As a mom, I’m trying to keep it in balance. I’m trying to make sure it doesn’t rule my life, but it’s wonderful to be doing it again.”

A highlight of the April 5 awards ceremony was the tribute to contemporary Christian music veteran **Steven Curtis Chapman**. **Third Day’s Mac Powell**, **Jeremy Camp**, **Casting Crowns’ Mark Hall** and **David Crowder** performed a medley of Chapman’s hits including “I Will Be Here,” “More to This Life” and “For the Sake of the Call.”

Andraé Crouch, **Bryan Duncan** and **Stryper’s Michael Sweet** spoke of Chapman’s many accomplishments and his impact on the industry. It was a memorable night for Chapman as the Sparrow Records artist picked up his 50th Dove trophy, making him the most awarded artist in the GMA’s history.

“I felt honored,” an emotional Chapman told *Billboard*. “It’s amazing how you can receive awards and that means a great deal, but tonight I just felt very honored and that blew me away. But what was so sweet about it is I felt like Christ was being honored as people were honoring me. It was like people saying, ‘It’s not you. We know that. It’s what Christ has done through you



CHAPMAN

and the inspiration he put in our lives through you.’ That’s unbelievable.”

DEVELOPMENTS: The industry seems to go through cycles where new indie labels become successful, then get snapped up by a major. The Christian community appears to be in acquisition mode these days. Flicker Records, the scrappy indie launched by Audio Adrenaline members, was recently purchased by Provident Music Group. Now, according to a source close to the situation, Inpop Records is on the market. It looks like Word Records is the leading suitor for the label, founded by Newsboys frontman **Peter Furler** and manager **Wes Campbell**, but another company is said to be looking at the acquisition as well. Stay tuned.

Zondervan and Inspired by Media Group are releasing a new audio version of the Bible featuring the voices of some of the top names in the entertainment industry. “Inspired By . . . The Bible Experience” will feature **Blair Underwood** as Jesus, **Angela Bassett** as Esther, **Denzel Washington** as Solomon and **Cuba Gooding Jr.** as Judas. It will also feature **Juanita Bynum**, **Kirk Franklin**, **Shirley Caesar**, **Mary Mary** and **Faith Evans**, among others. Look for the project to hit shelves this fall.



Latin Notas

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Why Spanish Matters

I am writing in defense of Spanish.

Spanish, as in, “the Spanish language.”

Spanish, as in “El idioma es cultura” (language is culture), a mantra that was drilled into my brain as a



schoolchild.

But here in the United States, for the past couple of years, another mantra has been going around. It is the one that says that being Latin is a state of mind.

You don’t speak Spanish?

Hey, that’s OK. Just feel the Latino. Isn’t your last name **García**? Don’t you like **tacos** and **empanadas**? Don’t you listen to **Maná**, **Daddy Yankee** or **Kumbia Kings**?

What’s that? You don’t know what the heck they’re singing about?

Don’t even worry about that. Just feel that Latino. *Baila!*

Of course, you can identify yourself as Latino by virtue of ethnicity, heritage and tradition, if not by language.

What bothers me is not the fact that many Latinos who are born here no longer speak Spanish (how many Italian-Americans speak Italian, after all?).

Instead, it bugs me that there is a major corporate message going around that

endorses the lack of language skills while greatly capitalizing on the heritage. And that message quite often comes from people whose only nexus to being Latino is the possibility of making money.

We all know that the fastest-growing minority in the United States are Hispanics. And, among Hispanics, the fastest-growing segment is young Hispanics.

According to a Pew Hispanic Center study from information provided by the U.S. Census Bureau, Latinos comprise around 14% of the U.S. population, but they account for around 20% of kids under the age of

16, and 17% of 18- to 24-year-olds. Most tellingly, 92% of Hispanic kids under 10 are U.S.-born.

This group will invariably slip into English, the language used in schools. That is why much of the developing media—including **mun2** and the upcoming **MTVTr3s**—that aims for that young Hispanic audience is bilingual.

But, to state, as many do, that language is not an important—even essential—

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en la red
ONLINE EXCLUSIVE

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part of the culture, is not just wrong; it actually leads to a trivialization of that culture.

Look no further than music.

Take the beautiful, opening

stanzas of **Armando Manzanero’s** classic “**Somos Novios**” (It’s Impossible): “**Somos novios, pues los dos sentimos mutuo amor profundo.**” Now, try translating that (“We are going steady, because we feel deep, mutual love”). Ugh! Try saying that to your girlfriend.

Here is a likely default song: “**Mami, estás buena, Goza, baila.**” The Latin song written by people who can’t write in Spanish.

It is incredibly ironic that the movement to undermine Spanish comes at the same time that there is an enormous retro ac-culturation movement under way.

A generation that was taught to hide their Latin heritage and who—as shown

LATIN SPECIAL
Complete coverage of *Billboard’s Latin Music Conference & Awards* begins after page 34. We have 44 pages devoted to one of the biggest events of the year.

in the HBO movie “Walk-Out”—sometimes literally got the Spanish beaten out of them when they spoke it in school, are now moving to reclaim their language and culture.

On April 27, Spanish-language network **Telemundo** will air the **Billboard Latin Music Awards**, which celebrate music made in Spanish. The show has seen rising ratings in the past years.

Speaking Spanish is not just important culturally, it’s also a practical asset in a shrinking world. The social and economic benefits of speaking Spanish are bigger than ever.

So, by all means, yes, let’s feel the Latino.

But let’s make that extra effort to speak it as well.

BY GAIL MITCHELL

Q & A Scott Storch

Leaving school in ninth grade, Scott Storch implemented his own course of independent study.

"I was cutting school and doing sessions as a keyboard player at Ruffhouse Records for [co-founders] Joe Nicolo and Chris Schwartz," the Philadelphia native recalls. "Those guys gave me the first open door to the real music industry."

Subsequent real-world lessons with the Roots (as keyboardist on the group's pivotal 1993 album "Organix"), Dr. Dre (the keyboard riff on the artist's 1999 comeback single "Still D.R.E.") and Xzibit (co-producer of 2000 single "X") laid the foundation for what was to come.

Today, Storch is an in-demand songwriter/producer whose credits include such crossover hits as Terror Squad's "Lean Back," Mario's "Let Me Love You," 50 Cent's "Candy Shop" and Chris Brown's "Run It!"—each of which reached No. 1 on The Billboard Hot 100 and Hot R&B/Hip-Hop Songs charts.

Having finished work on Paris Hilton's forthcoming debut, "Paris Is Burning," Storch is busy sifting through other projects for his Tuff Jew production company. Recent and upcoming studio dates include the Game, Jessica Simpson, Beyoncé and West Coast rapper Bishop Lamont. He's also in distribution talks for his own label, Storchaveli.

Q: One question immediately comes to mind: Why produce Paris Hilton?

A: I was hesitant at first. But we did a trial run in the studio, and the first song we did was a smash.

It's not always about working with the hottest artist. I sometimes go for challenges although people look at me strangely like, "Why are you doing that?!" However, with a risk sometimes comes a huge reward. It's about having the vision to be able to turn a challenge into something, and then you win the Heisman.

Q: How would you describe Hilton the music artist?

A: She has a certain tone that's reminiscent of Cyndi Lauper and Blondie. The album doesn't have one particular sound. It's just good music; a combination of R&B, hip-hop and pop. It will surprise a lot of people because there's real artistry coming from Paris.

Q: By working on pop projects, do you risk losing credibility in the R&B/hip-hop arena where you made your mark?

A: Not at all. It just shows more versatility in what you do—unless you try and cross the barriers. I keep my hip-hop as hip-hop, my R&B as R&B and

my pop as pop. The ability to cross those boundaries and do all these things effectively is not commonly done.

People just want the hottest records. It's not really about all the names attached to the project. It's about the work.

Q: Are you worried about spreading yourself too thin?

A: No. I love making music and work at the pace that feels comfortable to me. It just so happens that my pace of working is insane [laughs]. I don't ever push the creative sponge and squeeze it out too much. I try to do it as it flows.

I'm always making tracks. I find that when you make tons of tracks, you stumble upon genius. You can't always turn the drum machine on and right away there's a hot track. Sometimes you luck out. But it can take a lot of time between thinking about the artist, listening to music for inspiration or going to clubs. It's about making as many tracks as you can. Then the odds of there being some hits in there are higher.

You also get better at the craft and start reaching a little further. You get bored by certain easy things that you do; you notice that you're using too much of a particular sound or ele-

ment. So you try other stuff. A lot of producers get comfortable doing what's easy and not reaching. There's always room for reinvention every time you work. I learned that from Dr. Dre and Timbaland.

Q: There's a school of thought that beats are becoming a more important franchise than the song itself.

A: It's all important. There are songs that have gotten over because of a good track, and maybe the actual song isn't as good. But the opposite applies as well. There have been plenty of songs with incredible hooks where it doesn't matter what the track is doing. There is a lot of B-class music doing A-class numbers.

Q: Who is more important in this equation: you as the songwriter/producer, the artist or the song/track?

A: The song and the artist's image create the success. As far as producers go, that just gives a little stamp of approval the same way a cameo appearance does on a record. It's hit or miss sometimes when you hire name-brand producers. You're not always guaranteed a hit. But if you get a smash from a name-brand producer, that's a whole other way to market that record.

Q: What's the going rate for a top



producer's services.

A: It's about \$100,000 a track.

That's upper-mid or lower-high. At the low end of the scale, it's \$5,000 to do a beat. And you might have to provide the studio too out of that \$5,000 [laughs].

Q: What artists are still on your production wish list?

A: One is actually happening as we speak: Nas. He's been a friend for many years, and we've worked in the capacity of doing cameos on songs for other people's projects. However, owing to geographical or scheduling issues, we had never got it together for a straight-up Nas album. So this is the first. And now that he's aligned forces with Jay-Z, it's an even cooler situation.

Q: What trends are you hearing in R&B and hip-hop?

A: Everybody is trying to capitalize on the Down-South thing. It came from the streets and is now a respectable art form that is dominating everywhere. But I also see a major return of the West Coast in the coming months in terms of hip-hop, partially due to the Game's work. He has groomed himself up to be huge.

Hyphy is a cool vibe. I see that definitely being big on the West Coast and in the Midwest. As for reggaeton, there's a need for more development. There needs to be more artists and other people pushing the parameters of that art form to develop it to another level. Latin hip-hop, that's the direction where the whole

art form is going toward.

Q: In an interview last year, you described yourself as the Meyer Lansky of hip-hop. Do you still view yourself that way?

A: Yes. I mean, you have to have thick skin in this industry. You've got to be able to take a lot of rejection and deal with such problems as cheating, stealing, lying, lawyers. At the age of 32, I sometimes feel like I'm 50 already [laughs].

At the end of the day, you really have to separate yourself, have a split personality. When you go into the studio, do whatever you have to do to relax. Take a minute and get into Zen mode and turn on the artist light.

At the same time, there's always something you're getting hit with in terms of business. You've got to be strong because people will try to take advantage of you, especially when you get to a certain point in your career. You become prey for the rest of the world who's trying to do what you do.

Q: You were very vocal about not receiving a 2005 Grammy Award nod for producer of the year. However, you were recently honored by the Philadelphia Chapter of the Recording Academy. Did that alleviate some of the earlier sting?

A: Yeah [laughs]. I guess that was their way of making up for it. But you know, it's cool. I'll get over it. My life doesn't revolve around the Grammy world. I'm still making records.

Q: If you were not a songwriter/producer, what would you be doing right now?

A: I'd probably be playing piano in a bar and doing weddings and bar mitzvahs. I'm really just a regular person who loves music. ■■■



AMONG THE ARTISTS WHO HAVE FOUND HOMES ON INDIE JAZZ LABELS ARE, CLOCKWISE FROM TOP LEFT, PALMETTO'S **BEN ALLISON**, SUNNYSIDE'S **LUCIANA SOUZA** AND MAXJAZZ SIGNEES **ERIN BODE** AND **RUSSELL MALONE**.





KEEPERS OF THE FLAME

Though it is deemed a national treasure for its innately American legacy, jazz is plagued with an identity crisis. While the genre has spread the world over, fueled by its freedom fire of improvisation, jazz at home has been marginalized as a music that has veered from the mainstream and settled into either a mature museum-like relic or a sorry state of obtuse elitism. ¶ A perpetual sales underachiever, jazz in 2004 and 2005 garnered a minuscule 2.8% of total U.S. album units sales. Faced with such prospects, the major labels have downsized or eliminated their jazz rosters, seeking greener sales pastures with jazz vocalists and crossover artists. ¶ However, as they have traditionally done, independent labels are serving to check the erosion and blaze ahead as torchbearers of the music. Jazz indies can tolerate lower sales thresholds than the majors, allow more time for artist development and offer their signees greater autonomy and freedom to create. ¶ What's more, jazz indies and their artists—from new acts to major-label refugees—are benefiting from the Internet, which facilitates targeted marketing, offers new promotional tools and provides an outlet for slow-selling titles that might not have a home at traditional retail. ¶ “We’re the labels putting out the new records and introducing lots of new artists,” says Garrett Shelton, director of marketing and A&R at New York-based Sunnyside Records, whose roster includes saxophonist Chris Potter and vocalist Luciana Souza. “People are looking to us more and more.” ¶ To succeed in the long term, such labels must attract the right talent. But they also must build a catalog with legs and develop a brand associated with quality recordings.

HELPED BY
DIGITAL SALES,
INDEPENDENT
JAZZ LABELS
ARE SEEING
THE UPSIDE
AS MAJORS
DOWNSIZE

TAKING RISKS

Jazz indies have long been risk takers who balk at the status quo. In the '50s and early '60s, indies such as Blue Note, Prestige and Riverside introduced, nurtured and championed youngsters of the day, including Miles Davis, John Coltrane, Thelonious Monk, Sonny Rollins, Cannonball Adderley and Wes Montgomery.

Today, jazz indies range from the Universal-distributed Concord Music Group—which currently has five of the top 25 slots on Billboard's Top Jazz Albums chart—to contemporary specialty labels like Rendezvous to micro upstarts like Cryptogramophone and Artizen.

While these labels focus on jazz as an art form, "that doesn't mean we can't be smart business people," Shelton says.

He cautions that "good business fundamentals" are essential to surviving in a realm where a hit recording reaps sales of 15,000-20,000 units. (The title that put Sunnyside on the map, Souza's 2002 breakout album "Brazilian Duos," has scanned 15,000 copies.)

These days, the fundamentals include Internet marketing and digital sales. At Sunnyside, downloads represented 10% of revenue in 2005, and are on pace to surpass 15% of the label's business this year, Shelton reports.

The same trend is seen for jazz at large. Digital downloads represented 3.1% of U.S. jazz album sales in 2005, and have increased to 6.3% of the market for the year-to-date, according to Nielsen SoundScan. For indies, downloads represent an even larger 8.2% of sales year-to-date.

"At the retail marketplace, indie records are hard to stumble across because there's so little space," says Matt Balitsaris, a guitarist and founder of New York-based indie Palmetto Records. "The Internet has proven to be a great equalizer," he adds.

Jazz indies cite strong digital business at iTunes and Rhapsody as well as eMusic, the subscriber-based service that carries only MP3 music from indie labels.

The top jazz seller at eMusic since its September 2004 relaunch is "The Best of John Coltrane." However, the site's top 10 jazz list for the four weeks ending April 14 includes such adventurous, off-the-beaten-path discs as "Live at the Vision Fes-



While acknowledging the low sales totals for jazz, Cassidy says, "This audience represents an active, purchasing and passionate part of the public."

RIDING THE 'TAIL' WIND

Faced with this contracting market, jazz labels—like those in classical and other low-selling genres—hope to benefit from the Internet's much-touted "long tail." According to this distribution theory, companies can thrive by selling smaller quantities of more products (Billboard, March 4).

The long tail means that jazz labels can develop artists based on the promise of a long-term contribution to catalog sales.

"Pop has to have quick sales, but jazz doesn't follow that formula," says Peter Gordon, founder of Norwalk, Conn.-based Thirsty Ear Recordings, which expanded into jazz with its modern-improvisational Blue Series, curated by jazz pianist/label signee Matthew Shipp.

"Jazz recordings stand up over time," Gordon says. "You work with a five- to 15-year plan and hold your ground. In jazz, if a record sells 10,000-15,000, you've gone gold. What a major label calls marginal, we call a hit. That's the cost of freedom."

Because major labels have to deal with the realities of high overhead and shareholder expectations, Gordon feels the music has a "glass ceiling of vision." The indie's job, he says, is "to keep pounding at it till it cracks. We're looking to move the music forward, to break new ground, to break rules instead of following the old ones. That's the spirit of an indie."

Josh Sherman, senior director of A&R/marketing at Savoy Label Group, which includes WEA-distributed Savoy Jazz—Sherman claims it is the only indie-jazz label with a major distributor—confirms that his label can afford to look at new artists as long-term projects. He cites pianist Moncef Genoud, whose debut U.S. release, "Aqua," streeted April 4.

"It's going to take time to introduce Moncef to U.S. audiences," Sherman says. "But we will build that up quickly with exposure on jazz radio and print. Plus Dee Dee Bridgewater and Michael Brecker guested on the album, so it's functionally been endorsed by artists of note."

THE BRANDING IMPULSE

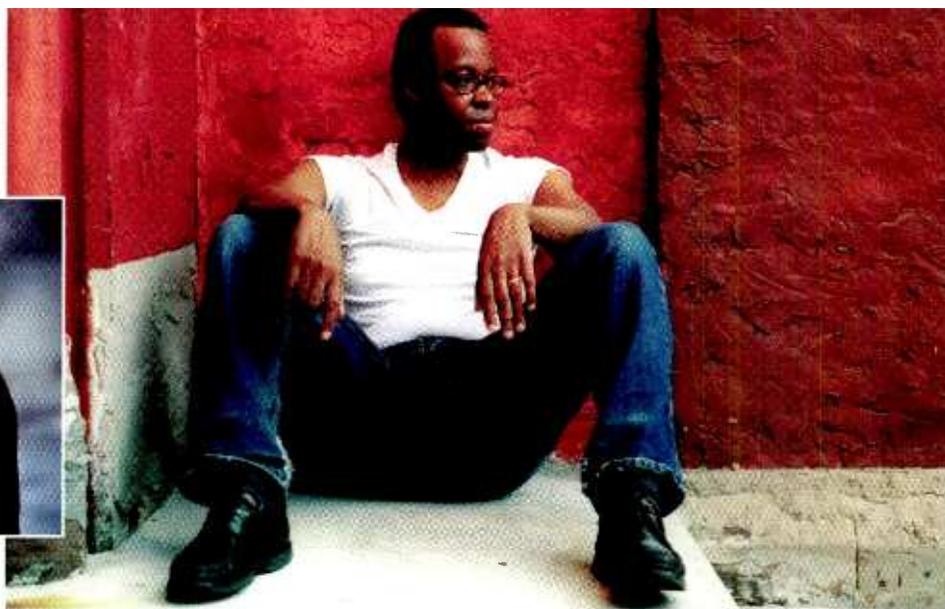
All jazz independents agree that developing the label as a brand is essential. This is the most important thing to establish, says Roy Tarrant, founder and president of Switzerland-based Kind of Blue Records, which recently launched with such titles as "Gypsy Swing! The Django Reinhardt Festival—Live at Birdland" and the Classical Jazz Quartet's "Play Rachmaninoff," featuring a jazz super group comprising pianist Kenny Barron, vibes player Stefon Harris, bassist Ron Carter and drummer Lewis Nash.

Tarrant points to the brand recognition of such '50s and '60s American labels as Blue Note, Impulse and Atlantic as well as the '70s success for European label ECM.

"ECM created a brand," he says. "It matched quality music with minimalist graphics, first with American musicians such as Chick Corea and Keith Jarrett before recording and breaking European jazz talents."

Kind of Blue, Tarrant says, "took five years to prepare, to make recordings, finalize a 'look' and then get the records out." He notes that by "adding quality recordings to the brand, the whole catalog should go on selling."

Creating a brand image in the marketplace is also key to Maxjazz,



SAXOPHONIST CHRIS POTTER, LEFT, IS A KEY SUNNYSIDE SIGNEE, WHILE PIANIST MATTHEW SHIPP HAS HELPED SLAKE THIRSTY EAR'S THIRST FOR JAZZ.

label founder and president Richard McDonnell says. Its gatefold CDs sport handsome and identifiable graphics. "Catalog over time is important for jazz," he says. "We've found from our business reply cards that people are buying other Maxjazz releases, which indicates that people are willing to take a ride with a label they know and trust."

While Maxjazz introduces new artists to the jazz world (including vocalist Erin Bode and pianist/vocalist John Proulx, whose debut will be released later this year), the label has also become home base for ex-major-label musicians, such as guitarist Russell Malone and pianist Mulgrew Miller.

"They like the artistic freedom here," says McDonnell, an ex-jazz saxophonist who worked as an investment banker—a position that philosophically fits with indie ventures. However, McDonnell hastens to add, "We're not driving Ferraris. But we are emotionally satisfied."

Palmetto Records has sought a similar mix for its roster, complementing young stars like bassist Ben Allison and drummer Matt Wilson with the veteran pianist Andrew Hill, whose 2000 CD, "Dusk," was his first album in a decade and an indie hit with sales of about 15,000 units.

"That made it easier for other artists to accept the idea of coming to Palmetto," label founder Balitsaris says. "At that time, most of our roster was developing artists. Now we also have Fred Hersch on the label, who came to us from Nonesuch." The pianist, who calls himself "a big fish in a smaller pond," is a strong seller in Palmetto's world. Last year's "Leaves of Grass" has moved 5,000 units, while his 2003 label debut, "Live at the Village Vanguard," is at 3,500, according to Nielsen SoundScan.

Hersch is thoroughly pleased with his Nonesuch albums, which were recorded, he says, with full creative support from the boutique label in the Warner Music Group. "I'm proud of my association with Nonesuch," says Hersch, who recorded five projects in five years for the label. But he adds, "I'm a wide-ranging artist, and I want to put out albums that are different from those that came before. It's faster and looser here."

FREEDOM SWINGS

That sense of freedom is important for many jazz artists.

"There's more money involved and more demands made at majors," says Vision Arts Management founder Louise Holland, who manages her bass-playing father Dave as well as Potter, Souza and Malone—all indie artists. "They do things in templates," Holland says of the majors. "There's not a lot of leeway and ultimately some of what they do is self-defeating."

She cites as an example one of her clients, who used to record for a major, not being allowed to offer a music clip on his Web site.

While her dad recorded for more than 30 years with a classic indie, Manfred Eicher's ECM Records—distributed over the years by various majors—Dave Holland says that it was time for him to start his own indie label, Dare2, which is distributed by Sunnyside through Ryko.

"I wanted to own my masters and have better distribution worldwide for my albums," Holland says, adding that it all boiled down to having a greater degree of control: "Now, I'm free to do whatever creative work I want to whenever I want to."

In that vein, Louise Holland says, "Indies help grow the music. They're more open to taking chances, which most of the time end up coming back to benefit them." And, the final test? She says you know an artist is in good hands when "most of the people who own and run indies also really love the music." ♦♦♦

'THE INTERNET HAS PROVEN TO BE A GREAT EQUALIZER.'

—MATT BALITSARIS, PALMETTO RECORDS

tival" by avant alto saxophonist Jemeel Moondoc and his tentet (on Ayler Records) and "Come In Red Dog This Is Tango Leader," a free improv blast of fire and beauty by guitarist Charlie Hunter and electronics drummer Bobby Previte (on Ropeadope).

David Pakman, president/CEO of eMusic, reports that jazz is the site's third-highest-selling category, garnering 16% of total downloads. He explains that jazz is strong at eMusic because the site focuses on the 25- to 54-year-old demographic.

"We're selling to people who care about jazz," Pakman says. "It's not rocket science. We're going after people who we feel are underserved. Retail doesn't care."

Not so fast, counters Kevin Cassidy, Tower Records executive VP of retail. "Indie jazz is as important to Tower today as it ever was," he says. "Given the trend of major jazz labels offering more eclectic types of artists and music, much of what could be considered core jazz or current jazz is being offered by the indie world. . . . Tower considers indie jazz to be an important component of our offering to consumers both in-store and online."

Flying in the face of all these declarations of jazz-indie strength, Nielsen SoundScan numbers indicate that the indie share of the jazz market declined from 14.89% in 2004 to 13.31% in 2005 and 13.23% year-to-date. The overall jazz albums market fell by 8.8% in 2005, compared with 2004.

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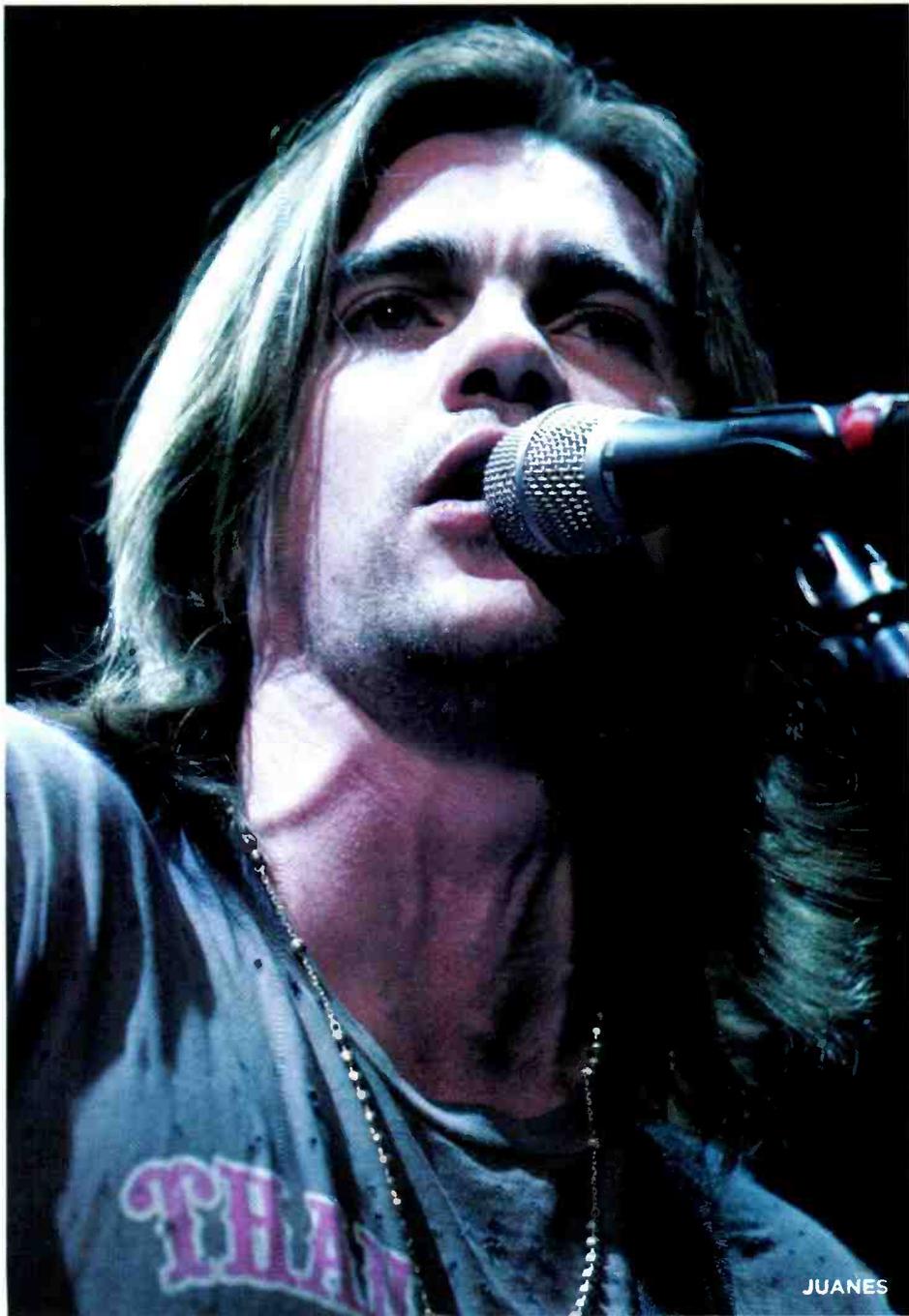
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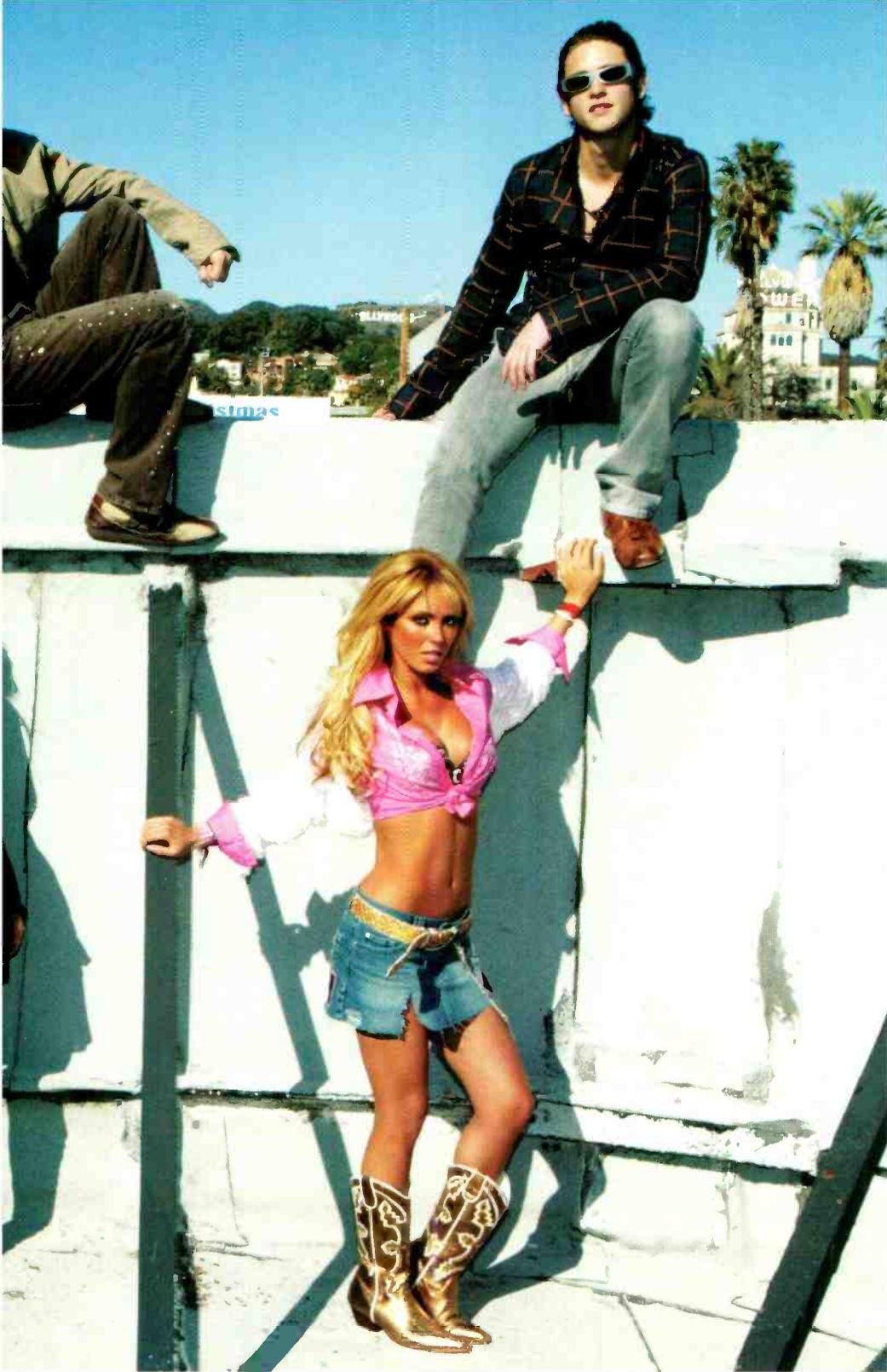
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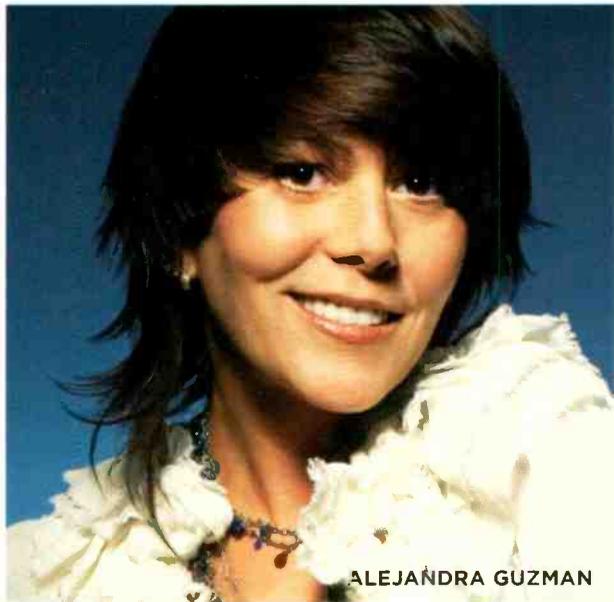
RBD

Latin

As The Hispanic Market Expands, Latin Music



CONJUNTO PRIMAVERA



ALEJANDRA GUZMAN

Rising

By Leila Cobo

Finds Its Way To Main Street U.S.A.



orget Miami, Los Angeles and New York. The next big Latin music explosion is erupting in secondary markets across the United States, and the numbers are there to back it up.

Among all genres that Nielsen SoundScan tracks, Latin music was the only one registering growth in 2005.

It was no low-end, single-digit growth either. This was the real deal. Latin music sales rose 12.6%, compared with 2004. The year before, the numbers were up 16.4% against 2003.

While such traditional Latin music meccas as New York, California, New Mexico and Texas are still showing growth, the music is also registering big gains in the most unlikely places.

From tiny Vero Beach in northern Florida to Des Moines, Iowa, in the heart of the Midwest; from Charlotte, N.C., to Salt Lake City, Latin music sales are skyrocketing.

Latin has been the biggest growth genre in the past two years for Troy, Mich.-based Handleman Co., which racks Target, Kmart, Wal-Mart, Best Buy and Circuit City.

And, "in terms of percentage gain, the largest growth in Latin is now coming from nontraditional markets," says Scott Wilson, Handleman's group VP.

Nobody will think about a particular city in a Latin market, "but we go to the Wal-Mart, put in our mini-Latin section, and the consumer finds it, and it starts booming."

Wilson cites two major reasons for the increase. One is simply the Hispanic population increase in specific areas, which leads stores to either carry Latin product for the first time or to significantly improve their assortment.

Secondly, and perhaps more important, is the fact that major companies—musical and nonmusical—are addressing the Latin consumer at a corporate level, creating Latin departments and hiring Latin ad agencies.

This means that efforts to supply Latin product are no longer done piecemeal, but as part of a larger strategy that takes into account what would not appear to be obvious Latin markets.

One of Handleman's suburban Detroit stores, for example, has expanded its Latin section four times in the last two years. Cities like Milwaukee and Des Moines that were not on the radar before are now stocking Latin product.

"We have national accounts that were never carrying Latin music, and all of a sudden they are," says Martha Pedrosa, national Latin sales manager for Alliance Entertainment Corp., which racks Borders, Barnes & Noble and Kmart, among others. Pedrosa's job was created just 18 months ago, in response to the overwhelming demand for Latin product.

Since then, some AEC departments have seen double and even triple growth for Latin.

From a Nielsen SoundScan perspective, a large percentage of the Latin numbers can be attributed to mass merchants increasingly stocking more Latin releases.

But the rise in sales goes beyond SoundScan and into the indie, nonreporting accounts, Pedrosa says.

These mom-and-pop stores are the ones that lead the charge when it comes to opening new markets for Latin music.

It goes something like this: More often than not, a city or county with a seemingly negligible Hispanic population will suddenly expand its manufacturing, construction or agricultural base, or offer affordable housing to those working in larger, neighboring cities.

This attracts lower-income workers, many of whom are Latin. Small shops and groceries begin to stock a small selection of music, predominantly regional Mexican. When the Latin population numbers reach a critical mass, the local mass merchant, if there is one, begins stocking the product. Sooner or later, a local radio station follows; first AM, then FM. Sometimes it's a cable TV show or a small TV station. The snowball effect is truly having its way with Latin music.

Take, for example, northern Florida cities like Fort Myers and Naples, traditionally retiree communities for Northeast-ers. A boost in construction, coupled with a surge of Latin immigration from around the world, has resulted in booming sales. According to Nielsen SoundScan, Latin music sales jumped 31.8% for 2005, compared with 2004, in the region.

In Orlando, Fla., a city driven by the service industry, Latin music sales jumped 26.4% in 2005, compared with 2004.

In bigger markets, media fuels the jump in sales. Atlanta, for example, has seen numbers rise since it opened its first high-powered FM station playing a Latin format in September 2004. For 2005, Latin music unit sales jumped 18.8% over 2004.

In the hoopla over reggaetón, some may think that the genre is the impetus behind new markets. But more often than not, regional Mexican music is the driving force behind new markets for Latin music.

Secondary markets and small towns have long been the realm of touring regional Mexican acts, of which the most successful play typically anywhere between 50 and 80 U.S. concerts per year. Audiences average between 4,000 and 8,000. Tickets go for \$40-\$50. Conjunto Primavera, for example, is in the midst of a U.S. tour that will take in almost 80 dates, playing for crowds ranging from 5,000 to 10,000.

Today, playing the secondary-market circuit is sometimes more profitable than doing the bigger cities, where expenses are higher and selling tickets can be more difficult.

"Those smaller towns, the 'secondary markets,' are really what keeps the business going," says Willy Miranda, who books romantic Mexican group Los Temerarios.

"I've worked the secondary markets forever," says Miguel Tru-

Let It 'Gringo Bleed'

LATIN SALES EXPLODE BEYOND 'BARRIO'—AND LOOK WHO IS BUYING

Meet the two lives of Daddy Yankee's "Barrio Fino."

The first began when the all-Spanish album was released in 2004 and debuted at No. 1 on Billboard's Top Latin Albums chart, making it the first reggaetón album to do so. It then settled comfortably into the top 10 until, mysteriously—or so it seemed at first—the title returned to No. 1 on Jan. 1, 2005.

But it was not extra marketing in the Latin realm that did it for Yankee. It was what amounted to "gringo bleed"—the phenomenon of Latin music spilling over to a mainstream audience.

The second life of "Barrio Fino" came about when new fans discovered "Gasolina," Yankee's crossover radio success.

"You put on 'Gasolina,' and everybody knows it," says Jill Strada, assistant PD at rhythmic WYPO (Power 95.3) Orlando, Fla. "The African-American audience that doesn't speak Spanish knows the hook and the parts to the song."

Non-Latins buying Latin music is a rising trend. Since 2003, that demographic has purchased close to 30% of music by Latin acts, according to research firm NPD Group.

According to NPD, which conducts a weekly online survey of some 1,000 music buyers, traditional reasons motivate those consumers to buy Latin: radio, TV, word-of-mouth and store placement. But in the past year, with increasing awareness of the existence of a bilingual, bicultural market and the rise of radio stations playing reggaetón, the number of non-Latin buyers of Latin music is coming from unusual places.

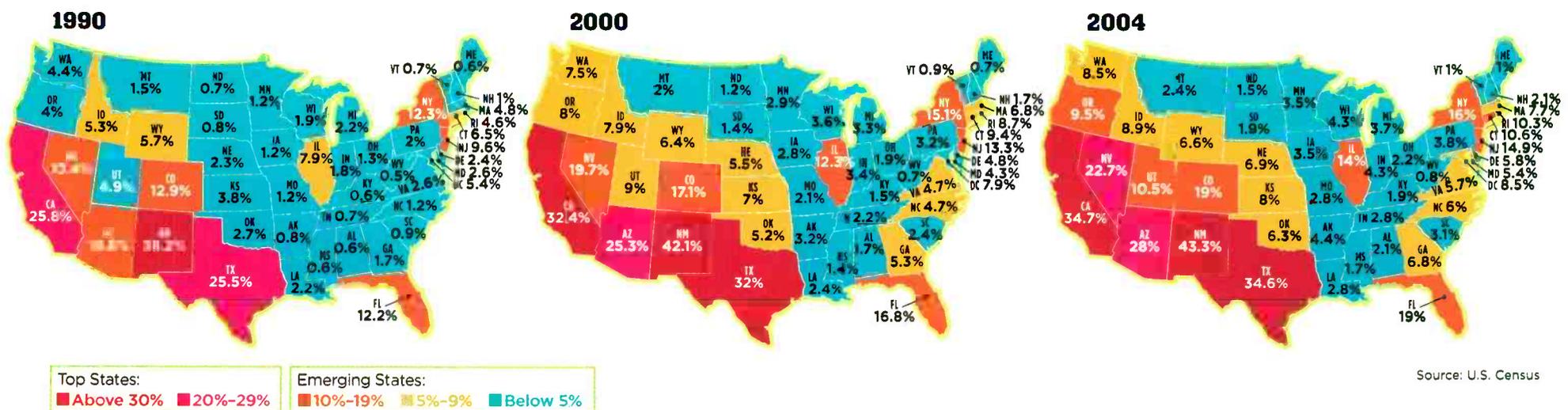
"I am seeing significant growth in secondary markets for genres like reggaetón that appeal to a non-Latin audience, even if the music is in Spanish," says Martha Pedrosa, national Latin sales manager for Alliance Entertainment Corp. Detroit, for example, a traditionally hip-hop-heavy market, has seen an increase in its sales of reggaetón, which also appeals to an urban audience.

AEC now specifically targets the urban market, placing ads of reggaetón product in urban newsmagazines.

Of course, it is impossible to know for certain the ethnicity of a music buyer. Save for the NPD study, there is little direct data on the subject.

Latin America

The growth of the U.S. Latin population is affecting how and what culture is consumed all across the country. The maps below reflect the Latin demographic as a percentage of a state's total population, according to U.S. Census data from 1990, 2000 and 2004.



jillo, VP/GM of Sony BMG's regional Mexican division. These markets, he says, help established artists, like Vicente Fernández, who will play concerts for up to 15,000 fans in places like Washington state.

But they also help developing acts that have an easier time getting their music played on small-market stations.

"It happened to us with Los Cuates de Sinaloa," Trujillo says. "By the time we went to the major markets, we had over 40 secondary-market stations playing their single. It shows the bigger stations that the song has legs."

Because some of the biggest markets, like California and Texas, are well-developed by now, the growth is increasingly expanding toward the center of the country, says Gabriel Fregoso, director of promotion and marketing for Universal Music Latino's regional Mexican division.

In the past 12 months, this growth has started to gain traction for pop acts, who—with the exception of big stars like Luis Miguel and Juanes—usually concentrated their touring and promotional efforts in big markets.

Now, some acts are finding that with savvy promotion, they can play shows in secondary markets that do not even have an FM station.

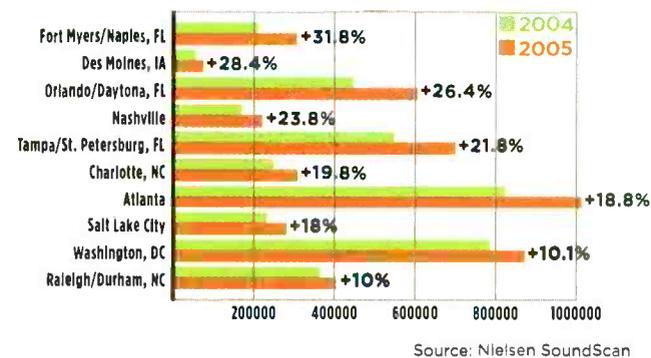
Last year, for example, concert promoter Roptus took the La Academia tour, featuring contestants from Azteca America reality show "La Academia," through several secondary markets, including Boise, Idaho, and Salt Lake City.

"Families will take these same kids to see acts like Vicente Fernández and Temerarios, who regularly play these cities," Roptus CEO Guillermo Rosas says. "There was a huge need" for pop.

Rosas has taken Alejandra Guzman to developing markets. He is now booking RBD's U.S. tour, taking the group through dozens of secondary markets, including Tacoma, Wash.; Portland, Ore.; Salt Lake City; Detroit; and Winston-Salem, N.C.

Growth In Latin Music Sales (By Percentage)

Latin music is the only genre to see sales growth. The increases are being driven, in part, by boosts in secondary markets.



Much of the promotion will focus on radio, with contests running on whatever format happens to be available—more often than not, regional Mexican. Rosas also runs ads on cable TV and uses moveable billboards. If there is a Univision TV station in the area, he advertises locally. If not, he gets creative. Tacoma, for example, does not have a Spanish-language TV station. But nearby Vancouver has the station and the Mexican population, who travel to Tacoma for the show.

Even in places with small Latin populations, like Yakima, Wash., there have been enough fans to fill a 10,000-seat arena. "When you see such a big show, you see a sales impact," Rosas says. "Now, the labels want to be part of our promotion."

For example, RBD's label EMI/Televisa is running promotions with Roptus in Salt Lake City, Denver and Las Vegas, offering a discount on the CD with the purchase of a concert ticket. Universal has done similar promotions for its touring acts.

"Marketing plans were different before," says Walter Kolm, senior VP of marketing/A&R for Universal Music Latino. "Today you have many more marketing possibilities."

Not only has the number of outlets grown, Kolm says, they are also more flexible. Regional Mexican stations, for example, will play reggaeton shows or the occasional pop track, allowing more than one genre to prosper.

The market, Rosas says, "is completely open now."

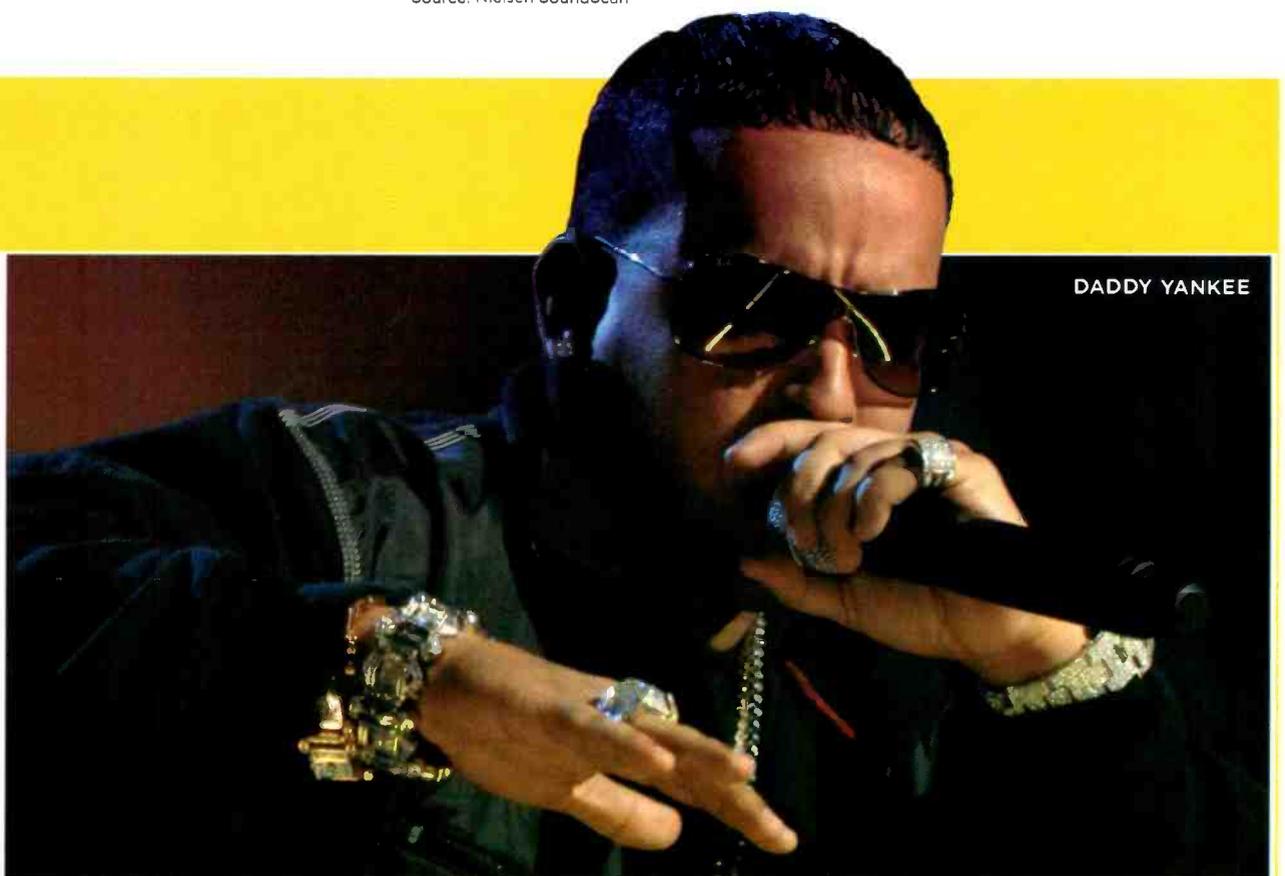
"But a lot of the stores that are heavy in Latino products are heavy in urban products," says Scott Wilson, group VP for Troy, Mich.-based wholesaler Handleman Co. "Therefore, we think there is some cross-purchasing."

According to NPD's sample, the bulk of Latin purchases by non-Latins are for major crossover acts, most notably Shakira, Marc Anthony, Enrique Iglesias, Gipsy Kings and Paulina Rubio. But all-Spanish acts like Juanes, Buena Vista Social Club and Daddy Yankee also make the list of top sellers.

NPD analyst Isaac Josephson says that beyond the big names, "there was a healthy appetite for Latin music in 2005 among the non-Hispanic set across all age groups, both men and women."

Historically, that interest goes hand in hand with smaller trends. Salsa dancing, for example, has become hip in many major cities and has led to the establishment of new dance studios.

And labels are paying attention. Last month, Universal Music Latino released "The Gringo Guide to Salsa," a compilation of salsa hits that even includes the basic steps to the dance. Strategically marketed via mailings and through salsa schools, the album has already made it to No. 4 on the iTunes Latin chart.



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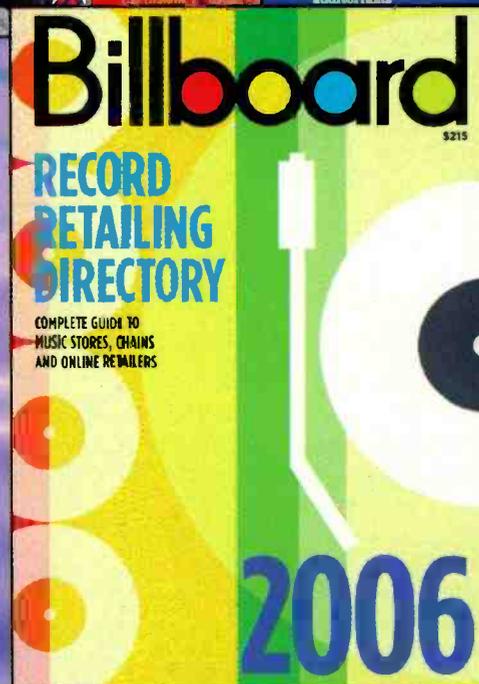
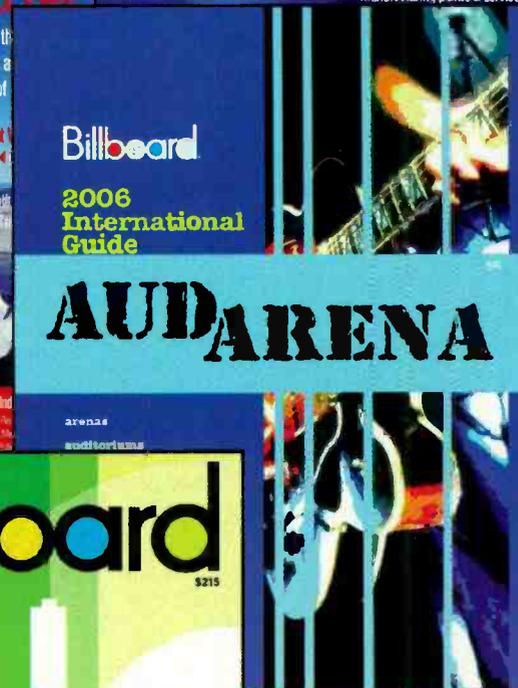
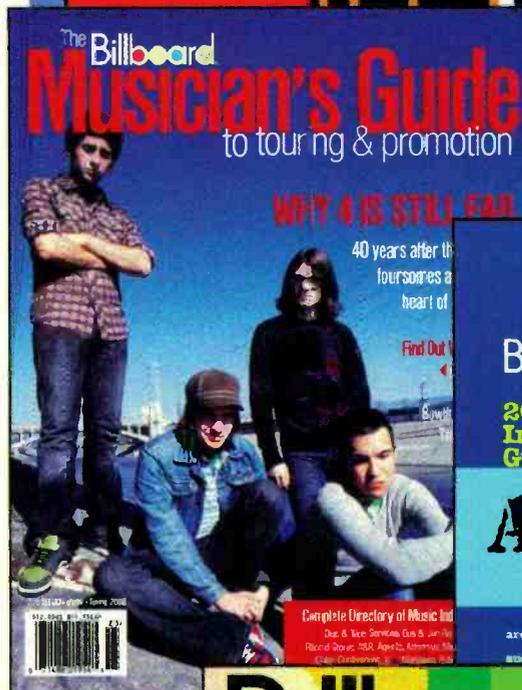
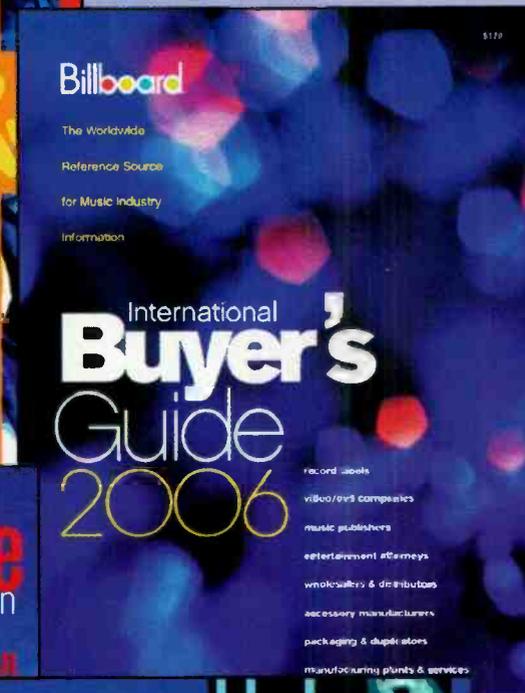
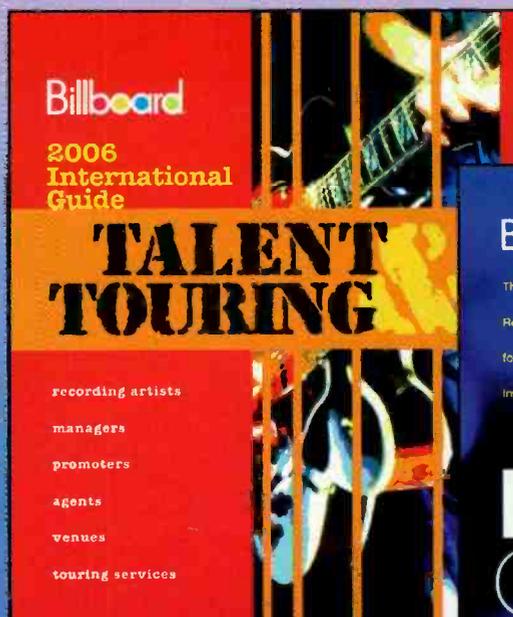
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CONFAB MAKES MIAMI SIZZLE

This Year's Latin Music Conference & Awards Reflects Growth, Change
 By **Leila Cobo**



The 17th annual Billboard Latin Music Conference & Awards—unprecedented in size, attendance and scope—reflects the Hispanic marketplace and Latin music industry's growing clout and reach. • This year's event, set for April 24-27 at the Ritz-Carlton in Miami Beach, will enjoy a never-before-seen plethora of programming, from business panel discussions to new talent showcases. • Sure, it's been hard times for the music industry overall. But Latin is the only genre tracked by Nielsen SoundScan that had a sales increase last year, and according to the RIAA, shipments of Latin music have also risen, reversing the downward spiral of years past.

Beyond the numbers, it's easy to look around and see encouraging signs for the genre: a preponderance of Spanish-language radio stations, including formats that appeal to bilingual teens and a notable rise in the number of Latin TV stations and Web sites.

This year's conference and awards show embraces these changes, new technologies and music trends while also drawing from seasoned executives' experience and established acts' talent.

We welcome you to the 2006 Billboard Latin Music Conference & Awards, presented by Heineken and in association with Burger King.

WHAT'S ON TAP

During its 17 years, the conference has delivered the broadest possible breadth of programming, reflective of an increasingly far-reaching genre of music.

This year's panel topics range from uses and applications of new technologies during the dig-

ital/mobile revolution to in-depth discussions by industry leaders on the changing role of record labels in developing, marketing, selling and promoting music.

The event's sponsorships and partnerships also speak to marketers' growing awareness of the exploding Hispanic population, its growing purchasing power and the need to reach a younger, sometimes acculturated Latin demographic.

For the seventh year in a row, the title sponsor of the conference and awards is Heineken, with Burger King as in-association sponsor for the first time.

The 2006 conference officially begins the evening of April 24, but "TV Stars" kicks off the panel discussions the following morning.

"TV Stars" brings together key players from such companies as Televisa and Fremantle ("American Idol") to discuss the growing number of Latin music reality shows and the ever-growing role TV plays in identifying and developing future Latin stars. **continued on >>pLM6**

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| 08-26 | Patriot Center | Washington D.C. |
| 08-27 | Agganis Arena | Boston, MA |
| 09-01 | Rosemont Theatre | Chicago, IL |
| 09-07 | Anselmo Valencia | Tucson, AZ |
| 09-08 | Gibson Amphitheatre | Los Angeles, CA |
| 09-09 | Gibson Amphitheatre | Los Angeles, CA |
| 09-10 | Coors Amphitheatre | San Diego, CA |
| 11-21 | Seminole Hard Rock | Hollywood, FL |
| 11-24 | MSG Theatre | New York, NY |
| 11-25 | Mohegan Sun Arena | Uncasville, CT |
| TBD | Arrowhead Pond | Anaheim, CA |



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|-------|-----------------------|-----------------|
| 05-12 | Colliseo Jose Agrelot | San Juan, PR |
| 05-13 | DAR Constitution Hall | Washington D.C. |
| 05-14 | Orpheum Theatre | Boston, MA |
| 05-17 | Hard Rock Casino | Hollywood, FL |
| 08-10 | Pechanga Casino | Temecula, CA |
| 08-11 | Pechanga Casino | Temecula, CA |
| 08-12 | Spotlight 29 | Coachella, CA |
| 08-12 | Spotlight 29 | Coachella, CA |
| 09-29 | Gwinnett Arena | Atlanta, GA |
| 09-30 | Allstate Arena | Chicago, IL |
| 10-01 | NJPAC | Elizabeth, NJ |
| 10-13 | Sandia Casino | Albuquerque, NM |
| 10-14 | AVA Amphitheatre | Tucson, AZ |
| 10-15 | Verizon Wireless | Houston, TX |
| 10-19 | Chumash Casino | Santa Ynez, CA |
| 10-20 | Pala Casino | San Diego, CA |
| 10-21 | Gibson Amphitheatre | Los Angeles, CA |
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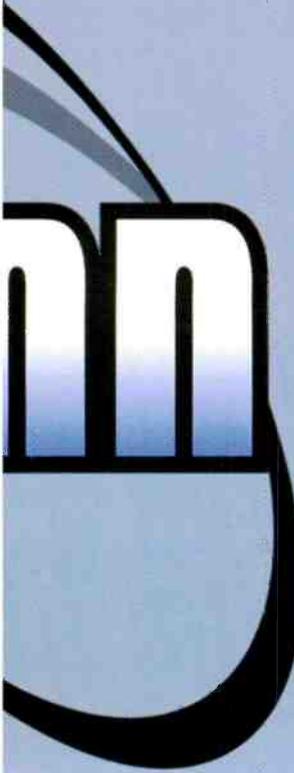
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| 05-18 | Siglo 21 | Puebla, Mexico |
| 05-20 | Plaza de Toros Nuevo Progreso | Guadalajara, Mexico |
| 05-21 | Arena de Monterrey | Monterrey, Mexico |
| 05-24 | Estadio Mateo Flores | Guatemala |
| 05-26 | Estadio Flor Blanca | El Salvador |
| 05-27 | Estadio Nacional "Dennis Martinez" | Nicaragua |
| 05-31 | Estadio Chochi Sosa | Tegucigalpa, Honduras |
| 06-02 | Estadio Francisco Morazan | San Pedro Sula, Honduras |
| 06-08 | Estadio Saprisa | Costa Rica |
| 06-10 | Explanada De La Marina | Lima |
| 06-12 | Arena Santiago | Santiago, Chile |
| 06-14 | Centro De Convenciones Figali | Panama |
| 10-14 | Mohegan Sun Arena | Uncasville, CT |
| 10-20 | Allstate Arena | Chicago, IL |
| 10-22 | Zoo Amphitheatre | Oklahoma City, OK |
| 10-27 | Gibson Amphitheatre | Los Angeles, CA |
| 10-28 | Gibson Amphitheatre | Los Angeles, CA |
| 10-29 | Mandalay Bay | Las Vegas, NV |
| 11-01 | Dodge Arena | McAllen, TX |
| 11-03 | Toyota Center | Houston, TX |
| 11-04 | Smirnoff Music Theatre | Dallas, TX |
| 11-05 | ATT Center | San Antonio, TX |
| 11-10 | MSG Theatre | New York, NY |
| 11-11 | Patriot Center | Washington, DC |
| 11-12 | Agganis Arena | Boston, MA |
| 11-17 | Gwinnet Center | Atlanta, GA |
| 11-18 | TB Waterhouse | Orlando, FL |
| 11-19 | American Airlines | Miami, FL |
| 11-22 | US Airways Center | Phoenix, AZ |
| 11-24 | The Arrowhead Pond | Anaheim, CA |
| 11-25 | HP Pavillion | San Jose, CA |
| 11-26 | Cox Arena | San Diego, CA |
| 11-30 | Save Mart Center | Fresno, CA |
| 12-02 | Anselmo Valencia | Tucson, AZ |
| TBD | Pepsi Center | Denver, CO |
| 12-15 | Estadio El Campin | Bogota, Colombia |
| 12-21 | Estadio Atanasio Girardot | Medellin, Colombia |
| 12-28 | Estadio Pascual Guerrero | Call, Colombia |

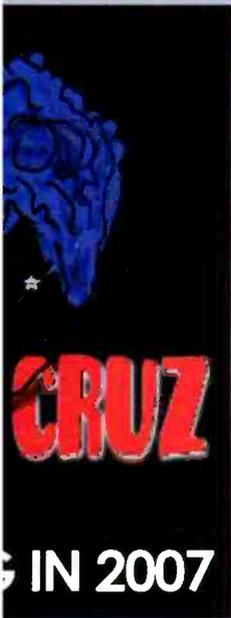


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| 11-12 | 4th and E | Los Angeles, CA |
| 11-14 | La Villareal | San Diego, CA |
| 11-16 | Sunset Station | McAllen, TX |
| 11-17 | Verizon Wireless | San Antonio, TX |
| 11-18 | Nokia Live | Houston, TX |
| 11-19 | House of Blues | Dallas, TX |
| 11-21 | Nokia Live | Chicago, IL |
| 11-22 | The Roxy | New York, NY |
| 11-24 | Wild Bills | Boston, MA |
| 11-25 | House of Blues | Atlanta, GA |
| 11-26 | James I. Knight Center | Orlando, FL |
| | | Miami, FL |



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The conference continues with discussions on the digital and mobile arenas and a president's panel featuring heads of major (Sony BMG, Universal), independent (UBO) and hybrid (Machete) labels discussing the role of their respective models in today's music industry.

Another hot topic of discussion during the past 12 months, the dramatically changing Latin music radio formats, will be dissected by programming heads from the major radio networks in the country: Clear Channel, Spanish Broadcasting System and Entravision.

The day will end with a bang with segments devoted to teens and the growing bilingual, bicultural demographic.

Mun2 will unveil the primary findings of its Me2 teen study, which will be followed by a replay of last year's successful session in which teenagers discuss their music consuming habits.

On April 26, the conference mainly focuses on artists.

The day kicks off with a panel dedicated to the identification and marketing of new trends in regional Mexican music, with singer Jenni Rivera at the helm.

It is followed by ASCAP's "Let's Make a Deal," a faithful and vastly entertaining behind-the-scenes look at music deal-making.

The afternoon is dedicated to urban Latin music, beginning with the "Rap, Rhythm & Reggaeton" panel, which features a host of top producers and acts.

Last, but certainly not least, is the star Q&A with chart-topper Daddy Yankee.

The final day of programming features the Voz Latina 2006 conference, hosted by Adweek's Marketing y Medios and Billboard, that will focus on marketing to 18- to 30-year-old Hispanics.

Aside from Heineken and Burger King, other event sponsors include Absolut Ruby Red, Harley-Davidson and Tone Exotic Fusions, which are also presenting a fashion show during the Billboard Bash. The official poolside party fashion sponsor is Metro 7.

Performing rights organizations ASCAP and SESAC are also sponsors, along with mun2, MHPixs, event promotion and marketing firm CMN, law firm Broad & Cassel, the Wright Insurance Agency and Morgan Renee Entertainment. Meanwhile, Bacardi is the sponsor of the official after-party.

Media sponsors include the Telemundo network, which produces the awards show, and 13th Floor Studios, the production company behind the weekly TV show "Billboard Latino," which airs on Azteca América, and Billboard Latino magazine.

Up-to-date information on and coverage of the Billboard Latin Music Conference & Awards can be found at billboard.latin.msn.com, the co-branded Spanish-language music Web site with exclusive content from MSN, Billboard and "Billboard Latino." ...

IT'S ALL ABOUT THE MUSIC

A Wide Range Of Performers In Store At Showcases, Awards



The 2006 Billboard Latin Music Conference, appropriately enough, begins and ends with music. • It all starts with a showcase and culminates with the Billboard Latin Music Awards—with four solid days of music in between. • The biggest event, of course, is the awards show, which has become Telemundo's highest-rated special, airing live nationwide and throughout Latin America.

This year brings an added bonus with regional Mexican star Lupillo Rivera co-hosting alongside Telemundo personality Candela Ferro, plus performances by Shakira, Daddy Yankee, RBD, Alicia Villarreal and La 5a Estación, to name a few.

The confab kicks off April 24 with a joint showcase at Glass at the Forge in Miami Beach hosted by Billboard Latino and Gibson Guitars. It will feature performances by alternative rock group and Latin Grammy Award nominee Locos Por Juana, pop/regional Mexican star Alondra and Billboard Latin Music Awards finalist pianist Arthur Hanlon.

Gibson, which will soon formally open a showroom in Miami, is aggressively expanding into the Latin marketplace. At last count, nearly 50 Latin acts are signed to its roster.

On its end, 13th Floor produces "Billboard Latino," the weekly music TV show that airs nationally on Azteca América and is well-known for its up-to-date music news, Billboard countdown and live jam sessions.

The conference's formal launch on April 25 is anchored by the Sony BMG showcase, featuring an impressive trio of new artists Camila, Jean and Chelo, who are all releasing debut albums, and Billboard award finalist N'Klabe.

Sony BMG has been particularly aggressive in signing and developing new talent at its various divisions during the past two years.

April 26 marks a heavy music day for the event, beginning with a musical luncheon presented by ICCE Records with performances by Generalz and Ceci B.

That evening, Heineken sponsors the We Hear the Music showcase and competition, Billboard's first-ever "competition" within the conference. Performers include Rican Anamor, Jessica McQuaid, the Monas and the winners of the Texas Heineken Estrella and Chicago Heineken Estrella competitions.

A marquee panel of celebrity judges—including artists Ricardo Montaner and Jon Secada; Jorge Pino, VP of Venevision Music; Adrian Posse, creative VP of EMI Televisa; and Alexandra Lioutikoff, senior VP of Latin membership for ASCAP—will determine a winner, who will be profiled in Billboard magazine and on "Billboard Latino."

The traditional ASCAP acoustic showcase immediately follows and will present some up-and-coming songwriters as well as established composers performing in an intimate setting at Yuca Lounge.

The evening ends on a high note with the fourth annual Billboard Bash, our salute to the Billboard Latin Music Awards finalists.

And, of course, the grand finale of the week is the awards show itself, held for the first time at the Hard Rock Live in Hollywood, Fla. —Leila Cobo ...

Last year **DADDY YANKEE** and **DADDY** performed together at the awards.





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he Billboard Bash enters its fourth year with a bang, thanks to performances that cover all genres of Latin music.

This year, the event is co-sponsored by Harley-Davidson, and the hosts for the night are Efrain, Patty and Deborah from Billboard Latino, which airs on Azteca America.

Although only Billboard Latin Music Awards finalists are performing, the biggest unifying factor will be the acts' youth-driven appeal.

From La Secta's brand of tropical rock to Diana Reyes' new take on duranguense music to Juan Gotti's West Coast rap to young salsa sensations N'Klabe, this year's Bash, which takes

place April 26 at the Ritz-Carlton in Miami Beach, is all about the new.

In a happy coincidence, most of this year's performers are first-time finalists, too.

Reyes, who until last year was relatively unknown, has climbed the charts with "La Reina del Pasito Duranguense" (Universal), a collection of pop/rock hits arranged to a duranguense beat.

Veteran Puerto Rican rock act La Secta has had phenomenal success with "Consejo," its first album for Universal Music Latino. It is the first time during the group's lengthy career that it has been an awards finalist.

Texas rapper Juan Gotti—one of the pioneers of the West Coast Latin rap movement who mar-

ries Mexican music with hardcore rap—notches his first finalist slot in the Latin rap/hip-hop album of the year category for the cleverly titled "John Ghetto" (Dope House/Warner Music Latina).

Finally, young salsa band N'Klabe, which last year garnered one finalist slot, return for three nods, thanks to its infectious hit "I Love Salsa."

Innovation extends to the very concept of this year's festivities. For the first time in its brief history, the Bash will also feature a fashion show, sponsored by beauty product line Tone Exotic Fusions and presented by Moda Diffusione, which represents designers worldwide.

A dozen models will sashay to Billboard's top

songs of the year and show off clothing by Miami-based designer Julian Chang and trendy brand Loft.

Hosted by Telemundo personalities Leti Coó and Karim Mendiburu, the Bash will feature its traditional red-carpet entrance attended by many of the finalists.

Red-carpet arrivals and the Bash itself will be part of Telemundo's post-awards special, "Reventón Billboard VIP," slated to air April 30.

Also onboard will be TV Azteca covering the Bash for its weekly "Billboard Latino" show, which airs nationwide on Azteca America.

The Billboard Bash was launched in 2003. —Leila Cobo

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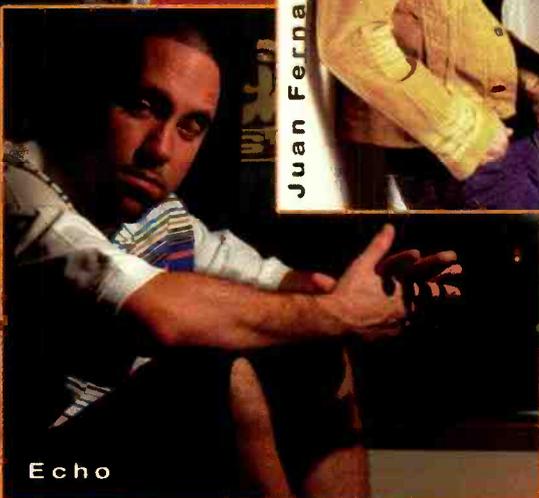
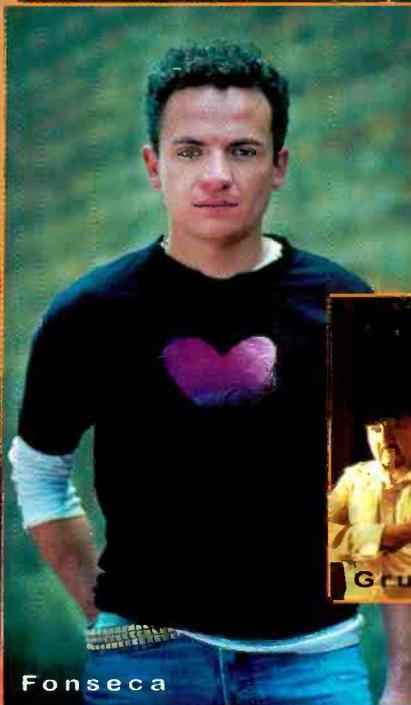
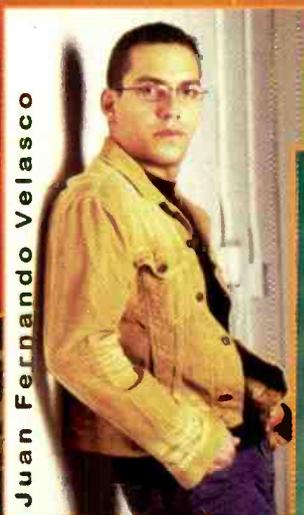
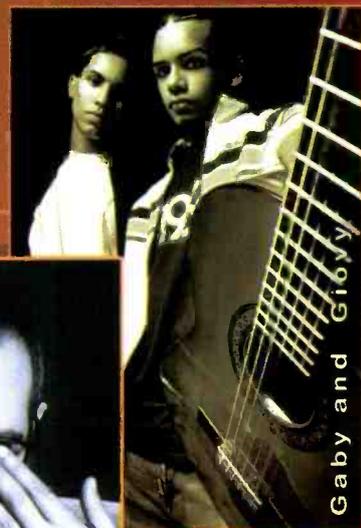
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WHO'S YOUR DADDY?

Reggaetón Star Daddy Yankee Tells It Like It Is During Exclusive Q&A

How do you keep up with Daddy Yankee? • The superstar reggaetón artist has become a noted impresario, songwriter, radio host, fashion designer and brand name in what appears to be little more than a year's time. • But Yankee, whose real name is Raymond Ayala, has been down this road for more than a decade, and his particular handling of his music and career illustrate the face of a changing industry.

The April 26 Billboard Q&A with Yankee will provide a unique opportunity to hear from one of the most entrepreneurial Latin artists in recent memory, speaking to us at what is—to date—the height of his career.

"I understand that many people that didn't know about reggaetón think I'm a new act," Yan-

kee says. "That's good, in a way, because it gives me more duration as an artist. But other people who know the Daddy Yankee story know it's been a long time coming. They know it's the work of many years and the musical maturity I've gained over the past three albums."

Daddy Yankee has held sway as the top-selling

Latin act of 2005. His success has come closely tied to his mega-crossover hit "Gasolina," from his 2004 album "Barrio Fino." Then "Barrio Fino En Directo," a live album with five new tracks, was No. 1 on Billboard's Top Latin Albums chart for 14 weeks following its release last December.

Now in the works is his first studio album for El Cartel/Interscope Records, due out later this year.

At the core of Yankee's success is his firm hold on his career. All his recordings have been released via his label, El Cartel; he has his own publishing, Cangris; and his management and press falls on longtime trusted friends and family.

"All I ever had was distribution deals," Yankee says. "Everything else was in my hands. And not having a label or major support means only one thing: Daddy Yankee got to the top the way it has to be—with music."

In recent months, Yankee won the ASCAP Latin songwriter of the year award for 2005. His nationally syndicated radio show, "On Fuego," debuted on 20 ABC Radio Networks stations. Reebok launched a signature DY shoe and apparel line. He is starring in an upcoming film. He has a hand in the production and financing of an upcoming theatrical musical based on the life of the late Celia Cruz.

And of course, there is the new studio album, which will feature top rap and hip-hop names like Snoop Dogg and 50 Cent.—Leila Cobo



DADDY YANKEE says his success has been 'a long time coming.'

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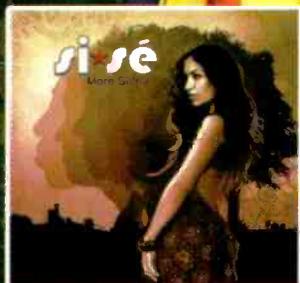
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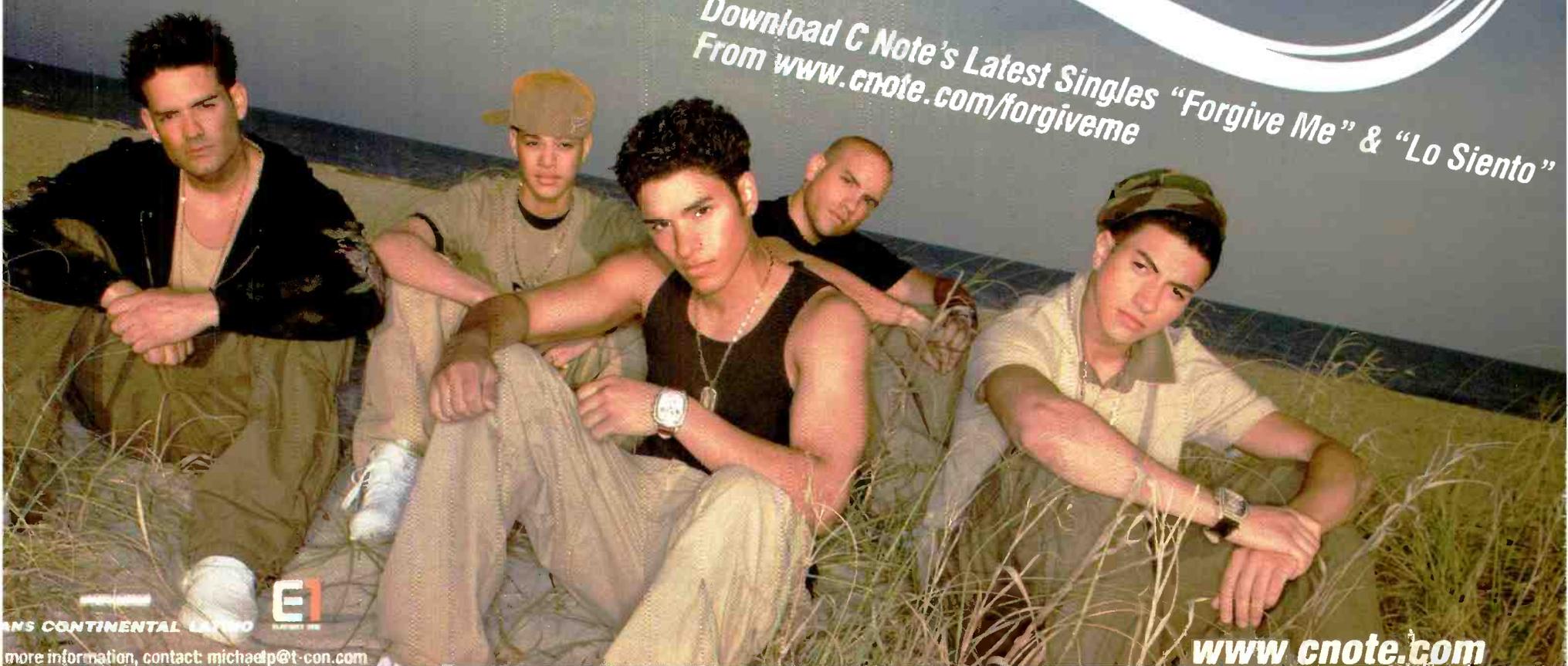
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'DREAMS COME TRUE'

Shakira's Pies Descalzos Have Helped Thousands of Colombian Children



When Shakira Mebarak was 18 years old, she created a foundation called Pies Descalzos (Bare Feet), named after her hit album of the same name, to help children primarily in her native Colombia.

Today, the Bogotá-based charity has mushroomed into a prominent non-governmental organization that directly provides thousands of children—most of them from families displaced by Colombia's civil war—with long-term access to education, adequate nutrition and psychological help.

This year, Billboard is proud to honor Shakira with its Spirit of Hope Award, which is given to artists for their humanitarian contributions.

"Pies Descalzos came from a need I had to fulfill, an inside commitment I had as a child," says Shakira, who is also a UNICEF Goodwill Ambassador and was recently given a Women Together Award by the United Nations for her humanitarian work. "Growing up in a country like mine, being witness to so much social injustice, influenced me greatly. When I was very little, I made a promise that I would try to do something for those other children that didn't have the same opportunities I did."

Colombia is a developing country that has been adversely affected by civil strife during the past few decades, resulting in a diaspora of more than 2 million people, the biggest in the Western world. Some 800,000 children have been victims of displacement or violence, and fully



SHAKIRA 'made a promise' to help others.

2 million do not attend school.

Currently, Pies Descalzos sponsors five Colombian schools in three different cities, serving nearly 3,000 children and their families.

Funding comes from Shakira herself, private donors and corporations.

Its programs are threefold. First, the foundation builds schools and improves their infrastructure. The first school was built in Chocó, one of Colombia's poorest states.

Secondly, Pies Descalzos offers children the essentials: full tuition, school supplies, food and psychological assistance. Through a small business program, mothers get paid for cooking for their schoolchildren.

Finally, through the foundation, individuals can sign on to sponsor a child for a yearly fee.

According to Shakira, Pies Descalzos' infrastructure was necessary for its continued growth.

"At one point, I realized that an artist alone can't do it," she says. "You need a serious, efficient, organized, honest team. What you want

to immediately do and what you can actually do are two different things. But I have also learned that you can accomplish what you imagine. It all depends on the number of hours you dedicate to it every day."

Among Shakira's short-term goals is organizing a yet-to-be-named Latin American version of Live Aid, which will focus attention and resources on the continent.

Long term, she wants to keep building schools that will provide education and opportunities for low-income children. While her focus is on such youth, she says, her immediate emphasis is Colombia, given its social crisis.

"In our country, children are born poor and die poor," she says. "In the United States, you have the American dream. In Latin America, few find that, unless you have a wealthy family or you are a soccer player or artist. Latin America is a difficult place to make your dreams come true."

For more information on Pies Descalzos, go to fundacionpiesdescalzos.com. —Leila Cobo

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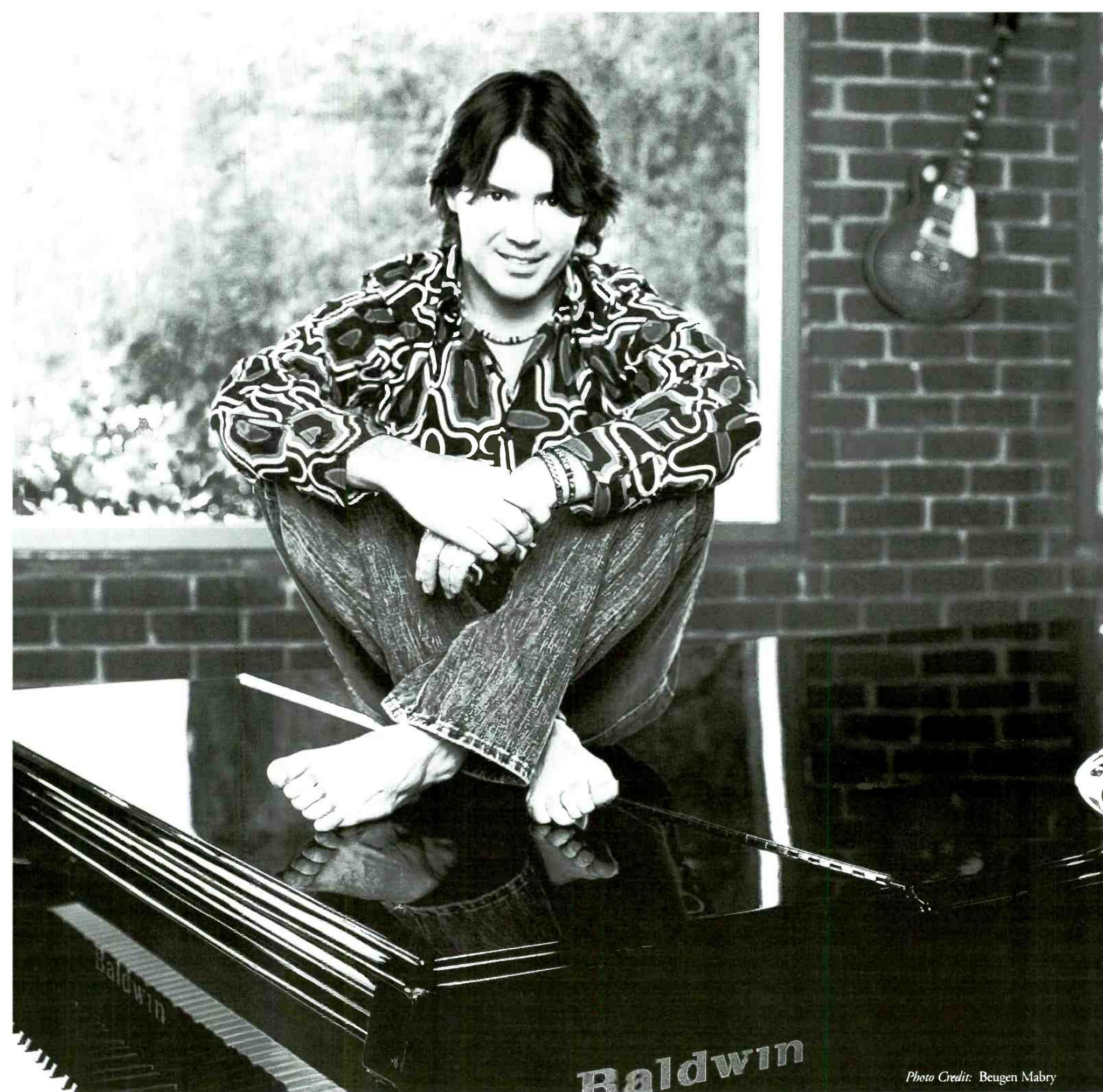


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Double Finalist, 2006 Billboard Latin Music Awards for his No. 1 Billboard Hit "La Gorda Linda"

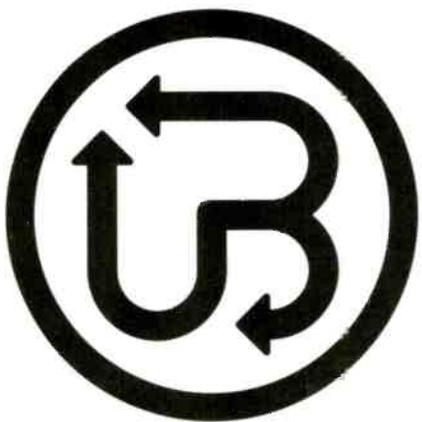
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'COMPOSER OF EXPERIENCES'

Hall Of Fame Inductee
Joan Sebastian Inspires Others



JOAN SEBASTIAN writes songs based on 'personal experiences.'

Joan Sebastian is one of the most prolific songwriters in Latin music. He has won five Grammy Awards, recorded 35 albums of original material and his songs have been covered by a virtual who's who of Latin music, including Alicia Villarreal, Banda Cuisillos, Vicente Fernández, Rocío Dúrcal and Pepe Aguilar.

These reasons and more are why Billboard will induct him into its Hall of Fame on April 27.

And yet, the Billboard Music Award finalist is an artist who always writes just for himself.

"Everything is in some way connected to my personal experiences," Sebastian says. "Through the years, I've realized I can only compose from

my own experiences. I've seldom been able to write for other people, but I am lucky that my songs have served other people."

The fact that Sebastian's music marries achingly beautiful melodies with universal empathy is what places him in a unique category as a composer. He sings his songs with the right dose of pathos in his ballads and bravura in his rancheras, and he always exudes that ineffable sense of intimacy—of singing to you and you alone—making him one of the top singers in the Latin world.

Add to that Sebastian's trajectory as producer, actor and supreme showman known for his dazzling spectacles of horseback and music, and you have one of the most well-rounded, singular Latin artists alive today.

A native of Mexico, Sebastian briefly considered becoming a priest but, lucky for us, he decided to pursue a professional music career at the age of 17.

He recorded his first few singles under his real name—José Manuel Figueroa—for Capitol Records in Mexico. They were a modest success. Then in 1976, Figueroa went to Discos Musart, where an executive suggested he change his name. He settled on Joan Sebastian, partly to honor the plains of San Sebastián in his native town of Julianita.

Sebastian's official debut as a "new" artist came with the album "El Camino del Amor."

The success never stopped.

Still signed to Musart, and released here through sister label Balboa Records, Sebastian

has survived not only the passage of time and fads but also illness. He was diagnosed with cancer in 2000, but he has fully recovered and resumed recording and touring.

Of the writing process, he says it never changes.

"I get bursts of composition," Sebastian says. "There are times when I'm silent for months, where I'm at peace and don't write a thing. And suddenly, in one month, I can write two albums. That's what happens. And everything is connected to my personal experiences. I am not a writer by trade. I am composer of experiences. And sometimes I see problems, I lose my happiness, and that is when the music bursts out from."

—Leila Cobo

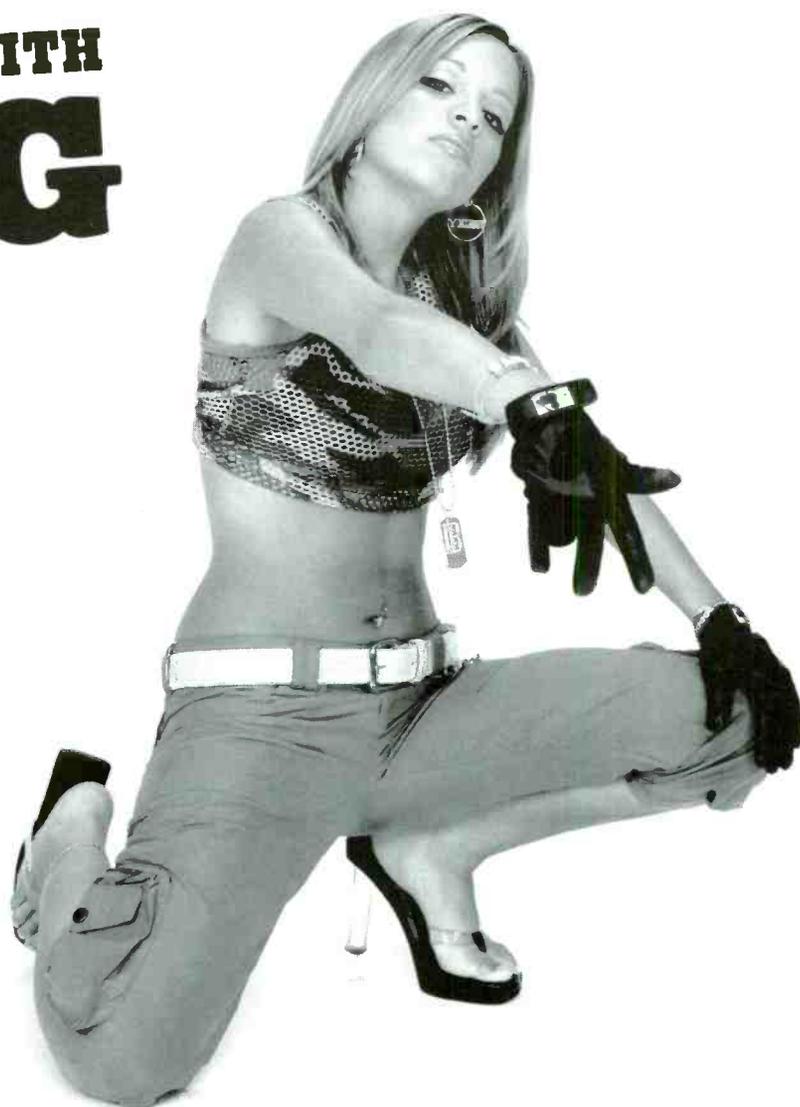
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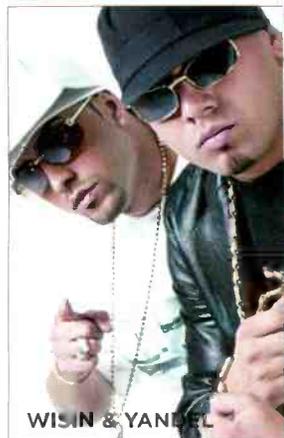


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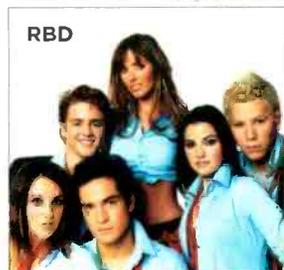
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SHAKIRA



WISIN & YANDEL



RBD



DADDY YANKEE

THE FINALISTS ARE...

New Artists, Veterans Vie For Top Honors
By John Lannert



Will Daddy Yankee score a perfect 10 this year? • After being a finalist in only one category at last year's Billboard Latin Music Awards, Daddy Yankee is a record-setting finalist this year with 10 entries in eight categories. • The awards ceremony takes place April 27 at the Hard Rock Live in Hollywood, Fla. It will air live on Telemundo. • A charismatic MC from San Juan, Puerto Rico, Daddy Yankee is a finalist in nine singles and album categories, plus as songwriter of the year under his birth name, Raymond Ayala. • Following Daddy Yankee is nine-time finalist RBD, a popular pop group from Mexico that is the lone debut act among the front-runners. • Colombian superstar Shakira returns in a big way to the awards show as an eight-time finalist, while Daddy Yankee's recording pals Wisin & Yandel confirm reggaetón's burgeoning appeal as contenders in seven categories. • Colombia's rock ambassador Juanes, a multifinalist for four years running, is a finalist in five categories, as is Puerto Rican songstress Olga Tañón. • The finalists are competing in 41 categories, including two new ones: reggaetón song of the year and Latin ringtone of the year. • Winners of Billboard's Latin Music Awards are determined by sales and radio airplay data compiled during a one-year period from the Feb. 4, 2005, issue to the Feb. 4, 2006, issue. • Following is a recap of selected finalists. The number of nominations is in parentheses.

This year's
Billboard Latin
Music Awards
finalists will
compete in 41
categories.

DADDY YANKEE

Propelled by a non-stop parade of chart-topping singles ("Gasolina," "Mayor Que Yo," "Rompe") and CDs ("Barrio Fino"), Daddy Yankee is the unquestioned leader of the invasion of reggaetón artists that has dominated Billboard's radio and sales charts for the past year.

The El Cartel/Interscope superstar is a double finalist in the two new categories reggaetón song and Latin ringtone of the year.

"Mayor Que Yo" (Más Flow/Machete), which features Baby Ranks, Tonny Tun Tun, Wisin & Yandel and Héctor, tallied 46 weeks on the Hot Latin Songs chart, peaking at No. 3. (10)

RBD

RBD is EMI Televisa's triple finalist in the Top Latin Pop Album of the year category. The group's debut album, "Rebelde," reached No. 2 on the Top Latin Albums chart, followed by "Nuestro Amor," which hit No. 1, and the No. 5 "En Vivo."

The group's smash single "Sólo Quédate En Silencio" remained atop the Latin Pop Airplay chart for seven straight weeks. (9)

SHAKIRA

Colombian icon Shakira returned to the U.S. Latin market after a long absence and hit No. 1 with her Epic/Sony BMG Norte album "Fijación Oral Vol. 1" and its blockbuster lead single "La Tortura," which features Warner Music Latina idol Alejandro Sanz. "Fijación Oral Vol. 1" logged 17 weeks atop the Top Latin Albums chart, while "La Tortura" spent 25 weeks at No. 1 on Hot Latin Songs, a record not likely to be broken anytime soon. (8)

WISIN & YANDEL

Más Flow/Machete's famed reggaetón duo Wisin (Juan Morera) and Yandel (Llandel Vegilla) find themselves not only sharing co-finalist honors with compadre Daddy Yankee in three categories with their smash single **continued on >>pLM20**

top, left: Dimitrios Kambouris/WireImage.com; right: Debbie Bragg/Retna UK.



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 (818) 622-4087

For sales: Joe Bernard
 Director of Sales
joe.bernard@nbcuni.com
 (212) 664-3593

RBD Live in Hollywood



EMI Televisa Music

Selection # 58122/58871

RBD has become the phenomenon of the decade. With more than 1 million copies sold in the USA and over 2 million worldwide. This new cd/dvd, RBD Live in Hollywood, contains one new track (NO PARES).

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MUSIC CONFERENCE & AWARDS

from >>pLM18

"Mayor Que Yo," but they also are competing against him in three other categories, including reggaetón album of the year and Hot Latin Songs artist of the year. (7)

JUANES

The Colombian über-star on Surco/Universal Latino routinely racks up hardware at Billboard's Latin Music Awards with chart-topping albums and singles.

This year Juanes is competing in two prime categories—Top Latin Albums artist of the year and Hot Latin Songs artist of the year—as well as in songwriter of the year, which he won in 2004.

"La Camisa Negra" was one of the few songs to break Shakira's six-month stranglehold on the top slot of the Hot Latin Songs chart. (5)

OLGA TAÑÓN

Puerto Rico's first lady of merengue makes a long-awaited return to the awards show armed with two hit singles, "Bandolero" and "Vete Vete," that are competing in the Latin Tropical Airplay song of the year, female.

The Sony BMG Norte songbird also put out a greatest-hits album, "Como Olvidar: Lo Mejor De Olga Tañón," from her former label Warner Music Latina that peaked at No. 6 on the Top Tropical Albums chart. (5)

AVENTURA

The sweet-singing male quartet from the Bronx moved from bachata to midtempo reggaetón and scored a chart-topping smash with "God's Project" (Premium Latin), which yielded the No. 1 tropical hit "Ella Y Yo," featuring reggaetón maestro Don Omar, and "La Boda." Both of Aventura's songs are doing battle for Latin Tropical Airplay song of the year, duo or group. (4)

BABY RANKS

Baby Ranks, a perennial guest artist and songwriter, finally got co-billing with mega-production duo Luny Tunes on "Más Flow 2" (Más Flow/Machete), an all-star reggaetón album, which has rung up 56 weeks on the Top Latin Albums chart, cresting at No. 2. The album yielded "Mayor Que Yo," which is a triple finalist. (4)

DON OMAR

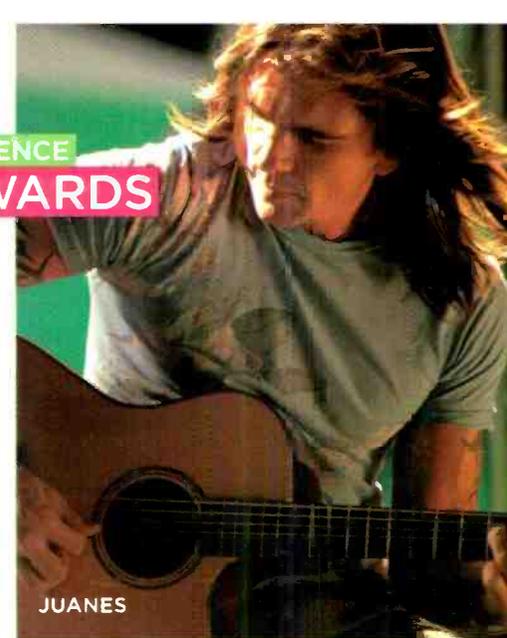
Another reggaetón stalwart making noise at this year's awards, Puerto Rican rapper/songwriter Don Omar is up for two awards for Aventura's smash single "Ella Y Yo," on which he is featured, and for his chart-topping "Da Hitman Presents Reggaetón Latino" (VI/Machete/UMRG). Don Omar is a finalist for songwriter of the year as William O. Landrón. (4)

LA 5A ESTACIÓN

The lone finalist from Spain, this newcomer pop trio on Sony BMG Norte cut a top five album, "Flores De Alquiler," that contained "Algo Más," a riveting ballad that rose to No. 2 on the Latin Pop Airplay chart. (4)

REYLI

Reyli, a former member of Mexican rock act Elefante, scored the hit debut "En La Luna" (Sony BMG Norte), which stayed on the Latin Pop chart for 50 weeks. Lead single "Amor Del Bueno" was a top five entry on the Latin Pop Airplay chart. (4)



JUANES



OLGA TAÑÓN



REYLI

ANDY ANDY

Veteran Dominican bachatero Andy Andy, whose birth name is Angel Villalona, finally cracked Billboard's album charts when his Wepa/Urban Box Office album "Ironía" logged 43 weeks on the Top Tropical Albums chart, cresting at No. 1. (3)

LA AUTORIDAD DE LA TIERRA

With its first pair of albums, "100% Autoridad Duranguense" and "Gracias Rigo," going top five on the Regional Albums chart, La Autoridad de la Tierra, Disa's latest purveyor of el sonido duranguense, is doubling its chances to win Top Regional Mexican Album of the year, new artist. (3)

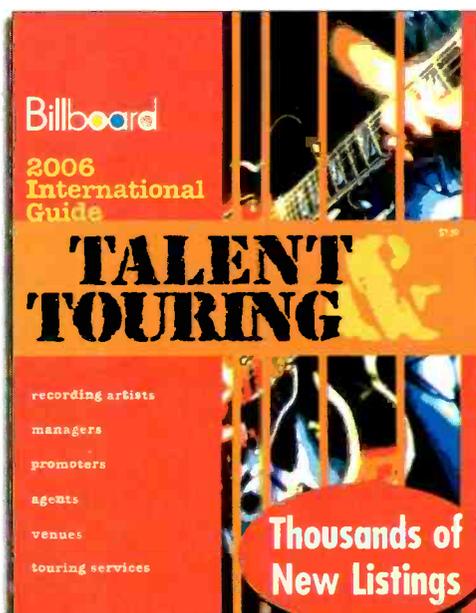
N'KLABE

Puerto Rico natives Félix Javier Torres González and Héctor José Torres Donato and Chicago-born Ricardo Luis Porrata are the talented vocal trio N'Klabe, which peaked at No. 3 on the Top Tropical Albums chart with "I Love Salsa" (NU/Sony BMG Norte). N'Klabe hit No. 1 on the Latin Tropical Airplay chart with "Amor De Una Noche." (3)

TITO NIEVES

This venerable salsero from New York scored a top 10 tropical album with "Hoy, Mañana Y Siempre" (SGZ/Univision). Nieves also has two finalist bids as a featured vocalist on Arthur Hanlon's No. 1 tropical smash "La Gorda Linda." (3) **continued on >>pLM24**

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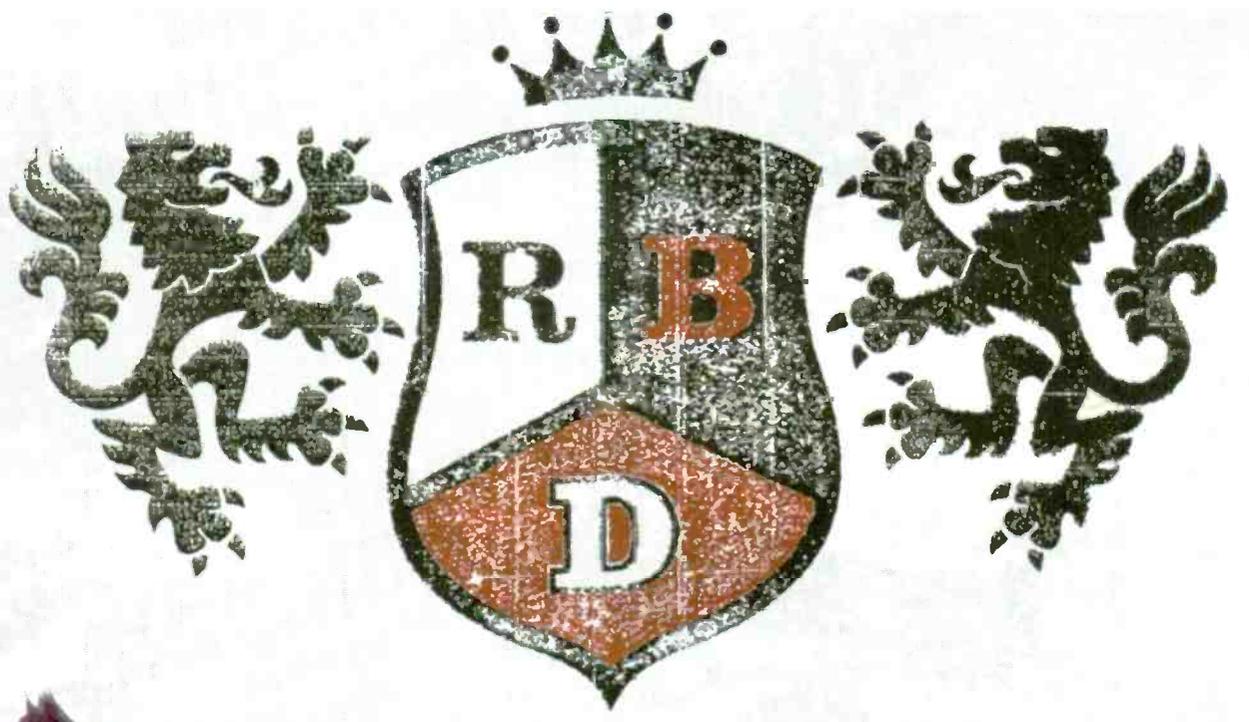
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DIANA REYES

from >>pLM20

DIANA REYES

Female solo artists in the duranguense field are few and far between, but Diana Reyes' breakout, pop-flavored album "La Reina Del Pasito Duranguense" (Musimex/Universal Lation) reached No. 11 on the Regional Mexican Albums chart, while the sexy songbird's single "El Sol No Regresa" rose to No. 20 on the Latin Regional Mexican Airplay chart. (3)

TONNY TUN TUN & HÉCTOR

Merengero/bachatero Tonny Tun Tun and reggaetón notable Héctor are three-time finalists, thanks to their contributions on the reggaetón smash "Mayor Que Yo." (3)

SERGIO VEGA

Backed by the standout brassy banda ensemble Banda Sinaloense, Sony BMG Norte's grainy-voiced Sergio Vega hit finalist pay dirt with banda-rooted singles "Cosas Del Amor" and "Dueño De Tí," each of which is a finalist for Latin Regional Mexican Airplay song of the year, new artist. (3)

ANA BÁRBARA

"Confesiones," which contained greatest hits from Fonovisa's statuesque Mexican singing star Ana Barbara and Univision chanteuse Jennifer Peña, topped out at No. 5 on the Regional Mexican Albums chart. (2)

MARC ANTHONY

Electrifying Nuyorican idol Marc Anthony is a contender for Latin tour of the year and Latin Tropical Airplay song of the year for his Sony BMG Norte hit "Tu Amor Me Hace Bien," a No. 1 on the Latin Tropical Airplay chart. (2)

RICARDO ARJONA

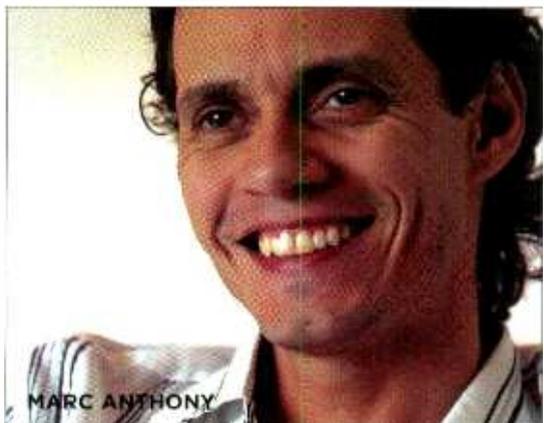
Ricardo Arjona, the dependable hitmaker from Guatemala, is doing battle in two pop categories with his hit album "Adentro" (Sony BMG Norte) and its chart-topping lead single on the Latin Pop Airplay chart, "Porque Es Tan Cruel El Amor." (2)

AKWID

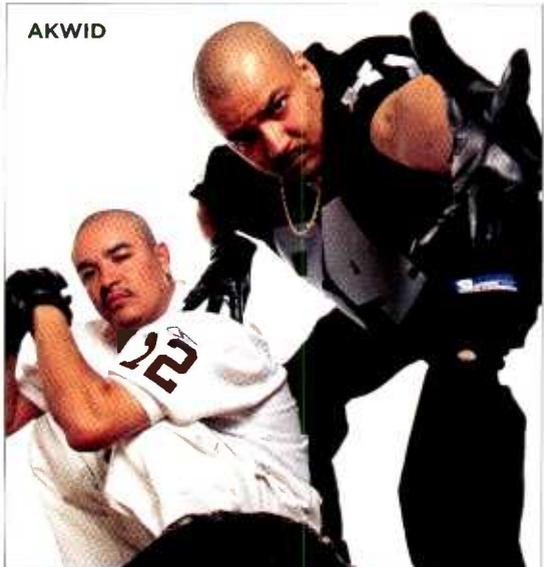
West Coast rap duo Akwid teamed with Univision labelmate Jae-P to cut the top 10 album "Kickin' It . . . Juntos." It will compete against Akwid's other top 10 album, "Los Aquacated De Jiquilpál," in the Latin rap/hip-hop album of the year category. (2)

CHAYANNE

Famed Puerto Rican balladeer Chayanne teams with Marc Anthony for a possible trophy in Latin tour of the year, while his chart-topping Sony BMG Norte album "Cautivo" duels for top honors for Top Latin Pop Album of the year, male. (2)



MARC ANTHONY



AKWID

CHAYANNE

VICENTE FERNÁNDEZ

Ageless legend and Chayanne labelmate Vicente Fernandez is a finalist for Latin tour of the year, which he won in 2005. He is also a finalist for Top Regional Mexican Album of the year, male solo artist with "Mis Duetos," another No. 1 hit for Fernández on the Top Regional Mexican Albums chart. (2)

JUAN GABRIEL

A renowned performer and songwriter, Sony BMG Norte artist Juan Gabriel is another big name competing for Latin tour of the year and songwriter of the year. (2)

K-PAZ DE LA SIERRA

This popular duranguense octet from Chicago scaled the Top Regional Mexican Albums chart with "Más Capaces Que Nunca" (Disa). K-Paz de la Sierra's first single "Mi Credo" logged 40 weeks on the Latin Regional Mexican Airplay chart, peaking at No. 2. (2)

LUIS FONSI

Luis Fonsi, the babyfaced boricua singer/songwriter on Universal Latino, is a double finalist with his top five Latin pop album "Paso A Paso" and its lead single "Nada Es Para Siempre," which spent four consecutive weeks at No. 1 on the Latin Pop Airplay chart. (2)

FRANKIE J & BABY BASH

Former Kumbia Kings vocalist Frankie J and California rapper Baby Bash team up as finalists for Frankie J's Columbia/Sony BMG Norte hit "Obsesión (No Es Amor)," which hit No. 2 on Hot Latin Songs. (2)

ARTHUR HANLON

This Detroit-born pianist was the first non-Latin American to top the Latin Tropical Airplay chart with the Fonovisa hit "La Gorda Linda," recorded with salsa titan Tito Nieves. Hanlon is also the first non-Latin American finalist in this category. (2)

LOS HORÓSCOPOS DE DURANGO

A triple winner at last year's Billboard Latin Music Awards, this high-stepping duranguense collective fronted by Vicky and Marisol Terrazas is a double finalist this year, thanks to "Y Seguimos Con Duranguense!" (Disa), which spent three straight weeks at No. 1 on the Top Regional Mexican Albums chart. Los Horoscopos de Durango's hit single "Si La Quieres" climbed to No. 5 on the Latin Regional Mexican Airplay chart. (2)

LUNY TUNES

The first-ever reggaetón finalists (and double winners) two years ago, Luny Tunes' Franciso Saldana and Victor Cabrera are finalists again, along with Baby Ranks, in the Latin compilation album of the year category with "Más **continued on >>pLM28**

TOP LABELS, PUBLISHERS

Sony BMG Norte, EMI Music
Among Frontrunners

It's a new year, but the same finalists—Sony BMG Norte (née Sony Discos), Univision Music Group and Disa—dominate the label categories at the Billboard Latin Music Awards. Similarly, EMI Music continues to rule the roost as a publishing corporation. As in years past, Sony BMG Norte held sway in the pop and tropical sales and airplay categories with 31 titles on the Latin Pop Albums chart. Fifty of its titles appeared on the Latin Pop Airplay chart, while 47 appeared on the Latin Tropical Airplay chart. In addition, the label also placed a whopping 55 titles on the flagship airplay chart, Hot Latin Songs.

Meanwhile, Univision placed a staggering 113 titles on Billboard's flagship sales chart, Top Latin Albums. Univision affiliate Disa rang up 51 titles on the Regional Mexican Albums chart and 44 titles on the Regional Mexican Airplay chart.

Famed publisher EMI Blackwood landed 26 titles on the Hot Latin Songs chart, including such reggaetón hits as "Mayor Que Yo," by Luny Tunes; and Wisin & Yandel's "Rakata," plus the duranguense hit "Si La Quieres" by Los Horoscopos de Durango.

EMI Music hung 45 titles on Hot Latin Songs, among them the blockbuster pop ballads "Algo Más" by La 5a Estacion and "Cuando A Mi Lado Estás" by Ricardo Montaner and the reggaetón anthem "Yo Voy" by Zion & Lennox featuring Daddy Yankee.

And as testimony to reggaetón's expanding popularity, reggaetón label Machete placed eight strong-selling titles on the Top Tropical Albums chart, led by Daddy Yankee's "Barrio Fino," Don Omar's "Da Hitman Presents Reggaetón Latino" and Wisin & Yandel's "Pa'l Mundo."—John Lannert

second from top: Alfaqui Camera Press/Retna.Ltd.

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SCHEDULE OF EVENTS

Monday, April 24

8:00pm - 10:00pm

PRE-CONFERENCE KICK OFF

HOSTED BY BILLBOARD LATINO & SPONSORED GIBSON GUITARS

Performances by

Glass @ The Forge



Alondra



Arthur Hanlon



Black Guayabas



Jon Secada



Locos Por Juana



Monte Rosa

Tuesday, April 25

9:00am - 5:00pm

REGISTRATION &

VISIT THE HEINEKEN LISTENING LOUNGE

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The Ritz-Carlton Ballroom Gallery, 2nd floor



CONFERENCE SESSIONS: The Ritz-Carlton Ballroom, 2nd floor

10:00am - 11:15am

TV STAR:

Television has become a key medium to market, discover and groom artists. An ongoing slew of reality shows are increasingly providing artists to the Latin music realm. From the Televisa machine to "Latin American Idol," key executives discuss the role of TV in the making of stars.

Moderator: Tamara Conniff, Executive Editor/Associate Publisher, Billboard

Speakers:

- Jack Alfandary, VP Licensing/ New Business Development, Latin America & U.S. Hispanic, Fremantle Media Licensing Worldwide
- Pedro Damian, Producer, Rebelde, Televisa
- Stephanie Fisch, SVP, Endemol USA Latina
- Arturo Velasco, Director, Televisa Musica

11:30am - 12:45pm

MOBILE & DIGITAL: The New Wave

SPONSORED BY RITMO TUNES



This is "the" year for digital Latin music sales and mobile explosion, say industry mavens. With Digital stores opening up through the region and mobile content increasing exponentially, retailers, labels, websites and content providers discuss strategies to maximize digital and mobile potential.

Moderator: Sergio Lopes, VP Marketing/Digital Development & Distribution, EMI Music Latin America

Speakers:

- Bryan Biniak, SVP/GM, AG Interactive
- Roslynn Cobarrubias, Urban Coordinator, MySpace.com
- Jonathan Dworkin, VP A&R, Bling Tones
- Ray Farrell, VP Content Acquisition, emusic.com
- Paul Leakas, GM, Nielsen Mobile
- Angel Sepulveda, Senior Programming Manager, Music & Entertainmentnet. AOL Latino

12:45pm - 1:45pm LUNCH BREAK

1:45pm - 3:00pm

PRESIDENTS PANEL:

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Indie to Major. Presidents from independent and major labels discuss how their different business models work in today's music scene.

Moderator: Leila Cobo, Latin Bureau Chief, Billboard

Speakers:

- John Echevarria, President, Universal Music Group
- Adam Kidron, President/CEO, Urban Box Office
- Kevin Lawrie, President, Latin Region, Sony BMG
- Gustavo Lopez, President, Machete

3:15pm - 4:30pm

RADIO REVOLUTION:

Spanish language radio has been the talk of 2005, with the number of stations exploding, and formats changing almost with the seasons. Our panel of programming VPs from the nation's top radio groups discuss the future of Latin radio.

Moderators: Ricardo Companioni, Chart Manager, Billboard

• Geoff Mayfield, Director of Charts/Senior Analyst, Billboard

Speakers:

- Pio Ferro, VP Programming, SBS
- Jim Lawson, VP/ Programming Hispanic Division, Clear Channel Communications
- Nestor "Pato" Rocha, VP Programming, Entravision Radio

4:30pm - 4:40pm

SPECIAL PRESENTATION:

Understanding the Young Latino in America

• Alex Pels, GM, mun2

4:45pm - 6:00pm

TEEN FRENZY:

SPONSORED BY mun2



What makes the needle move when it comes to new music trends? The answer is in the teens. Following up on last year's phenomenally successful teen panel and focus group, Billboard brings together a sample of bilingual, bicultural teens of all ages and socio-economic levels to discuss their musical tastes and purchasing habits.

Moderator: Leila Cobo, Latin Bureau Chief, Billboard

Speakers: TEENS

6:30pm - 8:30pm

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N'Klabe

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SHOWCASES AT MACARENA RESTAURANT

Wednesday, April 26

9:30am - 5:00pm

REGISTRATION

VISIT THE HEINEKEN LISTENING LOUNGE

GET YOUR STARBUCKS COFFEE!

HAVE A BACARDI MOJITO! (3PM-5PM)

The Ritz-Carlton Ballroom Gallery, 2nd floor

10:00am - 11:15am

NOT YOUR FATHER'S REGIONAL MEXICAN MUSIC:

The hottest selling Latin genre goes way beyond hats and boots. A discussion on the ever changing promotion, marketing and development of regional Mexican trends.

Moderator: TBD

Speakers:

- Flavio Morales, VP Programming, mun2
- Jessica Phillips, Latin Music Buyer, Entertainment Division, Target Corporation
- Jenni Rivera, Artist, Fonovisa
- Jeff Young, SVP Sales/Marketing, Disa Records

11:30am - 12:45pm

ASCAP PRESENTS: MAKING THE DEAL



An encore presentation of 2005's phenomenally successful presentation on the REAL making of the deal. Hear the insider's discussion on how contracts, advances and budgets are really cut and negotiated. Not for the faint of heart!

Moderator: Ana Rosa Santiago, Director Latin Department, ASCAP Puerto Rico

Speakers:

- Mauricio Abaroa, President, EarthTown Entertainment
- Ivan Alvarez, SVP, Universal Music Publishing
- Gabriela Benitez, Director Latin Department, ASCAP West Coast
- Luana Pagani, SVP Marketing, Sony BMG International
- Marc Stollman, Attorney at Law, Stollman & Grubman

12:45pm - 2:00pm

LUNCHEON SHOWCASE

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Performances by



Generalz



Cecy B.

2:00pm - 3:15pm

RHYTHM, RAP & REGGAETÓN:

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Can the hottest genre get any hotter? This year we bring together the top names in sound, production, radio, contracts and more!

Moderator: Mayna Nevarez, President, Nevarez Communications

Speakers:

- Lorenzo Braun, VP Marketing and A&R, Sony BMG Urban Division
- Echo, Producer, SESAC
- Alexis & Fido, Artists, Sony BMG
- Juan Gotti, Artist, Warner Music Latina
- Elias de Leon, Owner, White Lion
- Gerardo Mejia, VP A&R, La Calle Records
- Rick Valenzuela, Co-President, Rikraf Entertainment
- Voltio, Artist, White Lion
- Boy Wonder, Producer, Chosen Few/Emerald Entertainment
- Carlos Perez, President, Elastic People



3:30pm - 4:45pm

THE BILLBOARD Q&A WITH DADDY YANKEE AND LEILA COBO

For more information and a full schedule of events:



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April 24-27 • The Ritz-Carlton, South Beach

5:00pm - 6:30pm

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HOSTED BY **BILLBOARD LATINO'S** (air weekly on Artisa America)



Judges:

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- Ricardo Montaner, Artist, EMI/Televisa
- Jon Secada, Artist
- Adrian Posse, Senior Creative VP, EMI/Televisa
- Alexandra Lioutikoff, SVP Latin Membership, ASCAP
- Francisco Serrano, GM, Lunario/Auditorio Nacional, Mexico
- Jorge Pino, VP Music Division, Venevisión Music

6:30pm - 9:00pm

ASCAP ACOUSTIC SHOWCASE

Performances by



Jeremias Lena Rayo Victor Manuelle

9:00pm

THE BILLBOARD BASH

PRESENTED BY HEINEKEN

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The official pre-awards show party with red carpet appearances, presentations and performances by 2006 Billboard Latin Music Awards finalists including



Diana Reyes Juan Gotti N'Klabe

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11:00pm

SHOWCASES AT MACARENA RESTAURANT

1334 Washington Avenue

Thursday, April 27

10:00am - 2:00pm The Ritz-Carlton Ballroom Gallery, 2nd floor
REGISTRATION & LAST CHANCE FOR TICKET PICK UP

VOZ LATINA 2006

Mastering the Marketing Mix to Hispanics, 18-34
HOSTED BY ADWEEK'S MARKETING Y MEDIOS AND BILLBOARD

9:30am - 10:10am The Ritz-Carlton Ballroom, 2nd floor
THE FUTURE OF THE HISPANIC MARKET:

A look at the values, attitudes and lifestyles of Gen X and Gen Y. What are the most powerful driving forces in U.S. Hispanic youth culture? What influences values, style and the attitudes of young Hispanics? How are trends made and what definitely doesn't work?

- Catherine Stellin, VP, Marketing & Trends, Youth Intelligence

10:10am - 10:50am

IN MOTION: How to reach young Hispanic consumers through imaginative, targeted strategies matching marketing to music and entertainment

The tech-savvy Hispanic youth market is a major tastemaker in everything from music to fashion. It generates millions of dollars in ringtones, CDs, wallpaper-images and apparel.

Moderator: Leila Cobo, Latin Bureau Chief, Billboard

Speakers:

- Mindy Figueroa, Project Director, Maya & Miguel
- Joe Granda, President and CEO, Granda Entertainment, LLC
- Tru Pettigrew, SVP, Multicultural and Urban Marketing, Alloy Media & Marketing

11:20am - 11:35am

THE GOOD, BAD AND UGLY: How to market to young Hispanic consumers

How to avoid the pitfalls and clichés of Hispanic marketing campaigns. We showcase the best and the worst ad strategies.

- Laura Martinez, Editor, Adweek's Marketing y Medios
- Mariana C. King, Contributor Writer, Marketing y Medios

11:35am - 12:15pm

BRAND PANEL: Make your Brand Break Through

Hispanic Brand Marketers from Fortune 500 companies reveal how to master the rapidly growing Hispanic market. Find out how to create a strategy that works for your brand, and how to measure the results.

- Sandi Kayse, National Car Advertising Manager, Toyota Motor Sales
- Rudy Rodriguez, Director, Multicultural Marketing, General Mills

12:15pm - 1:15pm

VOZ LATINA LUNCH KEYNOTE

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New York Mets and Major League Baseball Present an Update on Hispanics in Baseball

- Omar Minaya, EVP & GM, New York Mets
- Louis Melendez, VP of International Baseball Operations, Major League Baseball

5:00pm...

TRANSPORTATION TO THE HARD ROCK LIVE

Buses begin leaving at 5:00pm from The Ritz-Carlton and return from 11:30pm - 3:00am.

7:00pm **HARD ROCK LIVE @ THE SEMINOLE HARD ROCK RESORT & CASINO, HOLLYWOOD**

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Tito El Bambino AND MORE! Espinillo Rivera Candela Ferro

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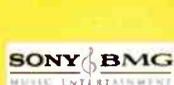
Tickets are required for admittance to AWARDS SHOW Invitations are required for entry to AFTER PARTY

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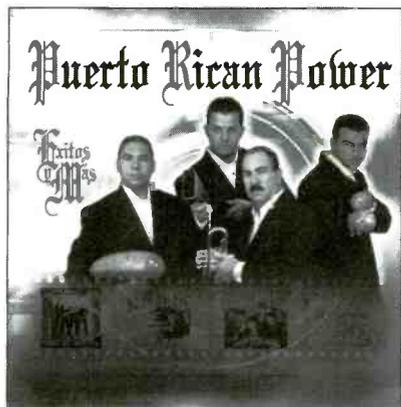


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from >>LM24

Flow 2" (Más Flow/Machete), the follow-up to the award-winning "Más Flow." Also, befitting their reputation as two of the hottest studio wizards around, the duo are a finalist for producer of the year. (2)

VÍCTOR MANUELLE

Live discs seldom end up as finalists, but long-time salsa star Víctor Manuelle offers two this year with "En Vivo Desde Carnegie Hall" (Sony BMG Norte) for Top Tropical Album of the year, male and "Dos Soneros . . . Una Historia," recorded with Gilberto Santa Rosa, for Top Tropical Album of the year, duo or group. (2)

PATRULLA 81

A pioneer of the zesty, banda-rooted duranguense sound, this sextet spent 10 straight weeks atop the Top Regional Mexican Albums chart with "Divinas" (Disa). Patrulla 81's first single, "Eres Divina," topped the Latin Regional Mexican Airplay chart for five weeks. (2)

LAURA PAUSINI

Italian singer Laura Pausini reached No. 10 on the Top Latin Pop Albums chart with "Escucha Atento" (Warner Music Latina). "Víveme" climbed to No. 2 on the Latin Pop Airplay chart. (2)

JENNI RIVERA

Long Beach, Calif., native Jenni Rivera, part of the Rivera musical dynasty, reached No. 2 on the Regional Mexican Albums chart with her Fonovisa/UG hit "Parrandera, Rebelde, Y Atrévete." The lead single, "Que Me Vas A Dar," climbed to No. 7 on the Regional Mexican Airplay chart. (2)

LUPILLO RIVERA

Veteran chart-topper and brother of Jenni Rivera, Lupillo Rivera was perched for two consecutive weeks atop the Latin Regional Mexican Airplay chart with "Ya Me Habían Dicho" (Sony BMG Norte). The hit single was taken from "El Rey De Las Cantinas," which made it to No. 2 on the Regional Mexican Albums chart. (2)

SALVADOR

Salvador, an eight-man band from Austin, is a double finalist in the Latin Christian/gospel album of the year category with its Word-Curb/Warner Bros. albums "So Natural" and "Qué Tan Lejos Está El Cielo." (2)

GILBERTO SANTA ROSA

Sony BMG Norte's much-esteemed Puerto Rican salsaero Gilberto Santa Rosa is an unusual double finalist. He appeared on two duo-based albums: "Dos Soneros . . . Una Historia," with labelmate Víctor Manuelle, and "Así Es Nuestra Navidad," with El Gran Combo. Both hits were back-to-back chart-toppers on the Top Tropical Albums chart last December. (2)

BETO TERRAZAS

The former frontman of duranguense act Grupo Montez de Durango, Beto Terrazas stepped out on his own with his Sony BMG Norte debut "Las Dos Caras De La Moneda," which went top 10 on the Top Regional Mexican Albums chart. (2)

LA SECTA ALLSTAR

On the strength of its Universal Latino album "Consejo," which rose to No. 8 on the Top Latin Albums chart, veteran Puerto Rican rock act La



LAURA PAUSINI



GRUPO MONTEZ DE DURANGO

Secta Allstar became a finalist for Latin rock/alternative album of the year. (1)

AMARFIS Y LA BANDA DE ATAKKE

Amarfis Y La Banda De Atakke's rousing merengue cover of Enanitos Verdes' classic "Lamento Boliviano" (Amarfica/J&N) logged 26 weeks on the Latin Tropical Airplay chart, peaking at No. 12. (1)

GRUPO MONTEZ DE DURANGO

One of the biggest-selling duranguense acts, Disa act Grupo Montez de Durango spent 32 weeks on the Regional Mexican Albums chart with its No. 1 smash "Y Sigue La Mata Dando." (1)

LUIS MIGUEL

Among the U.S. Latin market's most enduring pop heartthrobs, Warner Music Latina's Luis Miguel grossed \$3.1 million in September for six sellout shows at the House of Blues in Los Angeles. (1)

RICKY MARTIN & FAT JOE

Puerto Rican pop star Ricky Martin and Nuyorican rap notable Fat Joe teamed up on the dance hit "I Don't Care/Que Más" (Columbian/Sony BMG Norte), which climbed to No. 3 on the Hot Dance Music/Club Play chart. (1)

ARTURO SANDOVAL

Former Cuban awardee Arturo Sandoval reached No. 11 on the Top Jazz Albums chart with the Half Note album, "Sandoval: Live at the Blue Note." (1)

MARCO ANTONIO SOLÍS

The Lifetime Achievement Award recipient at last year's awards show, this legendary singer/songwriter/producer from Mexico peaked at No. 2 on the Top Latin Albums chart with his greatest-hits compilation "La Historia Continúa . . . Parte II" (Fonovisa). (1)

MARCOS WITT

Pre-eminent Latin Christian artist Marcos Witt's "Dios Es Bueno" (Canzion/Sony BMG Norte) ascended to No. 38 on the Top Latin Albums chart. (1)

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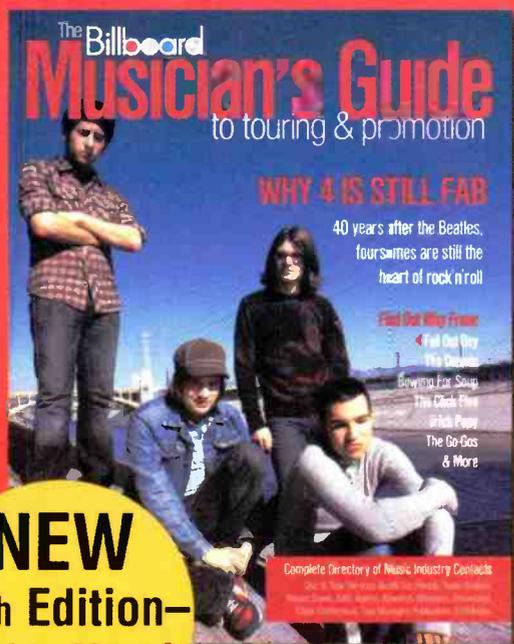
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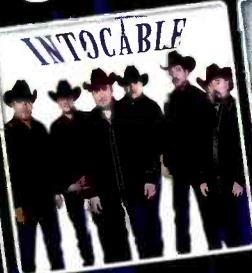
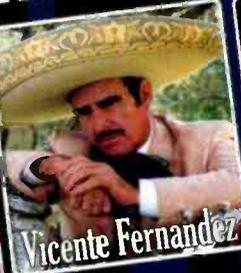
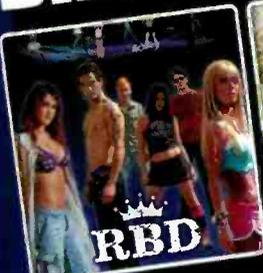
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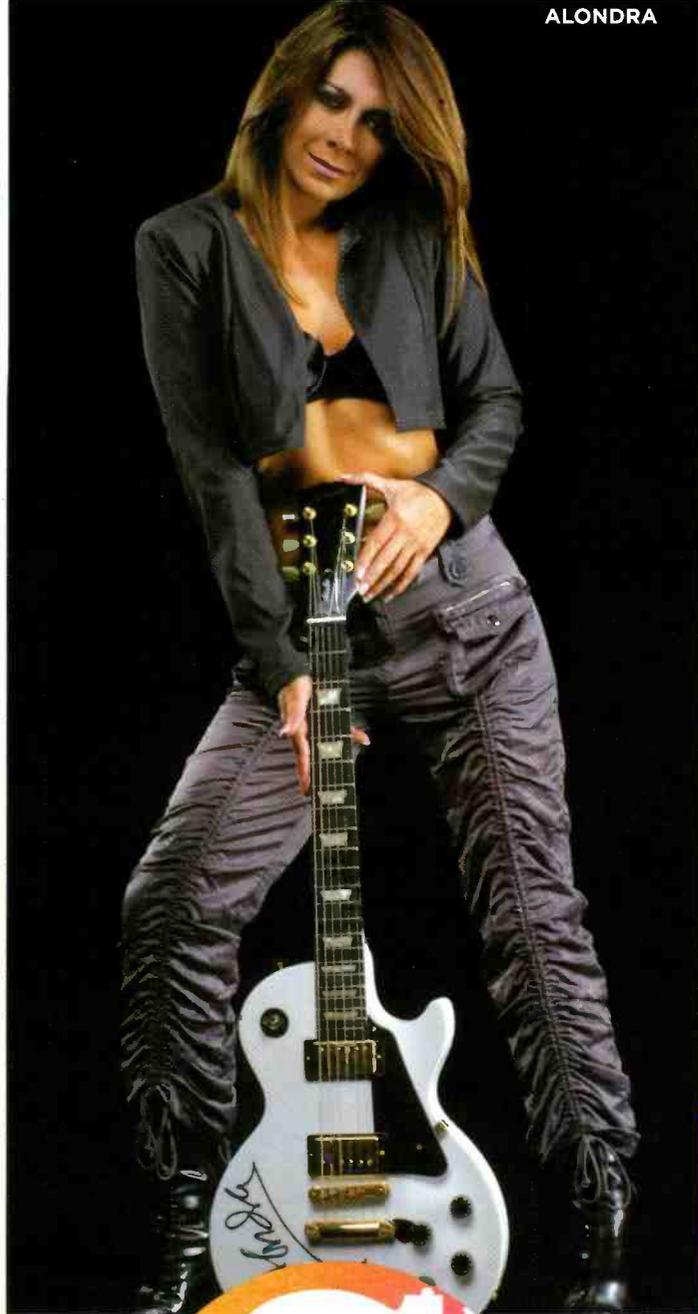
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ALONDRA

NEW ARTISTS STRUT THEIR STUFF

Hot Talent Set To Perform At Showcases



Since 1990, when it first presented flamenco guitar virtuoso Ottmar Liebert, the showcase sets at Billboard's Latin Music Conference have provided an annual launch pad for up-and-coming stars who make their industry debut with dazzling performances that often spark superstar careers. • Selena, Marc Anthony and Café Tacuba made their initial industry marks in the 1990s with riveting showcases. Last year, Ivy Queen, Luny Tunes and JD Natasha did the same.

• This year, a whole new cast of aspiring acts is slated to perform showcase concerts that may create household names. • Following is a capsule of some of those artists confirmed at press time to perform. —John Lannert

ALONDRA

A former '80s teen idol in her native Mexico, Alondra dropped out of music altogether to rear her two children before re-emerging as a top Latin radio personality in the early '90s in San Antonio. In 2000, the alluring actress/siren restarted her recording career and in 2003 cut a self-titled disc that was nominated for a Latin Grammy Award in the grupero category.

Her current pop/dance disc "DNA" is available through digital distribution only.

ANAMOR

This sultry Italian chanteuse won Italy's top talent contest, the Castrocaro, and placed second in the famed San Remo Festival. Anamor also starred in the Sergio Leone film "C'era Una Volta in America." Her maiden disc for BMG Italy, "L'Inferno O L'Anima," reached the top of the Italian sales charts.

CAMILA

Formerly known as Altavoz, Camila, the Mexican trio headed by noted songwriter/producer Mario Romm, has put out a self-

titled debut on Sony BMG Norte that features lead single "Abrazame."

Once a solo artist on Sony, Romm, who also produced Camila's album, is joined by vocalist Samo and guitarist Pablo.

CECY B.

Born Cecelia Barajas, the come-hither rapper from the West Coast released her indie debut, "Latinalicious," last year that opened eyes, as well as ears. Cecy B.'s sexy image amplifies her provocative verses, which she pens herself. Her forthcoming album is due on ICCE/Universal Latino.

CHELO

Not to be confused with the famed Mexican songstress, Chelo is an electrifying, bilingual Puerto Rican singer/songwriter and former member of Jyve V and ATM who began his music career by doing choreography for reggaetón star Daddy Yankee. Chelo has wrapped production on his debut Sony BMG Norte release, which includes his first single, "Cha Cha," produced by Jeeve (Santana, the Game, Eden's Crush). **continued on >>pLM34**

A cast of aspiring acts is slated for showcase performances during the confab.

bottom left: KevinMazur/WireImage.com

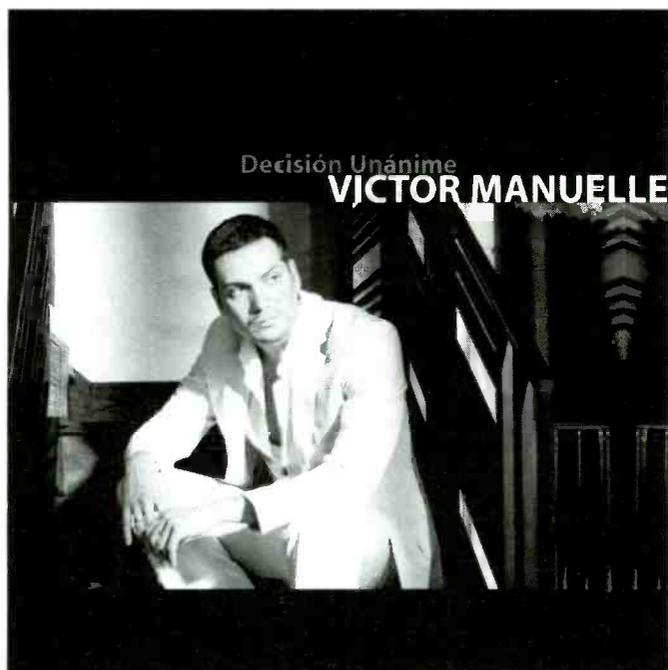


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MUSIC CONFERENCE & AWARDS
LATIN

from >>pLM32

GENERALZ

Prostyle (aka Pro) and Tee\$ (aka Tee Money) make up Southern California hip-hop duo Generalz. "Luxury Living," the pair's debut disc on ICCE/Universal Latino, blends insightful verses and strong melodic hooks that, according to Pro, "America can listen to over and over."

JUAN GOTTI

Born Juan Ramos in Eagle Pass, Texas, and reared on the rough urban streets of Houston, this former contributor to South Park Mexican's music roused the U.S. Latin hip-hop scene last year with his hard-hitting sophomore set, "John Ghetto" (Dope House/Warner Music Latina).

Gotti (who is now a San Antonio resident) is a finalist in the Latin rap/hip-hop album of the year category.

ARTHUR HANLON

Detroit's best-known contributor to the stateside Latin music scene, spectacular pianist Arthur Hanlon will follow up his chart-topping Latin tropical airplay smash "La Gorda Linda" with an instrumental album produced by Spaniard Francesco Pellicer. The set is due this summer. Hanlon is up for a pair of Billboard Latin Music Awards.

JEAN

The younger brother of showcase alum Luis Fonsi, this smooth singer/songwriter will showcase his winning R&B/rhythmic pop groove with his Sony BMG Norte bow, "On." The seductively soulful, midtempo ballad "Duele" is the lead track. The album is slated for release May 9.

JEREMIAS

On his ear-catching set "Ese Que Va Por Ahí," Jeremias, a singer/songwriter of Venezuelan descent, fuses together such multiple musical styles as trova, pop, salsa, swing and rock. Aside from composing and singing each track, he plays the acoustic guitar, which is the album's musical backbone.

JESSICA MCQUAID

A former Nashville record executive, 24-year-old San Antonio native Jessica McQuaid is now a singer/songwriter who is launching a recording career with an English debut disc that will contain four Spanish tracks. The Notre Dame graduate wrote nearly half of the songs.

LA SECTA ALLSTAR

La Secta Allstar puts on a smashing live concert that has helped make the group one of the best-selling Latin rock acts in the United States and Puerto Rico. The trio is expected to embark on a U.S. tour in support of its Universal Latino release "Consejo," a finalist in the Latin rock/alternative album of the year category.

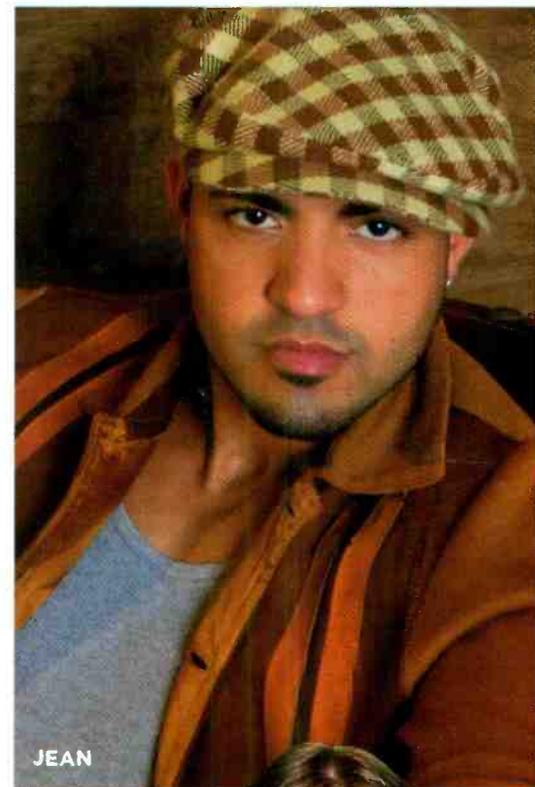
LENA

Lena is the daughter of famed Cuban singer Malena Burke and granddaughter of the legendary Elena Burke. She has been a backing vocalist for such artists as Alejandro Sanz, Jennifer Lopez and Gloria Estefan, but now steps out on her own with her splendid, self-titled debut. Lena composed all 12 of the album's songs.

Sanz introduced Lena to her label, Warner Music Latina, while she was cutting vocals for Sanz's hit "No Es Lo Mismo." The lead single on Lena's album, "Tu Corazón," is a duet with Sanz.



JUAN GOTTI



JEAN

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from >>pLM34

LOCOS POR JUANA

This hard-gigging ensemble from Miami delivers a wildly diverse sound, ranging from rock to reggae with a generous splash of Latino Caribbean sounds in between. While Locos Por Juana prepares its next set, "La Verdad," it will also be on the road in New Orleans; Tampa, Fla.; and the Midwest.

THE MONAS

After scoring a hit in Colombia with their old band Los De Adentro, Juan and Fernando teamed with Pipe and Nando to form a Colombian quartet that plays straight-up Latin rock. The result is the Monas, whose self-titled debut is slated for simultaneous release this year in the United States on Wattsup and in Colombia on Codiscos. The lead single is "Cae La Noche."

N'KLABE

Even with the preponderance of reggaetón artists, this vocal trio on Sony BMG Norte has carved out its own niche—as a salsa act that has hit pay dirt by staying true to the genre's time-honored rhythmic roots. N'Klabe's solid debut, "I Love Salsa!" boasts two chart-topping tracks on the Latin Tropical Airplay chart, and reached No. 3 on Top Tropical Albums. N'Klabe is dueling for three trophies at this year's Billboard Latin Music Awards.

RAYO

By age 10, Madrid native Rayo not only became the youngest composer signed to Spanish publisher SGAE, but he also had won famed international music contest Bravo Bravissimo and recorded a flamenco album for Max Music.

When he turned 14, Rayo relocated to Miami, where he subsequently worked with Luciano Pavarotti, Plácido Domingo, Julio Iglesias, Paulina Rubio and Ricky Martin. (He co-wrote Martin's hit "Jaleo.") Rayo, now 22, also co-wrote David Bisbal's fan favorite "Lloraré Las Penas."

DIANA REYES

Perhaps the most popular female artist in the crowded duranguense field, Diana Reyes is living up to the title of her latest Musimex/Universal CD, "La Reina Del Pasito Duranguense" ("Queen of the Duranguense Step").

A Mexico native who relocated to Chicago to ride the duranguense wave, Reyes' sexy image and fine vocals have transformed such pop songs as "El Sol No Regresa" into duranguense hits. Reyes is a triple finalist at this year's awards.

RICAN

An upstart MC from Puerto Rico, Rican bobs and weaves between English and Spanish as he glides through a style that mixes reggae and hip-hop set to West Coast beats, courtesy of Battlecat (Snoop Dogg) and Fingas (Lil' Rob), producers of Rican's debut on PuertoRoc Records.

VÍCTOR MANUELLE

Victor Manuelle is set to preview his forthcoming Sony BMG Norte set "Decisión Unánime" during his showcase.

The laundry list of guest notables on the disc include Eddie Palmieri, Don Omar, Héctor, Yomo and Bobby Valentín. Ace vocalists Tito Allen, Adalberto Santiago and Cheo Feliciano sing backup on the two tracks that feature Palmieri. Domingo Quiñones, Johnny Rivera and Ramón Rodríguez will also provide backing vocals on the rest of the tracks, while José Lugo produced the album. The set will drop May 2.



ELIEL LIND: 'I use a lot of melody and rhythmic fusions.'

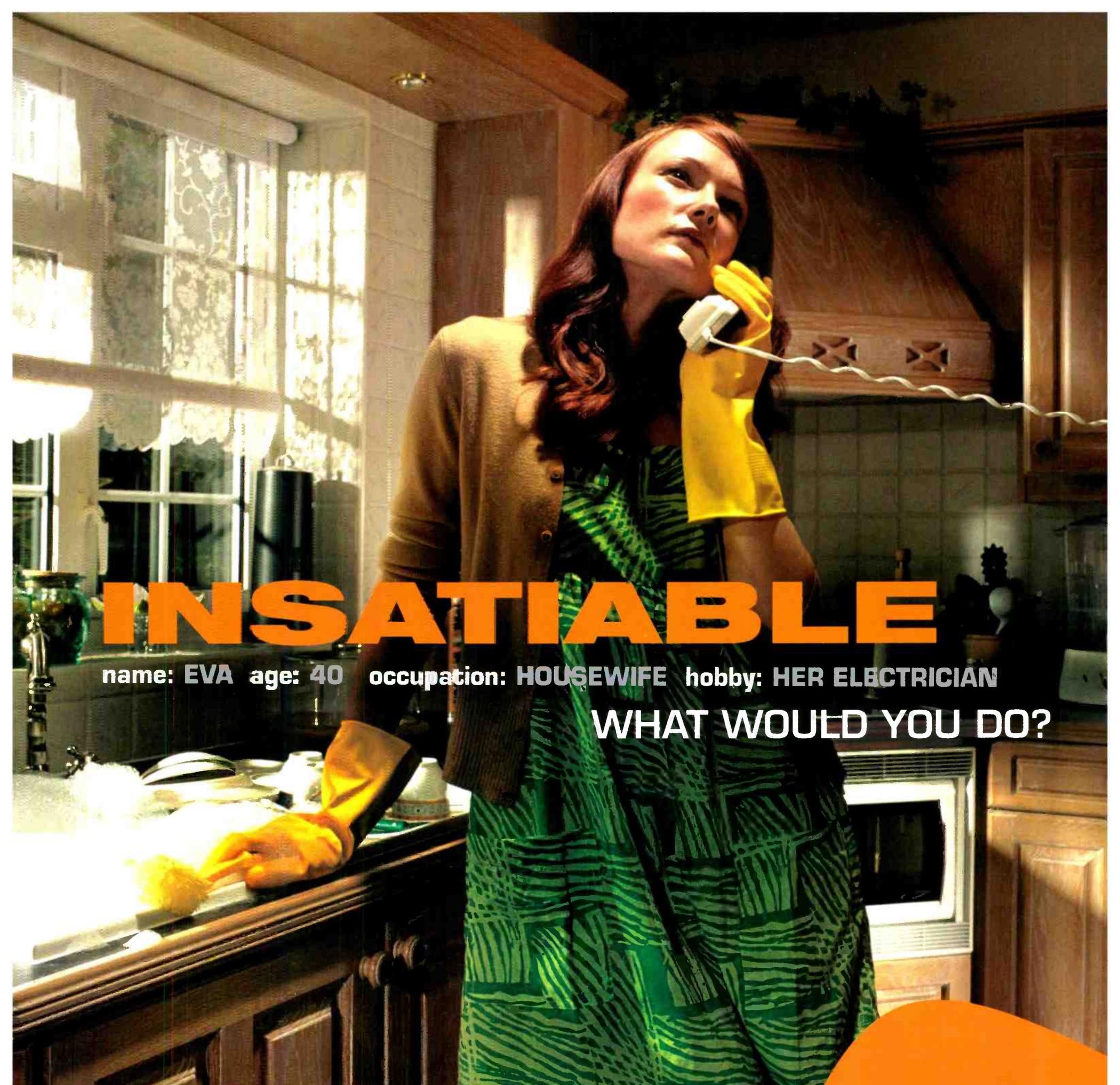
THE STORY BEHIND THE STAGE

Producers Explain What It Takes To Make A Hit



he quartet of finalists for this year's coveted producer of the year award spans the rich variety of Latin music. • Reflecting the current popularity of reggaetón, three producers in that genre—Eliel Lind and Luny Tunes' Franciso Saldana and Victor Cabrera—are vying for the award, while regional Mexican is represented by Jesús Guillén, who works almost exclusively with Conjunto Primavera, and pop falls under Armando Avila (RBD, La 5a Estación). • The commonality among these producers is their multiple hits. While only two had No. 1 hits on Billboard's Hot Latin Songs chart—Guillén with Conjunto Primavera's "Hoy Como Ayer" and Luny Tunes with Wisin & Yandel's "Llame Pa' Verte"—all had multiple tracks on the top 10. Here, the finalists share with Billboard how they crafted these charting songs. A selection of their hits appears in parentheses.—Leila Cobo

continued on >>pLM38



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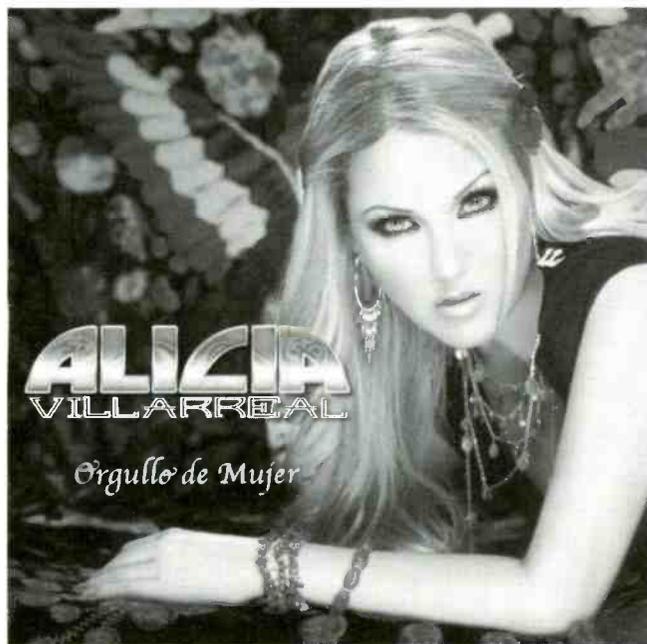
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MUSIC CONFERENCE & AWARDS

LATIN

from >>>PLM36

ARMANDO AVILA

("Algo Más," La 5a Estación; "Sólo Quédate en Silencio," RBD)

"I try to put my signature on every project. In other words, what I do for La 5a Estación is nothing like what I did for RBD or Aleks Syntek, Gloria Trevi or Belinda. For the majority of my projects, I compose, arrange, play all the instruments, record and mix each song.

"I feel very proud of La 5a Estación. I grew up with them and feel like another member of the group.

"As for RBD, although everything has happened very quickly, I'm happy pop music continues to attract an audience. RBD is a very noble project. There are people with vast experience behind the group, and people cannot imagine how hard these kids work."

JESÚS GUILLÉN

("Hoy Como Ayer," Conjunto Primavera)

"Conjunto Primavera is one of the most manageable groups I have had the good fortune of working with. You suggest something, and

they apply it. They have that spirit of being with their audience, and that makes them hugely appreciated.

"I'm not a musician, but I know about sound. I give them ideas, and they execute them. We've tried to take music in the direction of this movement, and I feel there are many people that want change.

"We try to cover everything while obviously preserving the taste of Mexico and the taste of Conjunto Primavera. Today, much of their audience is very young, so we're making music thinking about them."

ELIEL LIND

("Lo Que Pasó Pasó," Daddy Yankee; "Ella y Yo," Aventura featuring Don Omar)

"Because I play the piano, I use a lot of melody and rhythmic fusions.

"Don Omar will tell me, 'Eliel, I want a merengue.' He sits next to me, and I begin to create the melodies, and he begins to improvise and write, and that's how we work together.

"With Yankee's 'Lo Que Pasó Pasó,' he wanted a reggaetón with merengue, and basically I did the same thing. He sang the chorus, I inserted the piano and produced the beat.

"'Ella y Yo' is special. I did it in a New York studio in the middle of a snowstorm, as opposed to working in my own studio. We were in the middle of a tour, and we had to turn it around in one day, so I did the impossible to get it done. Thank God it was a hit."

'We get into production at the same time as the song. We not only do the beats.' —LUNY TUNES

LUNY TUNES

("Gasolina," Daddy Yankee; "Mayor Que Yo," Baby Ranks, Daddy Yankee, Tonny Tun Tun, Wisin, Yandel & Héctor; "Rákata," Wisin & Yandel)

"We get into the production at the same time as the song. We not only do the beats," says Saldana, aka Luny. (Cabrera is known as Tunes.)

"For example, in 'Mayor Que Yo,' Tunes wanted to do a song about a relationship with an older woman. He wrote the track and the artists came in [and improvised]. That's why so many reggaetón acts are on that track.

"On R. Kelly's 'Burn It Up,' his manager called me and said, 'I want one of your rhythms tomorrow.' I said, 'I can't do that. Making a rhythm is writing the track. I can send you the rhythm of a track from an album that is already out.'

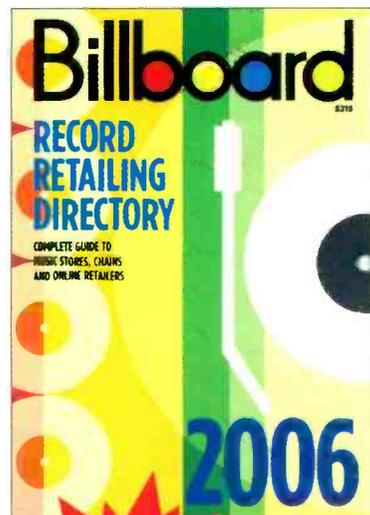
"That is why the beat of 'Mirame,' which was on my album 'Más Flow 2,' and 'Burn It Up' is the same. I figured my market and R. Kelly's weren't the same. I sent him the track, he listened, he liked it, and he recorded it."



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THE SONGWRITERS SPEAK

This Year's Finalists Discuss Their Hits

Some of this year's songwriter award finalists tell us the stories behind their charting tracks. The titles appear in parentheses.

JUANES

("Nada Valgo Sin Tu Amor," "Volverte a Ver," "La Camisa Negra," "Para Tu Amor," "Lo Que Me Gusta a Mí")

"'Volverte a Ver' is a love song. I wrote it thinking of when I leave home, when I go traveling to work. I think about returning home, and I don't know what I would do if I didn't have [my daughter] Luna and my family as my fuel to always keep me breathing. Closing the door and saying goodbye is a difficult image, but at the same time it's like gasoline. It's what keeps me alive. I don't ever want to die before returning home."

JUAN GABRIEL

("Adiós Amor Te Vas," "Eres Divina," "Que el Mundo Ruede")

"'Adiós Amor Te Vas' was inspired by a cold. 'Eres Divina' by health. 'Que el Mundo Ruede' by a boy called Reymundo, who we called Mundo [world] because he was very fat."

"To tell you the truth, I don't remember [a lot of the stories]. I never bring my past to the present."

WILLIAM O. LANDRON AKA DON OMAR

("Dile," "Pobre Diabla," "Reggaetón Latino," "Donqueo," "Ella y Yo," "Scandalous," "Bandoleros," "Dale Don Dale")

"I have to admit that every one of my songs has one of those stories

that only happen to me.

"'Pobre Diabla' is a story I put down in two relationships: One happened to me, one didn't. But it could be the story of any man. Many women say, 'All men are the same.' This may be true, but if that's the case, why continue to suffer for a man that doesn't value you? I think that mind-set made 'Pobre Diabla' a hit."

"'Bandoleros' I wrote two years ago at a time when there was a lot of negative news about me. My only weapon was my music, and I used it in my favor along with my friend [Tego Calderón], the only musician in the genre who stood by my side during the judicial process against me in Puerto Rico."

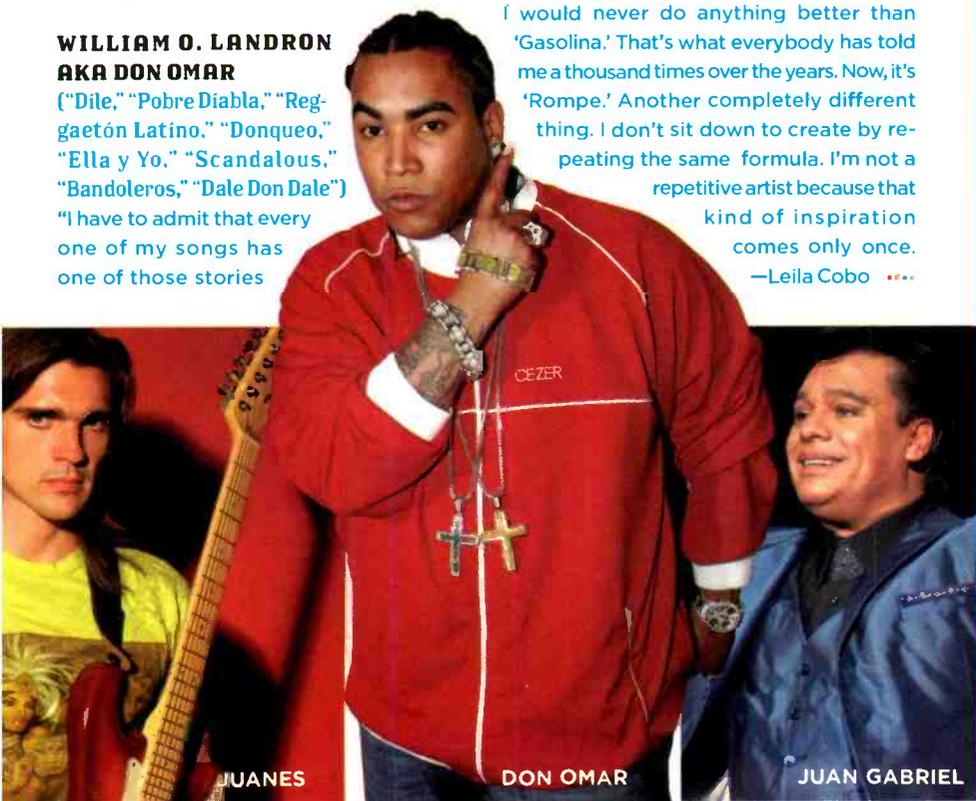
"[The song] is the unburdening of a heart hurt by the ungratefulness of the system, of the media, of my friends, of the mistakes I have made as Don Omar, and the guilt I will refuse to carry with me simply by virtue of being who I am."

RAYMOND AYALA AKA DADDY YANKEE

("Gasolina," "Rompe")

"I don't put pressure on myself. When I released [the single] 'Seguroski,' everyone said I couldn't do better than that. Then came 'Gasolina.' And, again, many people told me I would never do anything better than 'Gasolina.' That's what everybody has told me a thousand times over the years. Now, it's 'Rompe.' Another completely different thing. I don't sit down to create by repeating the same formula. I'm not a repetitive artist because that kind of inspiration comes only once."

—Leila Cobo



JUANES

DON OMAR

JUAN GABRIEL

LOOKING BACK

How The Conference & Awards Got So Good

These days, the Billboard Latin Music Conference & Awards is chock-full of people—an estimated 1,000 attendees, artists and panelists—sponsors, programming and glitz, thanks to four nights of showcases, parties and a star-studded awards show that airs live worldwide. •But it wasn't always like this. It took years for the event to get to the level it is at today. Here is a look at some of the event's building blocks and most memorable moments during the past 16 years.



Last year **PAULINA RUBIO** was a multiple award winner.

1989: Billboard joins forces with the Univision network for the first Premios Lo Nuestro A La Música Latina.

1990: The generically named Latin Music Seminar, sponsored by Billboard, starts as a one-day event in Miami. It consists of five industry panels, two artist showcases and an awards show televised from the 4,000-seat James L. Knight Center. About 150 people attend the conference. One of the event's founders was Gene Smith, Billboard's current managing director of Latin sales.

1992: The Billboard Latin Music Conference & Awards take place in Las Vegas, the only time in its history that it wasn't in Miami. Two unknown artists, Jon Secada and Selena, are introduced at the new-artist showcase.

1993: Music mogul Emilio Estefan is the conference's first keynote speaker. Univision produces the show for the last time.

1994-1998: Billboard self-produces the awards show that features such famed TV stars as Esai Morales and Daisy Fuentes.

1994: Tom Preston, chairman/CEO of MTV Networks, and Jay Berman, chairman/CEO of RIAA, deliver keynote speeches. Actor Steven Bauer hosts the awards show. Emilio Estefan receives the first Lifetime Achievement Award, and Celia Cruz and Cachao López are inducted into the Billboard Hall of Fame.

1995: Songwriter/producer KC Porter delivers the conference's keynote speech. Tito Puente receives El Premio Billboard, and Selena is posthumously inducted into the Hall of Fame. The Spirit of Hope award is created in Selena's honor to be given annually to a Latin artist who participates in humanitarian and civic causes.

1996: Ralph Peer, chairman/CEO of peermusic, delivers the keynote address. Newcomers Shakira, Soraya and DLG perform at conference showcases.

José Feliciano receives El Premio Billboard, and Juan Gabriel is inducted into the Hall of Fame. Gloria Estefan receives the Spirit of Hope award.

1997: McHenry Tichenor, president of Tichenor Media Systems and the New Hefstel, delivers the keynote address, and Daisy Fuentes hosts the awards at the Gusman Center of the Performing Arts. Emmanuel wins the Spirit of Hope award, Herb Alpert receives El Premio Billboard and José José is inducted into Hall of Fame.

1998: Fher and Alex González of Maná keynote the conference, impresario Ralph Mercado receives El Premio Billboard and Vicente Fernández is inducted into the Hall of Fame. Salsero Willie Chirino receives the Spirit of Hope award.

1999: The RIAA's Ricardo Dopico delivers the keynote address. Rocío Dúrcal receives El Pre-

A NOTE OF THANKS

Billboard wishes to thank its VIP Advisory Committee for its invaluable assistance in making this conference a success.

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ON THE CHARTS

The chart recaps in this Latin music special are year-to-date starting with the Dec. 3, 2005, issue, the beginning of the chart year, through the April 1, 2006, issue.

Recaps for Top Latin Albums are based on sales information compiled by Nielsen SoundScan. Recaps for Hot Latin Songs are based on gross audience impressions from airplay monitored by Nielsen BDS. Titles receive credit for sales or audience impressions accumulated during each week they appear on the pertinent chart.

Recaps compiled by rock charts manager Anthony Colombo with assistance from Latin charts manager Ricardo Companioni.

Hot Latin Songs Artists

Pos. ARTIST (No. Charted Titles) Imprint/Label

- 1 WISIN & YANDEL (2) Machete**
(2) Mas Flow/Machete
(1) Universal Latino
(1) El Cartel/VI/Machete
(1) Gold Star/Machete
- DADDY YANKEE (2) El Cartel/Interscope**
(1) Mas Flow/Machete
(1) White Lion/Sony BMG Norte
(1) El Cartel/VI/Machete
(1) Gold Star/Machete
- IVY QUEEN (3) La Calle/Univision**
- AVENTURA (2) Premium Latin**
(1) Machete
- SHAKIRA (3) Epic/Sony BMG Norte**
- RBD (3) EMI Latin**
- ANGEL & KHRIZ (1) Luar/MVP/Machete**
- INTOCABLE (2) EMI Latin**
(1) Sony BMG Norte
- JUANES (2) Surco/Universal Latino**
- CONJUNTO PRIMAVERA (3) Fonovisa**

Hot Latin Songs Imprints

Pos. IMPRINT (No. Charted Titles)

- 1 SONY BMG NORTE (17)**
- EMI LATIN (9)**
- DISA (9)**
- FONOVISA (10)**
- MAS FLOW (2)**

Hot Latin Songs Labels

Pos. LABEL (No. Charted Titles)

- 1 SONY BMG NORTE (27)**
- MACHETE (12)**
- UNIVISION (15)**
- EMI LATIN (9)**
- UNIVERSAL LATINO (14)**

Hot Latin Songs

Pos. TITLE-Artist Imprint/Label

- 1 ROMPE — Daddy Yankee**
- ELLA Y YO — Aventura Featuring Don Omar**
- RAKATA — Wisin & Yandel**
- LLAME PA' VERTE — Wisin & Yandel**
- VEN BAILALO — Angel & Khriz**
- MAYOR QUE YO — Baby Ranks, Daddy Yankee, Tony Tun Tun, Wisin, Yandel & Hector**
- CUENTALE — Ivy Queen**
- NA NA NA (DULCE NINA) — A.B. Quintanilla III Presents Kumbia Kings**
- CONTRA VIENTO Y MAREA — Intocable**
- ESO EHH...!! — Alexis & Fido**
- LA TORTURA — Shakira Featuring Alejandro Sanz**
- NUUESTRO AMOR — RBD**
- PERO TE VAS A ARREPENTIR — K-Paz De La Sierra With Jose Manuel Zamacona**
- TE HE QUERIDO, TE HE LLORADO — Ivy Queen**
- AMOR ETERNO — Christian Castro**
- SUELTA MI MANO — Sin Bandera**
- ACOMPANAME A ESTAR SOLO — Ricardo Arjona**
- LAGRIMILLAS TONTAS — Grupo Montez De Durango**
- CHULIN CULIN CHUNFLY (THE RATTLESNAKE SONG) — Voltio Featuring Calle 13**
- NO TE PREOCUPES POR MI — Chayanne**

Top Latin Album Artists

Pos. ARTIST (No. Charted Titles) Imprint/Label

- 1 DADDY YANKEE (1) El Cartel/Interscope**
(1) El Cartel/VI/Machete
- RBD (3) EMI Latin**
- DON OMAR (1) VI/Machete/UMRG**
- WISIN & YANDEL (1) Machete**
- SHAKIRA (1) Epic/Sony Music**
- JUANES (1) Surco/Universal Latino**
- ANA GABRIEL (1) Sony BMG Norte**
(1) EMI Latin
- VICENTE FERNANDEZ (3) Sony BMG Norte**
- RICARDO ARJONA (1) Sony BMG Norte**
- GRUPO MONTEZ DE DURANGO (4) Disa**

Top Latin Album Distributors

Pos. DISTRIBUTOR (No. Charted Titles)

- 1 UNIVERSAL (110)**
- SONY BMG (39)**
- EMM (10)**
- INDEPENDENTS (13)**
- WEA (4)**

Top Latin Album Imprints

Pos. IMPRINT (No. Charted Titles)

- 1 SONY BMG NORTE (33)**
- EMI LATIN (8)**
- EL CARTEL (2)**
- DISA (37)**
- FONOVISA (25)**

Top Latin Album Labels

Pos. LABEL (No. Charted Titles)

- 1 SONY BMG NORTE (37)**
- EMI LATIN (9)**
- UNIVISION MUSIC GROUP (38)**
- DISA (37)**
- INTERSCOPE (1)**

Top Latin Albums

Pos. TITLE-Artist Imprint/Label

- 1 BARRIO FINO: EN DIRECTO — Daddy Yankee**
- DA HITMAN PRESENTS REGGAETON LATINO — Don Omar**
- PA'L MUNDO — Wisin & Yandel**
- NUUESTRO AMOR — RBD**
- FUJACION ORAL VOL. 1 — Shakira**
- REBELDE — RBD**
- MI SANGRE — Juanes**
- HISTORIA DE UNA REINA — Ana Gabriel**
- BARRIO FINO — Daddy Yankee**
- BOY WONDER & CHENCHO RECORDS PRESENT: EL DRAFT 2005 — Various Artists**
- ADENTRO — Ricardo Arjona**
- REGGAETON NINOS VOL. 1 — Reggaeton Ninos**
- MANANA — Sin Bandera**
- ANTOLOGIA DE UN REY — Ramon Ayala Y Sus Bravos Del Norte**
- MAS FLOW 2 — Luny Tunes & Baby Ranks**
- MAS CAPACES QUE NUNCA — K-Paz De La Sierra**
- GRANDES EXITOS — Luis Miguel**
- LOS SUPER EXITOS: LAGRIMILLAS TONTAS — Grupo Montez De Durango**
- MIS DUETOS — Vicente Fernandez**
- IRONIA — Andy Andy**

mio Billboard, Flaco Jiménez is inducted into the Hall of Fame, and Olga Tañón receives the Spirit of Hope award.

Memorably, Ricky Martin performs "Livin' La Vida Loca" at the height of the "Latin explosion." Daisy Fuentes and comedian Paul Rodriguez host.

2000: The traditional keynote is replaced with a one-on-one Q&A with Enrique Iglesias. Agent Jorge Pino receives El Premio Billboard, and Marco Antonio Solís is inducted into the Hall of Fame. Rock group Maná receives the Spirit of Hope award.

2001: Marc Anthony is the Q&A guest. Mongo Santamaria is inducted into the Hall of Fame, Los Tigres del Norte receive the Spirit of Hope award, and Los Lobos receives the Lifetime Achievement Award. Telemundo gives its first Star award to Thalía.

2002: Ricky Martin gives a rare Q&A and receives the Spirit of Hope award. El Gran Combo de Puerto Rico receives the Lifetime Achievement Award.

2003: Alejandro Sanz is the Q&A guest. The first-ever Billboard Bash is thrown to honor awards finalists.

Songwriter Armando Manzanero is inducted into the Hall of Fame, and El General receives the Spirit of Hope award.

2004: Paulina Rubio is the Q&A guest. Banda El Recodo is inducted into the Hall of Fame, and Soraya receives the Spirit of Hope award. Alejandro Fernández receives Telemundo's Star award.

2005: Pop star Chayanne is the Q&A guest. Academy Award-winning director Fernando Trueba talks about the marriage of film and music, and for the first time, Billboard hosts a reggaetón panel and a live production panel featuring Luny Tunes. Marco Antonio Solís receives the Lifetime Achievement Award and Juan Luis Guerra receives the Spirit of Hope award.—Leila Cobo

Clockwise from above: Rodrigo Varela/WireImage.com; Fernando Aceves/Retna Ltd.; John Ricard/Retna Ltd.; Stefano C. Montesi/Photomov/Retna Ltd.

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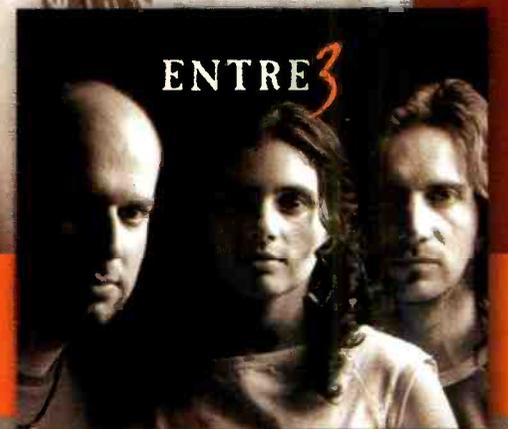


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Time to 'Breathe'
MercyMe rocks harder
on new album

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The Heart of 'Life'
Ricky Skaggs' label
releases CD for charity

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Jonathan Rotem
A classical pianist's
prolific road to R&B

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Earnest Erna
Godsmack frontman
digs deep on 'IV'

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MUSIC

APRIL 29, 2006

ROCK BY MELINDA NEWMAN

NO SLOWDOWN IN SIGHT FOR THE FRAY

For the Fray, timing has been everything.

While still unsigned, the Denver-based quartet landed a few tunes on KTCL Denver's "Locals Only" specialty show, but with stunning regularity, eight of its melodic pop songs were rejected for regular rotation.

Despite feeling it was pointless, the band submitted one more song, "Over My Head (Cable Car)," in September 2004.

"[Band guitarist/vocalist] Joe [King] e-mailed me one Sunday afternoon, right after I found out that another local band wasn't going to deliver a song they had promised," recalls "Locals Only" host Alf.

"Suddenly, I had an open slot on the show and six hours to find something to fill it."

King sent "Cable Car," as it was then known, and Alf says "I found myself humming and singing the chorus minutes, hours, days after hearing it." Within a week, the song was in regular rotation at the station, making the Fray the second local band ever added to the station's playlist. Ultimately, it became one of KTCL's most-played songs for 2004.

Then the Fray had another round of perfect timing. Around the same period, Epic Records, which had

continued on >>p36

LATEST BUZZ

>>> PARTY TIME

Karl Wallinger and his group World Party will go on their first U.S. tour in seven years, starting May 18 in Birmingham, Ala. Wallinger tested the waters in March at a packed show at South by Southwest. The 13-city first leg of the tour, booked by Monterey Peninsula Artists, coincides with the May 2 rerelease of 2002's "Dumbing Up" on Wallinger's own Fontana-distributed Seaview Records. The album contains two new tracks, including "What Does It Mean Now," which is climbing the Triple-A chart. Wallinger, who is managed by Arma Andon, is already working on material for another album. —Melinda Newman

>>> A SWEET DEAL

Razor & Tie has inked 18-year-old singer Kelly Sweet to a worldwide record deal. Sweet, who has also signed with Creative Artists Agency for booking, is working with producer Mark Portmann (Josh Groban, Celine Dion) on her label debut, which will come out later this year. —Melinda Newman

>>> YOUNG JAM UNEARTHED

The Library of Congress has discovered a jam session with jazz great Lester Young. Gene DeAnna, head of the library's Recorded Sound Section, says the 16-inch lacquer disc runs about 35 minutes. It was discovered when the engineer of the project and other recordings handed over a box of 150 untitled discs, including the Young recording, to the library. It was labeled "Jam Session, Dec. 29, 1940." Guesswork puts the locale as New York's Village Vanguard. —Tony Sanders

>>> ROUNDER SIGNS TENG

Rounder Records has signed singer/pianist Vienna Teng to its Zoë imprint. Teng has released two previous albums that have landed her play on NPR, as well as appearances on "Late Night With David Letterman" and "The Saturday Early Show." "Dreaming Through the Noise," out July 25, was produced by Teng and Larry Klein. —Melinda Newman

The Fray: Chapman Baehler



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Rocking Harder While Keeping The Faith

MercyMe Rolls Out Record With An Edge

THE FRAY from >>p35

discovered the band online, sent a rep to the group's next concert—a sold-out show at Denver's Fox Theater. "The timing was so right," King says. "The week before, we were at a terrible venue, it was terribly promoted, and it was one of our worst shows of the year."

And now the rest of the country knows what KTCL and Epic discovered 18 months ago. "Over My Head (Cable Car)" has become a multiformat hit, reaching No. 5 on Billboard's Adult Top 40 chart, No. 4 on Triple-A and climbing on Mainstream Top 40, where it is No. 32 this issue. On May 1, a top 40 push begins.

But radio is just one of the project's many drivers. The national story, sprung from the Denver success, started more than a year ago. Opening slots for Weezer and Ben Folds tours were followed by the band's own headlining circuits, a huge plug from VH1 through its "You Oughta Know" promotion, a top 10 requested track for three months on MTVU, more than 1.3 million streams on Myspace.com, an iTunes push and strategic TV placements.

"Every week or two there's been something to kick it along," Epic VP of marketing Scott Carter says.

As a result, for 18 of the last 20 weeks, the album has progressively scanned more units each week. Since its September release, total sales for "How to Save a Life" are 204,000 units, according to Nielsen SoundScan. The album was initially priced at \$12.98, but sales have continued to soar even after the price went to \$15.98.

"We hit a tipping point about a month and a half ago," Carter says. "All of a sudden, every day, we'd get another request [for a TV placement], and when we got music on, it was really resonating."

No more so than when the title track was played on "Grey's Anatomy" March 19. Two hours after airing, the album jumped

NASHVILLE—Sometimes success can be a double-edged sword. Just ask the guys in MercyMe. The INO Records band scored a multiformat hit with "I Can Only Imagine" and was catapulted from a burgeoning Christian act to major crossover success with a dou-

ble-platinum debut album.

Lead singer Bart Millard says the Texas rockers suddenly found themselves as posters boys for the power ballad. They followed up with "Spoken For" and "Undone." Both albums went gold and spawned several radio hits.

All in all, the band's career has been percolating along quite nicely. However, with the April 25 release of "Coming Up to Breathe," Millard says MercyMe has finally made the

record it has wanted to make all along.

"We were very fortunate to have 'I Can Only Imagine' and we were advised to try to duplicate that on the next two records," he says. "There were probably more slow songs than there were fast songs—which worked—but now we are at this point where we are known for these ballads rather than the rock band we've wanted to be."

On "Coming Up to Breathe," the band rocks harder than ever before, but not enough to alienate the fans who made it

a core act at Christian AC radio. "We really just focused on uptempo songs," Millard says. "I'm very guilty of saving the really good lyrics for slow songs and I thought that was just a weird way of doing things. I wanted to really write more uptempo songs, and these songs rock."

KCXR Tulsa, Okla., music director/APD Scott Herrold is eagerly awaiting the band's new release. "MercyMe is definitely a core artist in Christian music . . . They are one of the most requested bands and they sell a ton of records."

Though it's sometimes hard for an act to follow up a major hit like "I Can Only Imagine," Herrold says the band has done so. "They've followed with other hits like 'Word of God Speak' . . . Once you've had a big hit like 'I Can Only Imagine' in the general market, you attract more fans and you have a bigger fan base of people coming back to hear what you are going to follow up with."

Plans call for the band to tour churches the first two weeks of May, introducing the new songs acoustically and doing Q&A



MERCYME'S new album 'Coming Up to Breathe' streets April 25.

MercyMe: Jeremy Cowart

'We got a video from this guy and girl . . . and they started singing "How to Save a Life." I [got] goose bumps at this point.'

—JOE KING, THE FRAY

to No. 12 on iTunes and leapt 36 spots on Amazon. Overall sales increased more than 40% that week.

The Fray songs will also be heard on upcoming episodes of "One Tree Hill" and "Conviction." A live DVD will be released by year's end.

Even though Epic has picked the title track as the second single, programmers say "Over My Head" still has a lot of life in it. Sam Hill, APD/MD at KALC Denver, compares the song to Lifehouse's monster 2001 hit, "Hanging by the Moment," which stayed on the Adult Top 40 chart for 73 weeks.

Like Lifehouse, the Fray is a rarity: a new group on Adult Top 40, a format that seems to cater more to individual artists, like James Blunt, Rob Thomas, Kelly Clarkson and Daniel Powter, or veteran groups like Goo Goo Dolls, Staind and Nickelback.

While music directors say the format is song-driven, not artist-driven, KMYI San Diego APD/MD Mel McKay admits, "Maybe at some level it's a little easier to market an individual. You know that James Blunt is James, but I can't tell you the lead singer's name in the Fray." She predicts a long life for the band, adding that the CD is one of her favorites.

For King and his bandmates, one way to keep the swirling success in perspective is to think locally. "We got a video from this guy and girl at a [Denver high school] assembly, and they started singing 'How to Save a Life.' I [got] goose bumps at this point. That was me 10 years back, I was learning the songs of the artists that inspired me, and [now] these kids are learning me. That's more gratifying than any licensing or radio play." ■■■



Nashville Scene

PHYLLIS STARK pstark@billboard.com

Bluegrass Bands Together

Fans of bluegrass music won't be the only beneficiaries of the new Skaggs Family Records release, "Celebration of Life." The live double album will reap proceeds for Musicians Against Childhood Cancer, which, in turn, will hand those funds over to St. Jude Children's Research Hospital in Memphis.

MACC was founded by Darrel and Phyllis Adkins after they lost their daughter Mandy, a St. Jude patient, to a brain stem tumor. Six years ago they launched the annual MACC festival at Hoover Y-Park near Columbus, Ohio, to raise money for their charity. The festival has become a successful annual bluegrass event that has raised more than \$300,000 to date.

Taking the next logical step, Darrel Adkins began planning an album of live performances culled from the festivals, and he found an eager partner in Skaggs Family. The label, owned by bluegrass superstar Ricky Skaggs, is handling distribution and marketing for the project and not taking any profit from its sales.

Skaggs Family GM Stephen Day says simply that the project seemed "worthwhile . . . The more I learned about Mandy and [her] story, the more I respected Darrel and Phyllis because they took their grief and channeled it into action," he says.

While the label's staff helped Adkins with such issues as clear-

ances, Day says the festival organizer "did all the heavy lifting" on the CD. "We're just serving as a channel to get it out into the marketplace and sort of counsel him along the way."

Released April 18, "Celebration of Life" includes 37 live tracks from such bluegrass stars as Dan Tyminski, Rhonda Vincent & the Rage, the Grascals, Cherryholmes, Tony Rice, Blue Highway, Doyle Lawson & Quicksilver, Alecia Nugent, Larry Cordle and J.D. Crowe & the New South.

In total, 136 musicians are involved in the project. All waived their royalties, as did many of the song publishers.

In terms of marketing the project, Day says, "We're just basically trying to hit all the angles we'd hit with a regular release." But in addition to having the album available at retail outlets, where the two-CD set sells for \$17.98, many of the participating artists have also expressed an interest in selling it at their shows.

TRITT TALK: Musician/producer Randy Jackson, who has become better-known as an "American Idol" judge, will co-produce the next album from Travis Tritt with the country star.

Early next year, the pair will begin recording a project tenta-

Rhythm & Blues

GAIL MITCHELL gmitchell@billboard.com

sessions with the fans. Millard is hoping fans will continue to support the band. "We are taking a risk," he admits. "I hope that it won't be an issue with the MercyMe fans. I hope they are there with us, trust where we are going and they really enjoy it. These are still pop/rock songs. We're just trying to put a little more edge into what we are doing."

MercyMe consists of Millard, James Phillip Bryson (keyboards), Robin Troy Shaffer (drums), Michael John Scheuchzer (guitar), Barry Graul (guitar) and Nathan Cochran (bass). Millard says they felt like this record was what they needed to do at this point in their career.

"When you have success so fast in your career, on your first national record, all of a sudden, instead of paving your way, you kind of get plugged into a system," he says. "I think we've established ourselves to the point to where I don't think we can get any bigger than what we've been doing. So now it's the time to reinvent ourselves. Spiritually and emotionally we had to do this."

Millard says the new disc captures the intensity of the band's live show. "Our live shows have almost been a lit-

tle more intense than the record, which is probably the case for most artists. So this is kind of a natural step for us."

INO Records president Jeff Moseley calls the new album "a real signature record for them. We're really pursuing all avenues. We are pursuing obviously Christian radio, and retail, which is one of our prime focuses. That's where this group is based, but at the same time we're not shying away from pursuing mainstream television opportunities, mainstream radio and positioning in mainstream stores as well."

Moseley says the label was careful in the wake of "I Can Only Imagine" to keep the band from disintegrating into one-hit-wonder status. "I don't think

we tried to wring every last drop out of that song. I'm positive we could have sold more records if we had done that.

"We tried to figure out what was the best approach for the band overall. How do we make sure that there's a strong touring base, they are very strong on the touring side? How do we make sure that they aren't a one-hit wonder? I feel very good about the job that we've done on that. Every record that has come out since then is almost platinum, and very few bands can say that. I think it holds up pretty well for the job that we've done and trying to make very long-term decisions as opposed to [chasing] the short-term cash."

The new album's first single, "So Long Self," is No. 10 on Billboard's Hot Christian Songs chart. It will also be worked to mainstream stations via Columbia. (INO has a marketing/distribution agreement with Columbia to aid in general-market penetration.)

"We've been fortunate in that most of the mainstream stations really give us a shot and just judge us based on how really good the music is," Moseley says. "That's all we really ask for."

FACT FILE

Label: INO Records/Columbia

Management: Scott Brickell, Brickhouse Management

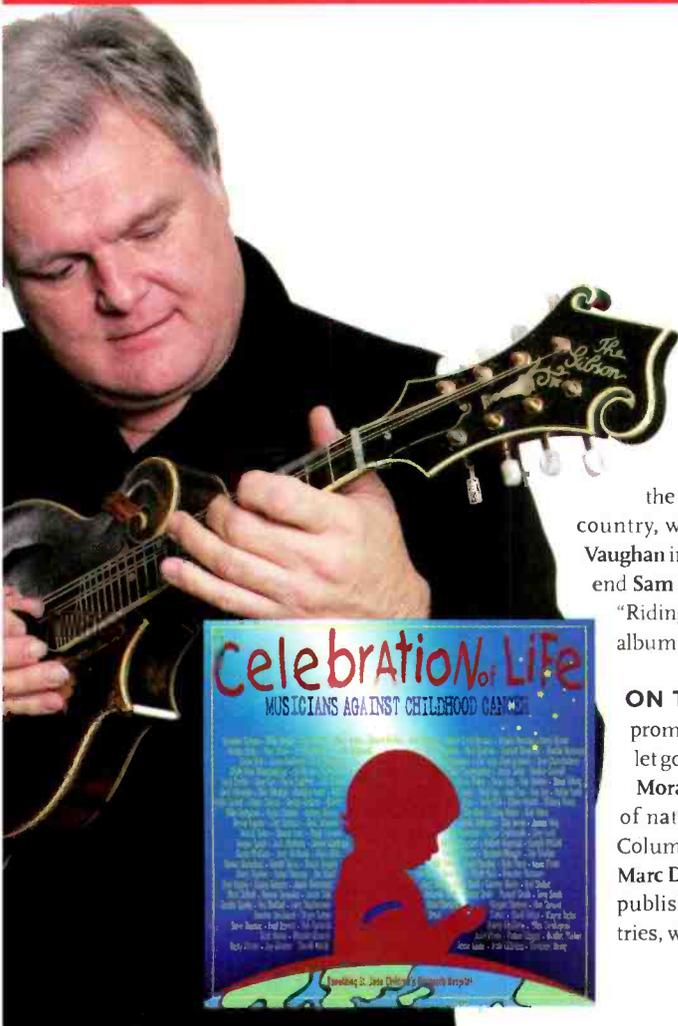
Publishing: Simpleville Music, ASCAP

Booking: Third Coast Artist Agency

Best-selling album: "Almost There" (2001), 2.2 million

Last studio album: "Undone" (2004), 627,000

Skaggs: Kevin Kane/WireImage.com



tively due in summer 2007.

As previously reported, Tritt signed on earlier this year with Nashville startup Category 5 Records, where he is the indie label's flagship artist.

Tritt's manager, Duke Cooper, says the new CD will be more country rock than country, with an Allman Brothers/Stevie Ray Vaughan influence. Meanwhile, Tritt and R&B legend Sam Moore recorded a duet of Ray Charles' "Riding Thumb" for Moore's upcoming duets album on Rhino.

ON THE ROW: Bill Macky, VP of national promotion at Epic Records in Nashville, was let go April 12. He has been replaced by Tom Moran, who was elevated from the director of national promotion post at sister label Columbia Records... ASCAP assistant VP Marc Driskill exits for a job at Craig Wiseman's publishing company Big Loud Shirt Industries, where he will oversee operations.



ROTEM'S ROAD TO R&B

It may seem like a long way from classical to R&B and hip-hop, but the bridge was a short one for songwriter/producer Jonathan "J.R." Rotem. While at Boston's Berklee College of Music, the classical music pianist segued into jazz. Then after hearing Dr. Dre's "The Chronic" and Snoop Dogg's "Doggy Style" albums,

Dwayne Wiggins (Tony! Toni! Toné!). He forwarded it to Destiny's Child, which included Rotem's "Fancy" on its "Survivor" album.

Rotem, the son of Israeli immigrants, relocated to Los Angeles where he paid the bills by teaching piano. Asked to produce Detroit rapper Vishiss' debut CD on Dream-

Rhymes, Trey Songz, the Game and Snoop Dogg.

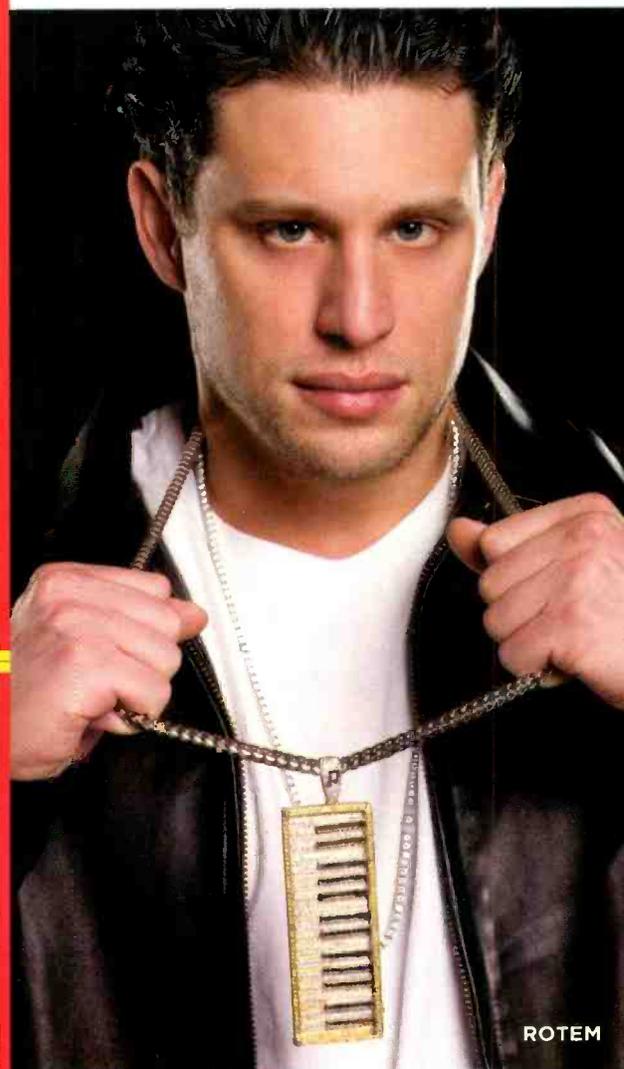
Rotem has also established a production/publishing company under the NetWorth Entertainment banner. The first songwriter signed to his publishing concern is "SOS" co-writer Evan Bogart.

STAND! Reunion fever is in the air. Sandra St. Victor and fellow Family Stand members Peter Lord and Jeffrey Smith are tuning up for a short tour and are in the studio cooking up some new music. Fans will recall that the Family Stand clicked in 1990 with the No. 3 R&B hit "Ghetto Heaven."

While the group's new Web site (thefamilystand.net) will not be up until May, you can check out its MySpace page.

Another blast from the past is back: '80s icon Billy Ocean. On June 6 Jive/Legacy will release "The Best of Billy Ocean," a 15-track retrospective that encompasses such trademark tunes as "Caribbean Queen," "Love Zone" and "Suddenly."

Better yet, the man will embark on his first world tour in more than 10 years. The 25- to 30-date outing starts June 16 in Tacoma, Wash. Additional stops include San Diego (June 25), Kansas City, Mo. (July 7) and New York (July 27).



he began integrating hip-hop beats into his jazz sets back home in the San Francisco Bay Area. Now he finds himself on the R&B and pop charts with Lil' Kim's "Whoa" and Rihanna's "SOS."

"I didn't want to just play jazz clubs," Rotem says of his switch from performer to producer. "I wanted to compose and do tracks. So I stopped the gigs and practiced piano every day for a summer."

Going to urban conventions and sending out beat CDs led to one of his discs landing in the hands of

Works, Rotem later saw the album shelved when the label was merged into Interscope. But something positive did come out of the aborted album; Rotem sold one of the songs intended for the project to Dr. Dre.

Rotem credits manager Zach Katz (who also handles Denaun Porter and Hi-Tek) for "helping me to refine my sound through trial and error." Over the last two years, Rotem has compiled a list of songwriting/production collaborations that includes 50 Cent, Obie Trice, Busta

R&B FORCE FIELD: Patti LaBelle and Smokey Robinson will host the Rhythm & Blues Foundation's Pioneer Awards. The June 29 ceremony will be the first held in the foundation's new home city, Philadelphia (Billboard, March 26). Honorees include Berry Gordy and Otis Redding.

KUDOS . . . To everyone's favorite urban retailer—and step master—George Daniels. The Chicago mainstay (George's Music Room) will be honored April 28 by the Friars of Beverly Hills. Actor Malcolm Jamal Warner and industry vet Bruce Walker will host, while Wayman Tisdale will perform.



Godsmack's Erna Digs Deep Into His Pain

Don't say the M word to Godsmack frontman Sully Erna. "We're not some metal band," he says. "I really look at us as hard rock."

Granted, he may be splitting hairs to the band's legion of fans, who simply appreciate the Boston-based quartet's heavy, yet melodic dose of sound. And even he admits Godsmack is caught between a rock and a metal place: "The metal guys go, 'Fuck them, they're too wimpy,' and the rock guys go, 'They're too metal.'"

Even though it seems Godsmack often flies under the radar compared with its hard rock brethren, the band holds the record for most songs in the top 10 of Billboard's Active Rock chart, besting such acts as Foo Fighters, Korn, Metallica, Creed, Nickelback and Staind. Its 13th top 10 entry, "Speak," is in its sixth week at the top of the Active Rock chart this issue, making it the band's biggest hit since 2002.

The tune is the first track from "Godsmack IV," out April 25 on Universal Republic. The album represents a shift for the group: While many of the songs still rock, melody is king and confession proves good for the soul. On "The Enemy," Erna admits his infidelities, and many of the album's lyrics deal with his past problems.

"2005 was a terrible year for me," he says. "I allowed so much negativity in my life throughout the years, it became part of my regular lifestyle... negative people and addictions. I got rid of a lot of stuff that was killing me or

putting me at a standstill."

As he wallowed in his misery, his bandmates toiled away. "They would have 30 songs, and I didn't have the word 'the' written down yet. I wasn't inspired," he says. "One day, I just sat there in my own sorrow. I lived this life of sin, I don't even know where to begin and I was like, 'There I am.' From there it just poured out." In fact, the album's opener, the driving "Livin' in Sin," details his distressed state and ultimate breakthrough.

Lest fans fear Erna has gone all soft on them, one listen to "Godsmack IV" will prove otherwise. He also feels that the positive reception given the band's 2004 acoustic EP, "The Otherside," showed the band's following is willing to allow the group to explore new textures and a broader range.

Six tracks from "Godsmack IV" will stream on 85 Clear Channel Radio-owned stations' Web sites for a week before the album's release. The band will appear April 26 on "The Tonight Show With Jay Leno" and April 28 on "Jimmy Kimmel Live."

STEPPING OUT: Heart's Nancy Wilson says she may be ready to step out on her husband Cameron Crowe—musically speaking, that is. Wilson, who has scored a number of Crowe's movies (including "Almost Famous," "Elizabethtown" and "Vanilla Sky"), is talking to film folks about scoring other movies. "Cameron is in a writing cycle right now, so I might do another score outside of the family." She laughs and admits scoring a movie for a director she is not married to "may be in some ways easier."

Wilson and her sister Ann get paid the respect they more than deserve on "Decades Live: Heart & Friends," a tribute concert featuring the band that will begin airing May 8 on VH1 Classic.

UPDATE: Artist manager Ron Shapiro and veteran publicist Patti Conte have launched a New York-based public relations company tentatively titled Plan A Media. (They are waiting for the name to clear.) Initial clients include Blue October and Josh Kelley. Shapiro continues to separately run his management/consulting company; Conte was most recently Virgin Records senior VP of communications. As had been long rumored, Columbia Records publicity exec Angelica Cob will join Virgin as head of communications later this spring. ●●●

A New Kind Of New Music

'Nuove Musiche' Injects 21st-Century Twists Into 17th-Century Classics

There's a new name nestled among the superstar artists atop the Classical Chart in recent weeks: Rolf Lislevand. His latest album, "Nuove Musiche" (ECM New Series, March 3), features the Norwegian lutenist/guitarist joined by a host of notable colleagues from the early music community, including percussionist Pedro Estevan and harpist/vocalist Arianna Savall (the daughter of viola da gamba virtuoso Jordi Savall and vocalist Monserrat Figueras).

The album's title plays with listeners' expectations. The musicians delve into some very early music—400-year-old works by Girolamo Frescobaldi, Giovanni Girolamo Kapsberger and others—that is to say, the composers who flourished in the wake of the 17th-century nuove musiche ("new music") movement. However, Lislevand and his colleagues extend new music's meaning even further by introducing 21st-century twists.

The musicians use the older pieces as launching points for such modern-sounding improvisations as two flamenco-drenched Passacaglias andaluz, a bebop-inflected double bass solo in the Passacaglia cantata and a Passacaglia celtica certain to please any Irish music fan.

Other musicians on the recording include Bjorn Kjellemyr on colascione lute and double bass, organist/clavichord player Guido Morini, Marco Ambrosini on Swedish-stringed instrument the nyckelharpa and Thor-Harald Johnsen on the chitarra battente guitar.

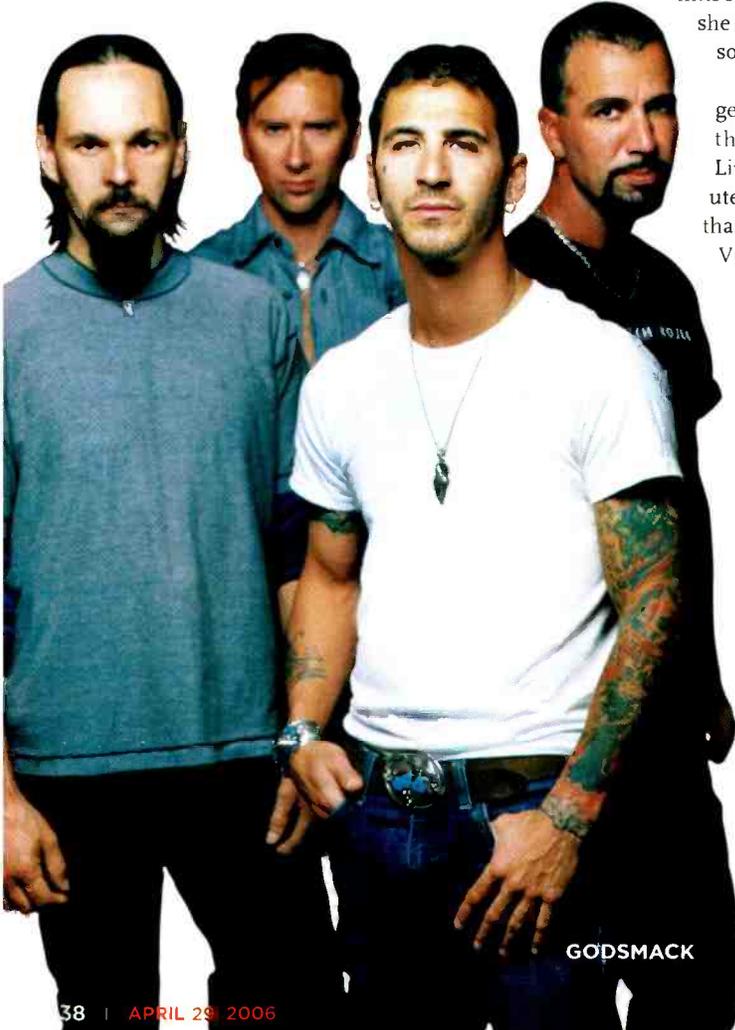
As Lislevand notes, "As far as I'm concerned, reconstruction is not really interesting at all. Do we really want to act as if we hadn't heard any music between 1600 and the present day? I think that would be dishonest."

NOTED: Six-time Grammy Award winner the Philadelphia Orchestra was a recipient of this year's Recording Academy Honors Award from the Philadelphia chapter. ●●●



SAVALL, left, and LISLEVAND

Savall and Lislevand: Peter Neusser/ECM Records



GODSMACK

NOW HEAR THIS

YOUR GUIDE TO UNSIGNED BANDS

>>> LONELADY

Armed with a guitar and some drum loops, LoneLady does not let the lack of a full band lessen her rock'n'roll attack. For her first shows outside her home of Manchester, England, the artist made the trek to Austin for Southwest in March. She was awarded the gig on the strength of a four-track demo (listen at lonelady.blogspot.com). It's a bit rudimentary, but it showcases her penchant for writing searing riffs with a PJ Harvey bite. Live, she can whip her bangs off her face as fast as she can spit out a kiss-off. A new single is due in June, and she promises to keep things sparse. "It's great not to have to deal with band tensions," she says. "There's just my tension, and that's plenty enough." Contact:

lonelady@hotmail.co.uk

—Todd Martens

>>> QUINCY COLEMAN

"Come closer baby, read between my lips/You drive me crazy, I can feel it in my hips," Quincy Coleman beckons on "Calling Your Name," the sinewy, shuffling opening track on her self-released sophomore CD, "Come Closer." The Los Angeles-based singer/songwriter grew up Tinseltown elite as the daughter of actor Dabney Coleman and actress Jean Hale Coleman, but her songs draw on such universal themes as desire and unrequited love. The melodies are pop, but the arrangements—with organs and horns bursting out of nowhere—elevate the tunes far above the ordinary. Following Coleman's return from an East Coast tour,



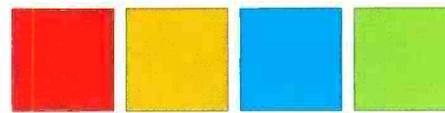
COLEMAN

noncommercial KCRW Santa Monica, Calif., will host a release party for the singer May 9 at Hotel Cafe in Los Angeles. Her music, which was heard in "Dawson's Creek," is also featured on the "Crash" soundtrack. Look for it in the upcoming Jason Alexander movie, "How to Go on a Date in Queens." Contact: Mike Gormley, lapersdev@yahoo.com

—Melinda Newman

EDITED BY TODD MARTENS
tmartens@billboard.com

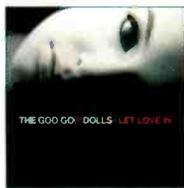
REVIEWS



SPOTLIGHTS

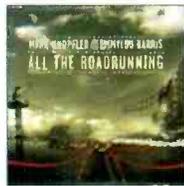
Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or *Billboard* chart potential.

ALBUMS



GOO GOO DOLLS
Let Love In
Producer: *Glen Ballard*
Warner Bros.
Release Date: *April 25*

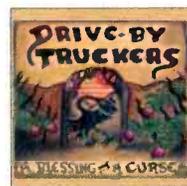
Goo Goo Dolls have been present on the singles charts for more than a decade, with such enduring hits as "Name" and "Iris." But that was then. In more recent times, as melodic music has been barricaded in top 40's cellar in favor of hip-hop and hard rock, it has been tough for straight-ahead pop/rock bands to shine. "Let Love In," capably produced by Glen Ballard, has its moments, but it comes across as a baby step forward. That may foster hits at niche radio, but in terms of making Jon Rzeznik and company headliners again, the album seems complacent. New single "Stay With You" is quintessential and recognizable, but with the dice scoring the occasional sweepstakes at mainstream radio again (James Blunt, Daniel Powter), we had higher hopes.—*CT*



MARK KNOPFLER & EMMYLOU HARRIS
All the Roadrunning
Producers: *Chuck Ainlay, Mark Knopfler*
Warner Bros./Nonesuch
Release Date: *April 25*

After seven years of sporadic recording, Knopfler and Harris have completed "All the Roadrunning," a mix of "love you" and "leave you" songs accented by mandolin, fiddle and steel guitar. Emmylou's classic country delivery brings out a rougher edge in Knopfler's bassy voice, though the final product is far from gritty. The album is rife

with reverb and fade-outs, which make the country tunes seem less romantic and more adult contemporary. Regardless, songs like "Right Now" and, despite its name, "Donkey Town," have strong, likable melodies while remaining laid-back. "If This Is Goodbye" brings the disc home with a tear in its eye, considering it's based on the last conversations of people calling from the Twin Towers on Sept. 11, 2001. While over-produced and quite sentimental, this is a very sweet record.—*KH*



DRIVE-BY TRUCKERS
A Blessing and a Curse
Producer: *David Barbe*
New West
Release Date: *April 18*

The Truckers' fifth studio album represents a slight departure from their Southern rock musicality, but "Blessing" is a more accessible record that might just garner some radio airplay. Among the highlights are the rocking opener "Feb. 14," Jason Isbell's Petty-esque "Easy on Yourself" and Patterson Hood's Faces-influenced meth indictment "Aftermath USA." Third songwriter Mike Cooley contributes the sparse, sad "Space City" and the clever rocker "Gravity's Gone," and the rhythm section of Brad Morgan (drums) and Shonna Tucker (bass) is tighter and more disciplined than ever. Hood's "A World of Hurt" is similarly inspired, offering up a rare commodity in the Trucker world: hope. With its broader musical canvas, "Blessing" may seem like a left-turn to diehard Truckerheads, but it's likely a wise move toward growing the DBT fan base.—*RW*

SHINING STARS



RIHANNA *Unfaithful*
(3:50)
Producer: *not listed*
Writer: *S. Smith*
Publisher: *not listed*
Def Jam (CD promo)

After releasing uptempo party cuts "Pon De Replay" and "SOS," Barbados-bred Rihanna bares a softer side on her first ballad, "Unfaithful." Penned by labelmate Ne-Yo, the cut is the second single from upcoming sophomore set "A Girl Like Me." While Ne-Yo flexes his versatility by writing from a woman's perspective, Rihanna unlocks those impressive (though occasionally nasal) soprano pipes that have likened her to Beyoncé. Though she has some growing to do vocally, she effectively conveys the struggle of a woman desiring to end her disloyal ways. While listeners used to Rihanna's peppy Caribbean-flavored tracks may be caught off guard by the serenity of "Unfaithful" (with its simple piano strokes and faint snaps), the song ultimately reveals a promising young vocalist growing into her own.—*CH*



KT TUNSTALL
Suddenly I See (3:21)
Producer: *Steve Osborne*
Writer: *KT Tunstall*
Publisher: *Sony/ATV U.K.*
Relentless/Virgin (CD track)

America is finally catching up with U.K. folk-pop heroine KT Tunstall. Already an international hit, her fiery debut single, "Black Horse & the Cherry Tree," keeps galloping ahead on The Billboard Hot 100. Tunstall's new effort, "Suddenly I See," contains fewer "whoa-yeahs" and even more melodic muscle. Over a spare, infectious guitar groove, Tunstall serenades—not without ambiguity—about "a beautiful girl" whose face is "a map of the world." While it lacks the stomping blues power of "Black Horse," the track delivers an uplifting, self-affirming pop chorus with the same raw urgency. Again, Tunstall's vocals are super-fresh and enormously alive, reminding us that a great radio hook can soar and stick without generic studio veneer.—*SP*

ALBUMS

ROCK

SECRET MACHINES
Ten Silver Drops
Producers: *Secret Machines*
Reprise/Warner Bros.
Release Date: *April 25*

★ This New York rock trio's 2004 major-label debut was a throwback to Zeppelin-style epics, featuring thunderous drumming and fuzzed-out bass leads that sounded even more psychedelic in concert. Concise still isn't a featured term in the Machines' vocabulary on this eight-song, 46-minute disc, but relatively compact tunes like "All at Once (It's Not Important)" and the propulsive rocker "Faded Lines" get the job done without overstaying their welcome. The group does stretch out and light up on the hazy, midtempo "Daddy's in the Doldrums" and the harmony-laden opener "Alone, Jealous and Stoned," while "I Want to Know If It's Still Possible" makes fine use of a digitally manipulated accordion solo from the Band's Garth Hudson. Even better is the adrenaline-addled "Lightning Blue Eyes," which would sound great blaring out of the radio this summer.—*JC*

GODSMACK

IV
Producer: *Sully Erna*
Universal
Release Date: *April 25*

▶ Since its 1998 major-label debut, Godsmack has remained one of the most consistently mediocre rock bands to emerge from the post-grunge era. While "IV" is unlikely to convert any nonbelievers, there are a few signs of growth. Frontman Sully Erna did a commendable job producing the album, the first time he's done so alone. One song, "Shine Down," even kicks off with a bluesy harmonica solo. And the acoustic, Zeppelin-esque "Hollow," with its haunting female accompaniment, ranks among the band's best work. But Erna's rote lyrics and limited vocal palette render many of these songs generic, like they could have been on any Godsmack album. In fact, the band even cribs its own

"Voodoo" for "Voodoo Too." Ultimately, it matters not what critics think, as listeners will likely go "IV" Godsmack once again.—*BT*

TOM VERLAINE
Around
Songs and Other Things
Producer: *Tom Verlaine*
Thrill Jockey

Release Date: *April 25*
Not having issued a new album since 1992, Television guitarist Tom Verlaine makes up for lost time with the simultaneous release of the all-instrumental "Around" and the song-oriented "Songs and Other Things." The former features drumming by Television's Billy Ficca on several tracks; for every piece that sounds like aimless noodling, there are keepers like the strutting "Wheel Broke," the guitar-only "Mountain," the Tortoise-style "Balcony" and the absolutely gorgeous "Eighty Eights." The "songs" step forward on the second album, which, in true contrarian fashion, opens with the poppy instrumental "A Parade in Littleton." Those looking for "Marquee Moon"-style guitar heroics will be disappointed, but the snaking lines and icy-cool veneer of "All Weirder Out" and "The Day on You" do indeed timewarp back to Television's CBGB-fueled heyday.—*JC*

POP

RIHANNA
A Girl Like Me
Producers: *various*
Def Jam
Release Date: *April 25*

▶ When Rihanna hit No. 2 on The Billboard Hot 100 last summer with the anthemic "Pon De Replay," it was natural to think that her debut set, "Music of the Sun," was going to do gangbusters. It didn't. Wasting no time, the 18-year-old returns with a surprising—and refreshing—diverse set that dabbles in pop, dance, R&B, reggae and acoustic numbers. While the effort features a number of island-flavored cuts, a full third of "A Girl Like Me" is unexpectedly devoted to sparse, wrenching ballads that are piano-, string- or guitar-

driven. There are also a couple of stomping club cuts, too—like the madly catchy first single "SOS." And her collaboration with Sean Paul on the New Wave-ish reggae track "Break It Off" is a match made in chart heaven.—*KC*

ERASURE

Union Street
Producers: *Steve Walsh, Vince Clarke*
Mute
Release Date: *April 18*

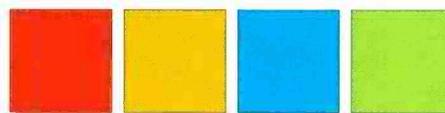
★ An acoustic project from Erasure is, on the surface, paradoxical. After all, Vince Clarke and Andy Bell have been churning out electronic synth-pop with little evolution on the formula for nearly 25 years. But the album aptly proves what true disciples have known all along: that the indelibility of the duo's melodies and the beauty of Bell's voice have fostered such longevity. The 11 songs are all acoustic covers from the Erasure catalog, some fairly obscure, highlighted by the delicate "Boy," the lovely "Tenderest Moments" and the lullaby "Rock Me Gently," each offering a worthy second take. "Union Street" is a clever departure for the group, and while its appeal will mostly lie with longtime fans hosting Sunday brunch, it is an appreciable showcase for Bell's versatility and beautiful voice. Producer Clarke must have spent a lot of time on the couch.—*CT*

HIP-HOP

THE STREETS
The Hardest Way to Make an Easy Living
Producer: *Mike Skinner*
Vice

Release Date: *April 25*
Mike Skinner's third album as The Streets is a self-conscious, macroscopic view of the U.K. rapper's fast-earned success and subsequent bad behavior (of the fictional and nonfictional variety). Skinner spends time dogging tabloids, poking fun at America, contemplating drugs and tackling the joys and sorrows of making boatloads of money, all in his English-accented rap/sing—*continued on >>p40*

REVIEWS



SINGLES

from >>p39

talking style. The smart-ass humor remains intact, especially on "Prancing Out" and "Hotel Expressionism." The beats are also strong, if not polarizing, rounding up samples and old-school, videogame noises. But by flanking serious tunes like "Never Went to Church" and "All Goes out the Window" with silliness, Skinner dulls whatever sincerity he was trying to convey. "Hardest Way" is good, but perhaps not good enough to win him any new fans.—KH

DANCE

GÜNTHER

Pleasureman

Producers: various

Rhino

Release Date: April 25

It is not hard over there for a pimp. Embracing a hilarious, trashy, porn-star look, Swedish dancefloor sensation Günther breathes broken English over pumping techno beats, while his female backup singers, the Sunshine Sisters, handle the cheesy, bubble-gum hooks. This humorous take on the Euro-dance formula, popularized in the mid-'90s by acts like DJ Bobo and Aqua, is relentlessly repeated on "Pleasureman." It is unlikely that anyone would ever make it through all 12 overblown tracks. But "standouts," like the delirious duet with Samantha Fox on a cover of her '80s hit "Touch Me" and the worldwide club hit "Ding Dong Song" (with its confessional hook, "You touched my tra-la-la"), deserve to be tested beyond frat parties. Let's hope "Saturday Night Live" has a call in.—SP

R&B

AMEL LARRIEUX

Morning

Producer: Laru Larrieux

Blisslife Records/ADA/

Warner Music Group

Release Date: April 25

★ Longtime fans know Amel Larrieux from her work in the duo Groove Theory and for her soulful 2004 album "Bravebird." On her third solo outing, Larrieux and producer/husband Laru continue to fortify that foundation. In addition to her smooth, sultry vocals, the next best thing about this singer/songwriter is her willingness to stretch musically. Adept at fusing R&B, soul, hip-hop, jazz and folk, she also embellishes the mix with dollops of Middle Eastern, West African and Indian flavors. Opener "Trouble" is a playful tune that showcases Larrieux's wide vocal range. And though spare in its musical accompaniment—just Larrieux and a piano—the love song "No One Else" carries a powerful punch. This is a tight, 10-song set that's Grade-A prime choice—no filler.—GM

IRMA THOMAS

After the Rain

Producer: Scott Billington

Rounder

Release Date: April 25

★ Hurricane Katrina may have given New Orleans a lickin', but Big Easy icon Irma Thomas has answered with one of her illustrious career's best albums. Working yet again with producer Scott Billington, Thomas also availed herself of the services of Sonny Landreth, Dirk Powell, Stanton Moore, Marc Broussard and Corey Harris. Thomas is rightfully lionized for her soulful vocals, and there's plenty of that happening here; cue up "In the Middle of It All," "I Wish I Knew How It Would Feel" and "If You Know How Much" for proof. Also check "Another Man Done Gone," a timeworn nugget

endowed with new, Katrina-relevant lyrics penned by Thomas and Billington, and embellished by Landreth's distinctive guitar. And don't miss the dazzling cover of Blind Willie Johnson's classic blues, "Soul of a Man."—PVV

COUNTRY

VARIOUS ARTISTS

Grand Ole Opry at Carnegie Hall

Producers: Martin Fischer,

Edie Lynn Hoback

RCA/Nashville

Release Date: April 11

★ This 90-minute DVD

from a November 2005 performance by a stellar mix of contemporary and veteran artists is a condensing of country at its best. The legendary hall and delighted crowd elicit fresh-as-yesterday performances from all 11 acts on the bill. Brad Paisley delivers an airtight "Alcohol" and soars in an acoustic duet with Bill Anderson on the latter's "Too Country." Vince Gill, Alison Krauss and Ricky Skaggs could melt stone on Gill's "Go Rest High on That Mountain," and Skaggs and Kentucky Thunder tackle "Black-Eyed Suzie" with dazzling aplomb. Martina McBride gives a gutsy "Independence Day" and renders Tammy Wynette's classic, "'Til I Can Make It on My Own," as if her very life hung in the balance. The surround sound mix is superb, delivering what was clearly an inspired event with every ounce of the excitement it packed.—GE

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THIS WEEK ON
.com

ADDITIONAL REVIEWS:

- Blue October, "Foiled" (Universal Motown)
- Tom Brosseau, "Empty Houses Are Lonely" (Fat Cat)
- The Essex Green, "Cannibal Sea" (Merge)

POP

HEATHER SMALL Proud (3:28)

Producer: Peter-John Vettese

Writers: H. Small, P. Vettese

Publishers: EMI April Music/

Careers-BMG

Lionsgate (CD promo)

★ "Proud" has had quite the journey since its 2000 debut as the title track of Heather Small's international solo debut. The empowering soulful ballad has been featured in TV spots (health-care provider HealthPartners) and TV shows ("The Biggest Loser"). The song was also used as part of London's successful bid for the 2012 Olympics. Then, in November, Oprah Winfrey invited Small to perform "Proud" on her show. Now, it's the lead single from the highly anticipated film/soundtrack "Akeelah and the Bee" and part of a massive tie-in with Starbucks. And yes, Winfrey is spotlighting the movie on her April 24 show. With the anthemic "Proud," Small, former frontwoman for British dance-pop act M People, may finally become a household name in the United States.—MP

TRAIN Give Myself to You (3:22)

Producer: Brendan O'Brien

Writer: Train

Publisher: not listed

Columbia (CD track)

Train's previous single

"Cab" sounded like a sure-fire driver to No. 1 at adult top 40. Its disappointing stall in March at No. 9, in turn, did little to fuel sales of current album "For Me, It's You," which debuted at No. 10, but has now fallen to the bottom quarter of The Billboard 200. New release "Give Myself to You" is crafty enough and certainly deserving of airplay at the band's home format, but it lacks the solid, visual lyric that drew the ears to "Cab," or any instrumental or production elements that elevate it beyond standard fare. Train remains steps above most groups that have endured as long, but when output starts to sound indistinguishable, red flags

begin waving on all sides. We would hate to see the group falter now, when it remains so vital to the format, to the stage and to pop culture, at large.—CT

COUNTRY

RONNIE MILSAP Local Girls (3:28)

Producer: Keith Stegall

Writers: B. DiPiero,

R. Rutherford

Publishers: various

RCA Records (CD promo)

★ When listeners first

get a taste of the

Caribbean-flavored intro

to this song, they are

likely to think this is

another of Kenny

Chesney's tributes to

island living. In reality, this

little slice of paradise

comes from someone who

was churning out hits

when Chesney was still a

kid in East Tennessee.

Milsap was one of RCA's

most successful artists for

many years; this is the first

release since his reunion

with Nipper. Always an

engaging vocalist (not to

mention one of the best

live performers to set foot

onstage), Milsap makes

the most of this well-

written tune about falling

in love with a local girl. It's

a better than typical

vacation romance tune;

Keith Stegall's skilled

production makes the

whole outing light and

breezy. This single heralds

the return of one of the

format's top talents and

sounds like a perfect

summertime hit.—DEP

ROCK

FORT MINOR FEATURING HOLLY BROOK & JONAH MATRANGA Where'd You Go (3:52)

Producer: Mike Shinoda

Writer: M. Shinoda

Publisher: Fort Minor/

Zomba, BMI

Machine Shop/Warner Bros.

(digital video)

Fort Minor, the side

project for Linkin Park's

Mike Shinoda, is finally

getting liftoff with the

third single from debut

album "The Rising Tied."

Within two weeks,

"Where'd You Go" leapt

from No. 88 to No. 42 on

the Pop 100 and entered

The Billboard Hot 100 and

Mainstream Top 40

charts. Shinoda strikes a universal nerve with his rap about being sick of waiting around for someone who rarely comes home because of his or her all-consuming career; as a musician, he probably has heard that lament himself. His anger is undercut by the chorus of Holly Brook and Jonah Matranga, quietly singing, "Seems like it's been forever/Since you've been gone," their lilting tones voice the sadness and loneliness fueling Shinoda's hostility. The song contains only a drum track and a few piano bars, but its fragility enhances its melancholy tone. Anyone can relate to its message and its video, of three families separated from a loved one, knocks the tear-jerker home. Even people who loathe rap could find themselves getting misty-eyed.—CLT

ROCK KILLS KID

Paralyzed (3:04)

Writer: Jack Tucker

Producer: Mark Trombino

Publisher: Fridgebuzz/

EMI April (ASCAP)

Reprise (CD promo)

The "I Love the '80s"-

inspired new wave revival

continues. Joining the

throwback party started by

bands like the Killers and

the Editors, Los Angeles-

based fivesome Rock Kills

Kid arrives with early-U2

guitars and a hard-driving

dance rhythm. With only

two chords, "Paralyzed"

recently became one of

L.A. station KROQ's top-

requested songs and last

week jumped to No. 26 on

Billboard's Modern Rock

chart. Sounding like a

young Bono on steroids,

frontman Jack Tucker

carries this singalong

stomper with sincere

passion, propelled by a

crisp electronic wash of

guitars and synths, and an

arena-seeking coda. A

bouncy, romantic dance

rock anthem, "Paralyzed"

combines retro pop smarts

with fresh bursts of punk

energy. Even better, the

slick production gives the

occasional flashback of

weird haircuts and eyeliner

efforts an epic dimension.

One of this year's up-and-

comers to watch.—SP

LEGEND & CREDITS

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

CONTRIBUTORS: Keith Caulfield, Jonathan Cohen, Gordon Ely, Katie Hasty, Clover Hope, Gail Mitchell, Michael Paoletta, Sven Philipp, Deborah Evans Price, Chuck Taylor, Bram Teitelman, Christa L. Titus, Philip Van Vleck, Ray Waddell

PICK ►: A new release predicted to hit the top half of

the chart in the corresponding format.

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

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

THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS



THE HEAT IS ON

Four weeks after topping The Billboard Hot 100, Sean Paul's "Temperature" rises to No. 1 on Hot 100 Airplay with 132 million listener impressions. The title is Paul's first No. 1 on the airplay chart as a lead artist. It also becomes his first top 10 on Hot Latin Songs, with a 15-10 move.

BASKET CASES

Thanks to Easter shopping, all but one of the 25 titles on Top Kid Audio post gains over the prior week... Buena Vista Music Group sports 14 titles on The Billboard 200, the most ever since chairman Bob Cavallo wove the various Walt Disney labels together.



AWARDS REWARD

Carrie Underwood is one of five CMT Music Award participants who gains at least 19% on The Billboard 200 (16-13, up 69%). Keith Urban (22-18, up 22%), Brooks & Dunn (79-68, up 36%) and J. Faltz Hill (124-96, up 51%) also see spikes.

Billboard

CHARTS

Over the Counter

GEOFF MAYFIELD gmayfield@billboard.com

Mass Takes New Meaning At Easter; 'Idol' Power

As Rascal Flatts fends off a challenge by Toby Keith on The Billboard 200, we find that more than any Easter of this decade, the bunny trail is lined with Wal-Mart and Target stores.

Although overall album sales are down 4% from Easter week 2005, which ended March 27, mass merchants' Easter numbers hop ahead this year, in raw sales (5.6 million, up 6.5%) and market share (47%, compared with 43% last year).

Excluding Christmas shopping seasons, you have to go back to February 2004 to find the last time big-box stores sold more albums. In that ideal stanza when the Grammy Awards telecast and the arrival of Norah Jones' anticipated "Feels Like Home" coincided with Valentine's Day shopping, mass merchants rang 6.4 million units, 37% of the week's take.

The sector held 40% of albums sold in the Easter weeks of 2004 and 2003, 38% for that holiday period in 2002 and 32% in the Easters of 2001 and 2000.

This year, Easter traffic helps Rascal Flatts' "Me and My Gang" soften the severe second-week erosion that usually follows a blockbuster opener (345,000 copies, down 52%). The holiday also builds a faster start for Keith's "White Trash With Money," 330,000,

than the 283,000 he clocked when last album "Honkytonk University" arrived in May 2005.

Those two sets, and the next two on The Billboard 200—"Now 21" (293,000, down 12%) and the "High School Musical" soundtrack (256,000, up 41%) further illustrate mass merchants' enhanced Easter clout. The sector accounts for at least 79% of current sales in each of the top four slots.

This also marks the first time since Billboard began using SoundScan data in May 1991 that a country album has been No. 1 during Easter week.

Easter's nomadic nature annually plays havoc with same-week sales comparisons. The spike over the comparative 2005 week on this page's Market Watch, for example, puts Easter 2006 against a non-holiday week.

More important, Peter Cottontail's arrival helps fill the hole that was dug in the week ending March 26, which stood against last year's Easter romp. In that frame, the year-to-date gap in album sales grew from 2.9% to 3.8%.

Now with this year's Easter in the bank, the gap narrows to 0.8%. Considering there have been only four weeks in 2006 when album sales have beaten those of the same 2005 frames, the tiny gap feels like a win.

QUEEN-SIZED: This just in: TV exposure improves album sales, especially if one can book a series that a) leads all shows in the ratings and b) has a music hook

That was the topic of "American Idol"-related interviews I recently did for reporters from The New York Times, Associated Press and others, but the story is far from new. As early as 2003, the second season for "Idol," celebrity judging stunts heated sales for Bee Gees and Lionel Richie

More guests have dropped in on this season's "Idol" than before. To see the benefit, witness this week's chart action by Queen, which recently paid a visit.

"Stone Cold Classics," the sixth hits compilation to chart in the United

States during the British band's career, enters The Billboard 200 at No. 45 (27,000), while 2004 release "Greatest Hits: We Will Rock You" re-enters at No. 115 (11,000, up 154%). The 1992 compilation "Greatest Hits" rides 15-2 on Top Pop Catalog Albums, winning that list's Greatest Gainer ribbon (14,000, up 130%).

Overall, the band's entire body of albums swells from 17,000 a week ago to 66,000 for this frame, while Queen's digital track sales more than triple, from 35,000 to 115,000.

Earlier this year, the talent show helped visitor Barry Manilow's "The Greatest Songs of the Fifties" return to The Billboard 200's top 10, when a 140% jolt moved it 24-4.

A week later, "Idol" guest Shakira saw "Oral Fixation Vol. 2" soar 98-6, but much of that frame's 643% sales blast was simply from including huge radio hit "Hips Don't Lie" on the album's new edition.

"Idol" seemed to have limited impact for Kenny Rogers, when "Water & Bridges" slipped seven spots on the big chart, yet its sales were about flat, up by less than 50 copies over the prior week. In its third week out, the album would likely have declined without that exposure.



CHART BEAT

READ FRED BRONSON EVERY WEEK AT BILLBOARD.COM/FRED

>>To paraphrase Shooter Jennings, put the 'O' back in solo. Heck, put both of them back, thanks to former O-town member Ashley Parker Angel making his solo debut on The Billboard Hot 100 with the highest new entry of 2006, "Let U Go" (Blackground). Wingin' in at No. 17, Angel's single is the highest debut since Bo Bice's "Inside Your Heaven" bowed at No. 2 in July 2005.

>>Fred Bronson also reports on the latest chart-span expansion for the Beatles, where Lifehouse ended up on the list of longest-charting songs in the history of the Hot 100 and how only four of Warner Bros.' 37 No. 1 songs have had longer reigns than Daniel Powter's "Bad Day."

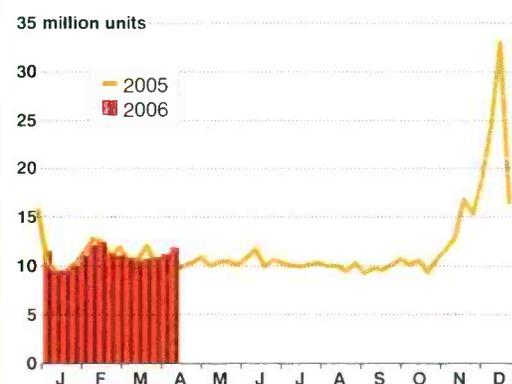
Market Watch

A Weekly National Music Sales Report

WEEKLY UNIT SALES

	ALBUMS	STORE SINGLES	DIGITAL TRACKS
This Week	11,789,000	61,000	10,074,000
Last Week	11,155,000	57,000	10,242,000
Change	5.7%	7.0%	-1.6%
This Week Last Year	9,824,000	79,000	6,613,000
Change	20.0%	-22.8%	52.3%

WEEKLY ALBUM SALES



YEAR-TO-DATE

	2005	2006	CHANGE
OVERALL UNIT SALES			
Albums	164,724,000	163,388,000	-0.8%
Digital Tracks	89,128,000	164,266,000	84.3%
Store Singles	1,256,000	1,017,000	-19.0%
Total	255,108,000	328,671,000	28.8%
Albums w/TEA*	173,636,800	179,814,600	3.6%

*Includes track equivalent album sales (TEA) with 10 track downloads equivalent to one album sale.

Digital Tracks Sales

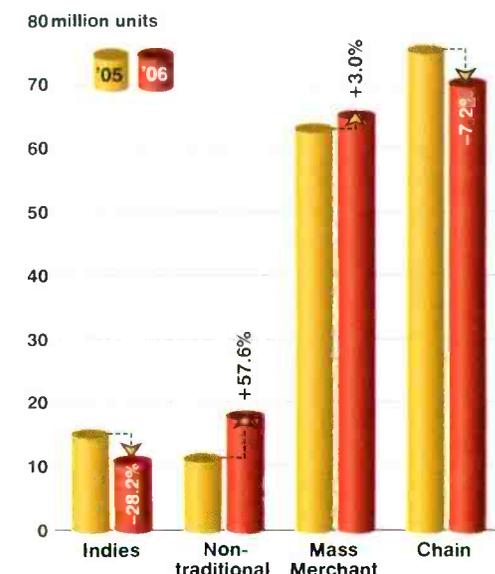


SALES BY ALBUM FORMAT

	2005	2006	CHANGE
CD	159,875,000	154,159,000	-3.6%
Digital	3,493,000	8,501,000	143.4%
Cassette	998,000	442,000	-55.7%
Other	358,000	286,000	-20.1%

For week ending April 16, 2006. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected and provided by Nielsen SoundScan

YEAR-TO-DATE ALBUM SALES BY STORE TYPE



Go to www.billboard.biz for complete chart data | 41

APR 29 2006 THE Billboard 200

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	2	RASCAL FLATTS LYRIC STREET 165058/HOLLYWOOD (18.98)	Me And My Gang		1
2	NOT RATED	1	TOBY KEITH SHOW 006 NASHVILLE 006270 (18.98)	White Trash With Money		2
3	2	4	VARIOUS ARTISTS UNIVERSAL/EMV/SONY BMG MUSIC/ZOMBA 006201/UME (18.98)	Now 21		3
4	4	14	GREATEST GAINER WALT DISNEY 861426 (12.98)	High School Musical		1
5	3	1	T.I. GRAND HUSTLE/ATLANTIC 83800*/AG (18.98)	King		1
6	NEW	1	LL COOL J DEF JAM 006158*/DJMG (13.98)	Todd Smith		6
7	5	2	TIM MCGRAW CURB 78891 (18.98)	Greatest Hits Vol 2: Reflected		7
8	6	2	PINK LAFACE 80320/ZOMBA (18.98)	I'm Not Dead		8
9	NEW	1	DANIEL POWTER WARNER BROS. 49332 (18.98)	Daniel Powter		9
10	7	20	JAMES BLUNT CUSTARD/ATLANTIC 97250*/AG (18.98)	Back To Bedlam		2
11	10	7	ALAN JACKSON ACR/ARISTA NASHVILLE 80281/RLG (18.98)	Precious Memories		4
12	8	6	SHAKIRA EPIC 81563/SONY MUSIC (18.98)	Oral Fixation Vol. 2		12
13	16	22	CARRIE UNDERWOOD ARISTA/ARISTA NASHVILLE 71197/RMG (18.98)	Some Hearts		2
14	15	7	NE-YO DEF JAM 004934*/DJMG (13.98)	In My Own Words		1
15	21	2	VARIOUS ARTISTS WALT DISNEY 861453 (18.98)	Disneymania 4: Music Stars Sing Disney ... Their Way!		15
16	43	8	PACE SETTER RAZOR & TIE 89112 (18.98)	Kidz Bop 9		2
17	19	17	NICKELBACK ROADRUNNER 618300/DJMG (18.98)	All The Right Reasons		2
18	22	36	KEITH URBAN CAPITOL (NASHVILLE) 77489 (18.98)	Be Here		3
19	24	20	KELLY CLARKSON RCA 64491/RMG (18.98)	Breakaway		5
20	25	18	JACK JOHNSON BRUSHFIRE/UNIVERSAL REPUBLIC 006116/UMRG (13.98)	Curious George (Soundtrack)		1
21	30	21	MARY J. BLIGE MTRIAIRCH/GEFFEN 005722*/INTERSCOPE (13.98/8.98)	The Breakthrough		2
22	35	31	THE PUSSYCAT DOLLS A&M 005374/INTERSCOPE (13.98)	PCD		1
23	18	27	ANDREA BOCELLI SUGAR/DECCA 006089/UNIVERSAL CLASSICS GROUP (13.98)	Amore		3
24	20	14	JOHNNY CASH LEGACY/COLUMBIA (NASHVILLE)/AMERICAN/ISLAND 005288/UME (13.98)	The Legend Of Johnny Cash		1
25	32	24	PANIC! AT THE DISCO DECAYDANCE 077/FUELED BY RAMEN (13.98)	A Fever You Can't Sweat Out		24
26	26	12	BARRY MANILOW ARISTA 74509/RMG (18.98)	The Greatest Songs Of The Fifties		1
27	40	31	FALL OUT BOY FUELED BY RAMEN/ISLAND 004140*/DJMG (13.98)	From Under The Cork Tree		2
28	45	41	THE ALL-AMERICAN REJECTS DOGHOUSE 004791/INTERSCOPE (13.98)	Move Along		1
29	39	22	THE BLACK EYED PEAS A&M 004311*/INTERSCOPE (13.98/8.98)	Monkey Business		3
30	13	8	PRINCE UNIVERSAL REPUBLIC 006296/UMRG (13.98)	3121		1
31	34	28	SEAN PAUL VP/ATLANTIC 83788*/AG (18.98)	The Trinity		1
32	12	5	ROB ZOMBIE GEFFEN 006331/INTERSCOPE (13.98)	Educated Horses		1
33	31	33	RASCAL FLATTS LYRIC STREET 165049/HOLLYWOOD (18.98)	Feels Like Today		4
34	33	9	SOUNDTRACK FOX 13109/WIND-UP (18.98)	Walk The Line		9
35	36	26	EMINEM SHADY/AFTERMATH 005881*/INTERSCOPE (13.98/8.98)	Curtain Call: The Hits		2
36	65	68	ALY & AJ HOLLYWOOD 162505 (18.98)	Into The Rush		36
37	37	25	JOSH TURNER MCA NASHVILLE 004744/UMGN (13.98)	Your Man		1
38	44	59	MICHAEL BUBLE 143/REPRISE 48546/WARNER BROS. (18.98)	It's Time		1
39	9	2	BUBBA SPARXXX NEW SOUTH/PURPLE RIBBON 47163*/VIRGIN (18.98)	The Charm		1
40	42	43	KEYSHIA COLE A&M 003554*/INTERSCOPE (13.98)	The Way It Is		6
41	53	35	TEDDY GEIGER CRED./COLUMBIA 94964/SONY MUSIC (15.98)	Underage Thinking		8
42	58	43	NATASHA BEDINGFIELD EPIC 77515/SONY MUSIC (11.98)	Unwritten		26
43	47	42	CHAMILLIONAIRE UNIVERSAL MOTOWN 005423*/UMRG (13.98)	The Sound Of Revenge		10
44	48	38	CHRIS BROWN JIVE 82876/ZOMBA (18.98)	Chris Brown		2
45	NEW	1	QUEEN HOLLYWOOD 162806 (13.98)	Stone Cold Classics		45
46	NEW	1	THE BEATLES APPLE 57716/CAPITOL (79.98)	The Capitol Albums Vol. 2		46
47	38	16	MATISYAHU OR EPIC 97695*/SONY MUSIC (18.98)	Youth		1
48	NEW	1	BUCKCHERRY ELEVEN SEVEN 001 (13.98)	15		48
49	17	2	POISON CAPITOL 49510 (18.98)	The Best Of Poison: 20 Years Of Rock		17
50	60	53	TRACE ADKINS CAPITOL (NASHVILLE) 64512 (18.98)	Songs About Me		11
51	56	51	THE FRAY EPIC 93931/SONY MUSIC (11.98)	How To Save A Life		51
52	23	4	GHOSTFACE KILLAH DEF JAM 006155*/DJMG (11.98)	FishScale		4
53	NEW	1	CAM'RON PRESENTS DUKEDAGOD DIPLOMATS 68754/ASYLUM (18.98)	Dipset: The Movement Moves On		53
54	52	40	HAWTHORNE HEIGHTS VICTORY 265 & 266 (15.98 CD/DVD)	If Only You Were Lonely		3
55	59	45	VARIOUS ARTISTS THE LMI GROUP UNIVERSAL/ZOMBA/SONY BMG NORTE 72440/SONY BMG STRATEGIC MARKETING GROUP (18.98)	NOW Latino		36
56	49	23	JUVENILE UTP/ATLANTIC 83790*/AG (18.98)	Reality Check		7
57	11	2	THE FLAMING LIPS WARNER BROS. 49966 (18.98)	At War With The Mystics		11
58	61	48	KT TUNSTALL RELENTLESS 50729/VIRGIN (12.98)	Eye To The Telescope		40
59	62	44	JAMIE FOXX J 71779/RMG (18.98)	Unpredictable		2
60	NEW	1	VARIOUS ARTISTS ROADRUNNER 618068/DJMG (18.98)	MTV2 Headbangers Ball: The Revenge		60
61	41	11	YEAH YEAH YEAHS DRESS UP 006337*/INTERSCOPE (13.98)	Show Your Bones		11
62	NEW	1	JEFF BATES RCA NASHVILLE 78601 RLG (11.98)	Leave The Light On		62
63	NEW	1	BUILT TO SPILL WARNER BROS. 49363 (15.98)	You In Reverse		63
64	83	60	VARIOUS ARTISTS UNIVERSAL/EMV/SONY BMG/ZOMBA 005959/UME (18.98)	NOW #1's		6
65	54	46	DEM FRANCHIZE BOYZ SO SO DEF 53423*/VIRGIN (18.98)	On Top Of Our Game		5
66	67	63	KENNY CHESNEY BNA 72960/RLG (18.98)	The Road And The Radio		2
67	NEW	1	SAVES THE DAY VAGRANT 433 (13.98)	Sound The Alarm		67
68	79	67	BROOKS & DUNN ARISTA NASHVILLE 69946/RLG (18.98)	Hillbilly Deluxe		3
69	29	2	BLUE OCTOBER UNIVERSAL MOTOWN 006262/UMRG (9.98)	Foiled		29
70	109	124	VARIOUS ARTISTS WALT DISNEY 861429 (15.98 CD/DVD)	Radio Disney Jams 8		70
71	50	37	E-40 SICK WID' IT BME 49963/WARNER BROS. (18.98)	My Ghetto Report Card		3
72	70	62	JACK JOHNSON JACK JOHNSON BRUSHFIRE/UNIVERSAL REPUBLIC 004149*/UMRG (13.98)	In Between Dreams		2
73	68	59	BON JOVI ISLAND 005371/DJMG (18.98)	Have A Nice Day		2
74	46	9	ATREYU VICTORY 267 (15.98 CD/DVD)	A Death-Grip On Yesterday		9
75	89	2	VARIOUS ARTISTS WORD-CURB/EMCMG/PROVIDENT-INTEGRITY 10814/SONY MUSIC (22.98)	WOW Worship (Aqua)		75
76	76	74	DIERKS BENTLEY CAPITOL (NASHVILLE) 66475 (18.98)	Modern Day Drifter		6
77	96	78	SOUNDTRACK WALT DISNEY 861427 (18.98)	That's So Raven Too!		44
78	55	29	BEN HARPER VIRGIN 57446 (18.98)	Both Sides Of The Gun		1
79	66	76	BRAD PAISLEY ARISTA NASHVILLE 69642 RLG (18.98)	Time Well Wasted		2
80	51	52	HEATHER HEADLEY RCA 64492/RMG (18.98)	In My Mind		5
81	80	71	GORILLAZ PARLOPHONE 73838*/VIRGIN (18.98)	Demon Days		2
82	77	54	IL DIVO SYCO/COLUMBIA 76914/SONY MUSIC (18.98)	Ancora		1
83	73	56	MARIAH CAREY ISLAND 005784*/DJMG (13.98)	The Emancipation Of Mimi		6
84	78	64	KORN VIRGIN 45889 (18.98)	See You On The Other Side		3
85	28	2	LACUNA COIL CENTURY MEDIA 8360 (15.98)	Karmacode		28
86	57	50	KENNY ROGERS CAPITOL (NASHVILLE) 63614 (18.98)	Water & Bridges		14
87	74	57	T-PAIN KONVICT MUZIK JIVE 73200/ZOMBA (18.98)	Rappa Ternt Sanga		33
88	27	2	MORRISSEY ATTACK 85014/SANCTUARY (18.98)	Ringleader Of The Tormentors		27
89	94	69	ARCTIC MONKEYS DOMINO 086 (13.98)	Whatever People Say I Am, That's What I'm Not		24
90	14	2	QUEENSRYCHE RHINO 73306 (18.98)	Operation: Mindcrime II		14
91	86	104	KIRK FRANKLIN FY YO SOUL/GO5PO CENTRIC 71019/ZOMBA (18.98)	Hero		33
92	81	58	LIL WAYNE CASH MONEY/UNIVERSAL MOTOWN 005124*/UMRG (13.98)	Tha Carter II		2
93	71	55	DAVID GILMOUR COLUMBIA 80280/SONY MUSIC (18.98)	On An Island		6
94	84	66	THREE 6 MAFIA HYPNOTIZE MINDS/COLUMBIA 94724/SONY MUSIC (18.98)	Most Known Unknown		1
95	88	87	GUNS N' ROSES GEFFEN 001714/INTERSCOPE (16.98)	Greatest Hits		2
96	124	115	FAITH HILL WARNER BROS. (NASHVILLE) 48794/WRN (18.98)	Fireflies		2
97	90	90	FLYLEAF OCTONE 50005 (9.98)	Flyleaf		38
98	108	109	GREEN DAY REPRISE 48777*/WARNER BROS. (18.98)	American Idiot		4
99	100	75	VARIOUS ARTISTS WARNER MUSIC GROUP/SONY BMG MUSIC 77145/SONY MUSIC (18.98)	Totally Country 5		7
100	91	88	SUGARLAND MERCURY 002172/UMGN (13.98)	Twice The Speed Of Life		2

Continued pay of his "Bad Day" single on "American Idol" fuels album's 89,000 first-week sales.

Opens at No. 4 on Independent list (18,000); played Fuse's "Steven's Unruffled Rock Show" April 12.

Queen's "American Idol" turn prompts hits sets to appear at No. 45 and No. 115.

Duo is one of the chart's many kid-leaning titles that has the Easter bunny to thank (\$1.00; up 92%).

Rock band returns with best sales week (\$26,000) and highest charting set ever. Hits No. 2 on Indie Albums.

THE BILLBOARD 200 ARTIST INDEX

10 YEARS	154	ATREYU	74	BD BICE	181	CASCADA	123	DANE COOK	74	DESTINY'S CHILD	145	F	27	JUAN GABRIEL	121	ANTHONY HAMILTON	129	I	82	161	KID ROCK & THE TWIS	10	
TRACE ADKINS	50	AVENGED SEVENFOLD	131	BLACK SABBATH	194	NEKO CASE	179	CREED	48	DISTURBED	122	FALL OUT BOY	27	TEDDY GEIGER	41	BEN HARPER	78	IL DIVO	82	161	BROWN TRUCKER	10	
JACOB ALDEAN	109	THE BEATLES	46	THE BLACK EYED PEAS	29	JOHNNY CASH	24	SHERYL CROW	05	HILARY DUFF	135	FLYLEAF	97	GHOSTFACE KILLAH	52	HAWK NELSON	140	J	16	49	KIDZ BOP KIDS	16	
THE ALL-AMERICAN REJECTS	28	JEFF BATES	62	BLUE OCTOBER	69	CASTING CROWNS	103	BILLY CURRINGTON	57	RODIO DURCAL	127	FORT MINOR	193	GIRL AUTHORITY	167	HAWTHORNE HEIGHTS	54	ALAN JACKSON	11	11	89	SONYA KITCHELL	89
GARY ALLAN	178	THE BEATLES	46	JAMES BLUNT	10	CEDARWANT KIDS	185	D	95	E-40	71	KIRK FRANKLIN	91	GREEN DAY	98	HEATHER HEADLEY	80	JAHEIM	136	136	84	SONYVA KITCHELL	84
AL & S. A.	36	NATASHA BEDINGFIELD	42	ANDREA BOCELLI	23	CELESTIC WOMAN	126	DADY YANKEE	11	EAGLES OF DEATH	113	JAMIE FOXX	59	GORILLAZ	81	FAITH HILL	96	JACK JOHNSON	20	72	107	KUTLESS	107
ARCTIC MONKEYS	89	DIERKS BENTLEY	104	BROOKS & DUNN	68	CHAMILLIONAIRE	43	DAVID YANKEE	11	METAL	113	KIRK FRANKLIN	91	GREEN DAY	98	HIM	138	JUVENILE	56	56	158	L	158
		B.G.	104			CALEXICO	156	D4D	95	ENYA	139	THE FRAY	51	GRUPO BRINDIS	182	HINOER	158	LACUNA COIL	85	85	85	MIRANDA LAMBERT	25
						CAM'RON PRESENTS	53	DAVID GILMOUR	93			FROM FIRST TO LAST	180	GUNS N' ROSES	95			LACUNA COIL	85	85	85	MIRANDA LAMBERT	25
						DUKEDAGOD	53	DEATH CAB FOR CUTIE	52									LACUNA COIL	85	85	85	MIRANDA LAMBERT	25
						MARIAH CAREY	83	DEM FRANCHIZE BOYZ	65									LACUNA COIL	85	85	85	MIRANDA LAMBERT	25

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Titanium Money Market 3.80%^{APY} \$100,000 minimum balance	3.20% \$100,000 minimum balance	No comparable product	1.50% \$100,000 minimum balance	No comparable product
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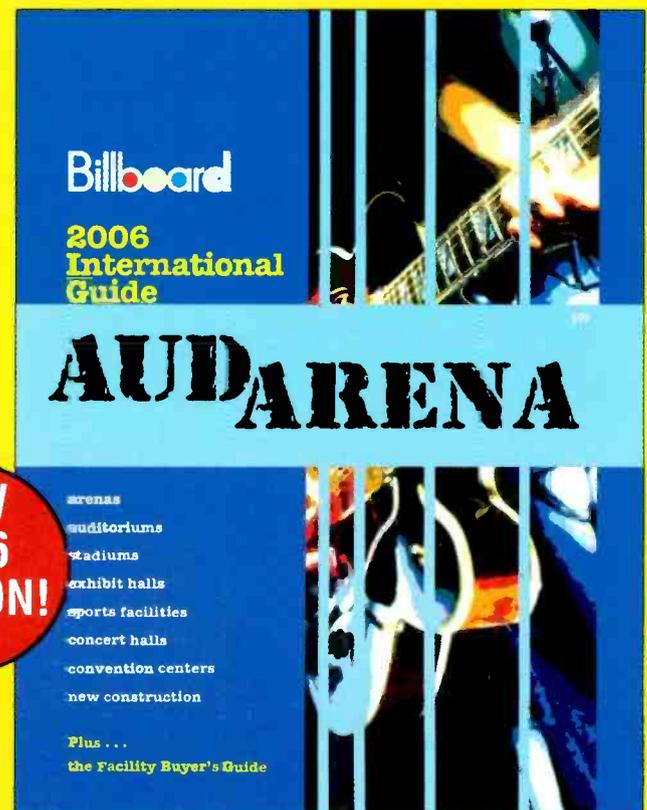
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NEW 2006 EDITION!

APR 29 2006 THE Billboard 200

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
101	99	97	LITTLE BIG TOWN	The Road To Here	●	63
102	82	75	MADONNA	Confessions On A Dance Floor	●	1
103	113	143	CASTING CROWNS	Lifesong	●	4
104	63	34	B.G.	The Heart Of Tha Streetz, Vol. 2 (I Am What I Am)	●	1
105	155	122	SHERYL CROW	Wildflower	●	1
106	NEW	1	SOUNDTRACK	Bratz: Genie Magic	●	106
107	118	86	KUTLESS	Hearts Of The Innocent	●	45
108	154	131	VARIOUS ARTISTS	Nickelodeon Kids' Choice Vol. 2	●	108
109	95	105	JASON ALDEAN	Jason Aldean	●	37
110	105	135	TOBY KEITH	Greatest Hits 2	●	3
111	98	81	DADDY YANKEE	Barrio Fino: En Directo	●	24
112	93	79	SOUNDTRACK	Get Rich Or Die Tryin'	●	2
113	NEW	1	EAGLES OF DEATH METAL	Death By Sexy...	●	113
114	87	89	KENNY ROGERS	21 Number Ones	●	24
115	RE-ENTRY	9	QUEEN	Greatest Hits: We Will Rock You	●	42
116	116	117	STAINED	Chapter V	●	1
117	97	77	VARIOUS ARTISTS	Monster Ballads: Platinum Edition	●	18
118	72	-	LOS TIGRES DEL NORTE	Historias Que Contar	●	72
119	142	145	VARIOUS ARTISTS	WOW Hits 2006	●	42
120	102	99	COLDPLAY	X&Y	●	3
121	92	-	JUAN GABRIEL	La Historia Del Divo	●	92
122	111	102	DISTURBED	Ten Thousand Fists	●	1
123	115	111	CASCADA	Everytime We Touch	●	67
124	114	114	SHE WANTS REVENGE	She Wants Revenge	●	38
125	139	132	MIRANDA LAMBERT	Kerosene	●	18
126	107	95	CELTIC WOMAN	Celtic Woman	●	53
127	103	61	ROCIO DURCAL	Amor Eterno	○	61
128	134	65	VARIOUS ARTISTS	Now 20	●	2
129	106	91	ANTHONY HAMILTON	Ain't Nobody Worryin'	●	19
130	141	-	SOUNDTRACK	The Chronicles Of Narnia: The Lion, The Witch And The Wardrobe	●	43
131	129	120	AVENGED SEVENFOLD	City Of Evil	●	30
132	119	118	PAUL WALL	The Peoples Champ	●	1
133	NEW	1	SAVING JANE	Girl Next Door	●	133
134	133	125	DANE COOK	Retaliation	●	1
135	195	176	HILARY DUFF	Most Wanted	●	1
136	101	72	JAHEIM	Ghetto Classics	●	1
137	121	106	YOUNG JEEZY	Let's Get It: Thug Motivation 101	●	1
138	125	116	HIM	Dark Light	●	18
139	152	135	ENYA	Amarantine	●	1
140	75	-	HAWK NELSON	Smile, It's The End Of The World	●	75
141	122	96	SYSTEM OF A DOWN	Hypnotize	●	1
142	126	94	NELLY	Sweatsuit	●	26
143	112	70	MATISYAHU	Live At Stubbs	●	30
144	170	148	THIRD DAY	Wherever You Are	●	1
145	132	92	DESTINY'S CHILD	#1's	●	1
146	146	119	JUANITA BYNUM	A Piece Of My Passion	●	40
147	120	-	RBD	RBD: Live In Hollywood	●	120
148	128	113	CREED	Greatest Hits	●	15
149	117	83	KID ROCK & THE TWISTED BROWN TRUCKER BAND	'Live' Trucker	●	12
150	137	107	KANYE WEST	Late Registration	●	3
151	110	82	VAN MORRISON	Pay The Devil	●	25
152	127	130	DEATH CAB FOR CUTIE	Plans	●	1
153	166	137	YELLOWCARD	Lights And Sounds	●	1
154	140	121	10 YEARS	The Autumn Effect	●	72
155	158	164	CHRIS TOMLIN	Arriving	●	33
156	NEW	1	CALEXICO	Garden Ruin	●	156
157	167	147	BILLY CURRINGTON	Doin' Somethin' Right	●	11
158	150	157	HINDER	Extreme Behavior	●	121
159	144	138	GWEN STEFANI	Love. Angel. Music. Baby.	●	3
160	192	165	SOUNDTRACK	Chicken Little	●	57
161	163	134	IL DIVO	Il Divo	●	4
162	189	-	SOUNDTRACK	Take The Lead	●	162
163	85	-	TITO EL BAMBINO	Top Of The Line	●	85
164	148	129	VARIOUS ARTISTS	WOW Gospel 2006	●	20
165	131	93	RON WHITE	You Can't Fix Stupid	●	14
166	104	47	RAMMSTEIN	Rosenrot	●	47
167	NEW	1	GIRL AUTHORITY	Girl Authority	●	167
168	64	-	SHOOTER JENNINGS	Electric Rodeo	●	64
169	RE-ENTRY	63	GEORGE STRAIT	50 Number Ones	●	6
170	161	128	LUDACRIS AND DTP	Ludacris Presents...Disturbing Tha Peace	●	11
171	143	85	THE LITTLE WILLIES	The Little Willies	●	48
172	138	112	THE NOTORIOUS B.I.G.	Duets: The Final Chapter	●	1
173	197	152	MARTHA MUNIZZI	No Limits...Live	●	60
174	145	108	SHEDAISY	Fortuneteller's Melody	●	22
175	69	-	PASSION WORSHIP BAND	Passion: Everything Glorious	●	69
176	153	154	ANDREA BOCELLI	Amor	●	117
177	194	171	RIHANNA	Music Of The Sun	●	10
178	157	160	GARY ALLAN	Tough All Over	●	1
179	130	98	NEKO CASE	Fox Confessor Brings The Flood	●	54
180	151	80	FROM FIRST TO LAST	Heroine	●	25
181	RE-ENTRY	17	BO BICE	The Real Thing	●	1
182	135	-	GRUPO BRYNDIS	Recordandote	●	135
183	193	156	RBD	Nuestro Amor	●	68
184	160	127	SOUNDTRACK	Hustle & Flow	●	30
185	NEW	1	CEDARHILL KIDS	Easter Favorites	●	185
186	169	101	MY CHEMICAL ROMANCE	Life On The Murder Scene	●	30
187	178	158	ROB THOMAS	...Something To Be	●	1
188	171	136	TRAIN	For Me, It's You	●	10
189	172	-	SONYA KITCHELL	Words Came Back To Me	●	172
190	147	84	SOUNDTRACK	Tyler Perry's Madea's Family Reunion	●	25
191	181	184	JOE NICHOLS	III	●	1
192	187	173	TIM MCGRAW	Live Like You Were Dying	●	4
193	RE-ENTRY	5	FORT MINOR	The Rising Tied	●	60
194	185	146	BLACK SABBATH	Greatest Hits 1970-1978	●	96
195	179	144	D4L	Down For Life	●	22
196	175	142	YING YANG TWINS	U.S.A. Still United	●	45
197	RE-ENTRY	30	KIDZ BOP KIDS	Kidz Bop 8	●	1
198	183	166	MONTGOMERY GENTRY	Something To Be Proud Of: The Best Of 1999-2005	●	20
199	NEW	1	VARIOUS ARTISTS	Radio Disney Move It!	●	199
200	RE-ENTRY	15	RICKY NELSON	Greatest Hits	●	56

Bratz
Soundtrack to the DVD film of the same name enters with 12,000. Album sails onto Top Kid Audio at No. 6.

Side project for Queens of the Stone Ages Josh Homme (picture) also enters Top Heatseekers at No. 1 (11,000).

Band fronted by Marti Dodson saw album go for \$7.99 at Best Buy; single "Girl Next Door" stands at No. 52 on Hot 100.

At No. 156, Calexico claims its first solo billing on Billboard 200 as "Garden Ruin" opens with 3,000.

Nine-member all-girl pop act at No. 167 covers Gwen Stefani, Madonna on debut (7,000 sold).

LIL WAYNE	92	MONTGOMERY GENTRY	191	DANIEL POWTER	9	RIHANNA	177	BUBBA SPARDOX	39	WITCH AND THE WARDROBE	130	THIRD DAY	144	KJ TUNSTALL	58	...THEIR WAY	15	RADIO DISNEY JAMS 8	70	RON WHITE	165
THE LITTLE WILLIES	71	GENY TRACY	198	PRINCE	30	KENNY ROGERS	86	STAINED	116	WARDROBE	130	ROB THOMAS	187	JOSH TURNER	37	MONSTER BALLADS: MOVE IT!	199	RADIO DISNEY	199	YOUNG JEEZY	137
LITTLE BIG TOWN	01	MORRISSEY	88	THE PUSSYCAT DOLLS	22	THE NOTORIOUS B.I.G.	172	GWEN STEFANI	159	GET RICH OR DIE TRYIN'	112	THREE 6 M.F.A.	94	MTV2 HEADBANGERS	117	TOTALLY COUNTRY 5	99	YOUNG JEEZY	137	YOUNG JEEZY	137
LIL COOL J	5	VAN MORRISON	151	QUEEN	45	SAVES THE DAY	67	GEORGE STRAIT	169	HIGH SCHOOL MUSICAL	4	HUSTLE & FLOW	94	BALL: THE REVENGE	60	WOW GOSPEL 2006	164	WOW HITS 2006	119	YOUNG JEEZY	137
LUDACRIS AND DTP	77	MARTHA MUNIZZI	173	QUEENSRYCHE	90	SEAN PAUL	31	SUGARLAND	100	TAKE THE LEAD	162	LOS TIGRES DEL NORTE	118	KEITH URBAN	18	WOW HITS 2006 (AQUA)	75	WOW WORSHIP	119	YOUNG JEEZY	137
MADONNA	02	BRAD PAISLEY	79	RAMMSTEIN	166	SHAKIRA	12	SYSTEM OF A DOWN	141	THAT'S SO FAVEN TOO!	77	TITO EL BAMBINO	163	NOW #1'S	64	WOW HITS 2006	164	WOW HITS 2006	119	YOUNG JEEZY	137
BARRY MANLOW	25	PANIC! AT THE DISCO	25	RASCAL FLATTS	133	SHE WANTS REVENGE	124	THE CHRONICLES OF NARNIA: THE LION, THE WITCH AND THE WARDROBE	43	TYLER PERRY'S MADEA'S FAMILY REUNION	190	CHRIS TOMLIN	155	NOW 20	128	WOW HITS 2006	164	WOW HITS 2006	119	YOUNG JEEZY	137
MATISYAHU	47	PASSION WORSHIP BAND	69	RICKY NELSON	200	SHOOTER JENNINGS	168	WALK THE LINE	34	WALK THE LINE	34	T-PAIN	87	NOW 21	3	PAUL WALL	132	WOW HITS 2006	119	YOUNG JEEZY	137
TIM MCGRAW	7	NE-YO	14	RBD	147	SHOOTER JENNINGS	168	WALK THE LINE	34	WALK THE LINE	34	TRAIN	188	NOW LATINO	55	KANYE WEST	150	WOW HITS 2006	119	YOUNG JEEZY	137

AIRPLAY MONITORED BY SALES DATA COMPILED BY



Billboard HOT 100

APR 29 2006

HOT 100 AIRPLAY™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	2	14	#1 TEMPERATURE	SEAN PAUL (VP/ATLANTIC)
2	1	23	BE WITHOUT YOU	MARY J. BLIGE (Geffen)
3	6	9	WHAT YOU KNOW	T.I. (GRAND Hustle/ATLANTIC)
4	3	15	LEAN WIT IT, ROCK WIT IT	DEM FRANCHIZE BOYZ (SO SO DEF/VIRGIN)
5	11	6	HIPS DON'T LIE	SHAKIRA FEAT. WYCLEF JEAN (EPIC)
6	7	16	YOU'RE BEAUTIFUL	JAMES BLUNT (CUSTARD/ATLANTIC)
7	9	13	MS. NEW BOOTY	BUBBA SPARXXX (NEW SOUTH/PURPLE RIBBON/VIRGIN)
8	8	17	UNWRITTEN	NATASHA BEDINGFIELD (EPIC)
9	10	11	SOS	RIHANNA (SRP/DEF JAM/DJMG)
10	12	8	BAD DAY	DANIEL POWTER (WARNER BROS.)
11	4	17	YO (EXCUSE ME MISS)	CHRIS BROWN (JIVE/ZOMBA)
12	5	21	SO SICK	NE-YO (DEF JAM/DJMG)
13	18	7	RIDIN'	CHAMILLIONAIRE (UNIVERSAL MOTOWN)
14	17	6	WHEN YOU'RE MAD	NE-YO (DEF JAM/DJMG)
15	13	13	LOVE	KEYSHIA COLE (A&M/INTERSCOPE)
16	19	13	WHO SAYS YOU CAN'T GO HOME	BON JOVI (ISLAND/DJMG)
17	14	24	CHECK ON IT	BEYONCE FEAT. SLIM THUG (COLUMBIA)
18	21	19	TOUCH IT	BUSTA RHYMES (AFTERMATH/INTERSCOPE)
19	20	14	WALK AWAY	KELLY CLARKSON (RCA/RMG)
20	16	22	UNPREDICTABLE	JAMIE FOXX FEATURING LUDACRIS (J/RMG)
21	22	21	ROMPE	DADDY YANKEE (EL CARTEL/INTERSCOPE)
22	27	7	GIRL	PAUL WALL (5W/SHAHOUSE/ASYLUM/ATLANTIC)
23	15	17	I'M N LUV (WIT A STRIPPER)	T-PAIN FEAT. MIKE JONES (KONVICIT MUZIK/JIVE/ZOMBA)
24	23	7	POPPIN' MY COLLAR	THREE 6 MAFIA (HYPNOTIZE MINDS/COLUMBIA)
25	29	14	WHAT HURTS THE MOST	RASCAL FLATTS (LYRIC STREET)

103 stations, comprised of top 40, adult contemporary, R&B/hip-hop, country, rock, gospel, Latin, and Christian formats, are electronically monitored 24 hours a day, 7 days a week. This data is used to compile The Billboard Hot 100.

ADULT TOP 40™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	30	#1 BAD DAY	DANIEL POWTER (WARNER BROS.)	
2	4	19	UNWRITTEN	NATASHA BEDINGFIELD (EPIC)	☆
3	2	32	YOU'RE BEAUTIFUL	JAMES BLUNT (CUSTARD/ATLANTIC)	
4	3	23	EVER THE SAME	ROB THOMAS (MELISMA/ATLANTIC)	☆
5	6	15	WALK AWAY	KELLY CLARKSON (RCA/RMG)	☆
6	5	24	OVER MY HEAD (CABLE CAR)	THE FRAY (EPIC)	
7	7	14	WHO SAYS YOU CAN'T GO HOME	BON JOVI (ISLAND/DJMG)	☆
8	9	35	RIGHT HERE	STAINED (FLIP/ATLANTIC)	
9	10	12	BLACK HORSE & THE CHERRY TREE	KT TUNSTALL (RELENTLESS/VIRGIN)	
10	13	10	SAVIN' ME	NICKELBACK (ROADRUNNER/DJMG)	
11	8	35	PHOTOGRAPH	NICKELBACK (ROADRUNNER/DJMG)	☆
12	14	15	TALK	COLDPLAY (CAPITOL)	
13	11	10	ALWAYS ON YOUR SIDE	SHERYL CROW & STING (A&M/INTERSCOPE)	
14	16	12	UPSIDE DOWN	JACK JOHNSON (BRUSHFIRE/UNIVERSAL REPUBLIC)	
15	15	30	BECAUSE OF YOU	KELLY CLARKSON (RCA/RMG)	☆
16	17	8	AGAIN AND AGAIN	JEWEL (ATLANTIC)	
17	21	10	FOR YOU I WILL (CONFIDENCE)	TEDDY GEIGER (CRED/COLUMBIA)	
18	20	7	IF I WERE YOU	HOOBASTANK (ISLAND/DJMG)	☆
19	18	17	LOVE AND MEMORIES	O.A.R. (EVERFINE/LAVA)	
20	19	19	DIRTY LITTLE SECRET	THE ALL-AMERICAN REJECTS (DOGHOUSE/INTERSCOPE)	☆
21	37	2	STAY WITH YOU	GOO GOO DOLLS (WARNER BROS.)	☆
22	22	11	MAKING MEMORIES OF US	KEITH URBAN (CAPITOL/NASHVILLE/EMC)	☆
23	23	14	GIRL NEXT DOOR	SAVING JANE (TOUCAN COVE/UNIVERSAL REPUBLIC)	
24	28	6	AFTERGLOW	INXS (BURNETT/EPIC)	☆
25	25	16	DANCE, DANCE	FALL OUT BOY (FUELED BY RAMEN/ISLAND/DJMG)	

ADULT CONTEMPORARY™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	36	#1 YOU'RE BEAUTIFUL	JAMES BLUNT (CUSTARD/ATLANTIC)	
2	2	16	BAD DAY	DANIEL POWTER (WARNER BROS.)	
3	3	43	YOU AND ME	LIFEHOUSE (Geffen)	
4	4	27	BECAUSE OF YOU	KELLY CLARKSON (RCA/RMG)	
5	5	14	SAVE THE LAST DANCE FOR ME	MICHAEL BUBLE (143/REPRISE)	
6	6	16	MAKING MEMORIES OF US	KEITH URBAN (CAPITOL/NASHVILLE/EMC)	
7	7	62	LONELY NO MORE	ROB THOMAS (MELISMA/ATLANTIC)	☆
8	11	7	UNWRITTEN	NATASHA BEDINGFIELD (EPIC)	☆
9	8	14	PROBABLY WOULDN'T BE THIS WAY	LEANN RIMES (CURB)	
10	9	31	I'M FEELING YOU	SANTANA FEAT. MICHELLE BRANCH (ARISTA/RMG)	☆
11	12	29	LIKE WE NEVER LOVED AT ALL	FAITH HILL (WARNER-CORB/WARNER BROS.)	☆
12	13	18	EVER THE SAME	ROB THOMAS (MELISMA/ATLANTIC)	
13	14	10	SOME HEARTS	CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE/RMG)	
14	15	9	ALWAYS ON YOUR SIDE	SHERYL CROW & STING (A&M/INTERSCOPE)	
15	16	10	WHEN DID YOU FALL (IN LOVE WITH ME)	CHRIS RICE (INO COLUMBIA)	☆
16	17	22	PHOTOGRAPH	NICKELBACK (ROADRUNNER/DJMG)	
17	21	6	GET OUT OF MY MIND	HOOTIE & THE BLOWFISH (SNEAKY LONG/VANGUARD)	
18	18	21	BETTER DAYS	GOO GOO DOLLS (WARNER BROS.)	
19	20	11	CAB	TRAIN (COLUMBIA)	☆
20	22	10	WHO SAYS YOU CAN'T GO HOME	BON JOVI (ISLAND/DJMG)	☆
21	19	6	FEEL	CHICAGO (RHINO)	
22	24	4	WHAT'S LEFT OF ME	NICK LACHEY (JIVE/ZOMBA)	
23	23	12	COLOUR EVERYWHERE	DIAN DIAZ (STRIP CITY)	
24	26	2	CRAZY IN LOVE	NICOL SPONBERG (CUBB)	
25	25	6	JESUS, TAKE THE WHEEL	CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE/RMG)	

HOT DIGITAL SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
1	1	10	#1 BAD DAY	DANIEL POWTER (WARNER BROS.)	
2	-	1	CONTROL MYSELF	LL COOL J FEAT. JENNIFER LOPEZ (DEF JAM/DJMG)	
3	16	2	DANI CALIFORNIA (ALBUM VERSION)	RED HOT CHILI PEPPERS (WARNER BROS.)	
4	4	14	TEMPERATURE	SEAN PAUL (VP/ATLANTIC)	
5	3	2	WHAT HURTS THE MOST	RASCAL FLATTS (LYRIC STREET)	
6	2	3	WHAT YOU KNOW	T.I. (GRAND Hustle/ATLANTIC)	
7	6	21	UNWRITTEN	NATASHA BEDINGFIELD (EPIC)	3
8	-	1	LET U GO	ASHLEY PARKER ANGEL (BLACKGROUND/UNIVERSAL MOTOWN)	
9	7	10	STUPID GIRLS	PINK (LAFACE/ZOMBA)	
10	5	25	YOU'RE BEAUTIFUL	JAMES BLUNT (CUSTARD/ATLANTIC)	2
11	13	7	RIDIN'	CHAMILLIONAIRE FEAT. KRATZIE BONE (UNIVERSAL MOTOWN)	
12	10	12	MOVE ALONG	THE ALL-AMERICAN REJECTS (DOGHOUSE/INTERSCOPE)	
13	8	9	BEEP	THE PUSSYCAT DOLLS FEAT. WILL I AM (A&M/INTERSCOPE)	
14	14	7	OVER MY HEAD (CABLE CAR)	THE FRAY (EPIC)	
15	9	9	MS. NEW BOOTY	BUBBA SPARXXX (NEW SOUTH/PURPLE RIBBON/VIRGIN)	
16	12	11	WALK AWAY	KELLY CLARKSON (RCA/RMG)	
17	11	19	EVERYTIME WE TOUCH	CASCADA (ROBBINS)	
18	15	12	LEAN WIT IT, ROCK WIT IT	DEM FRANCHIZE BOYZ (SO SO DEF/VIRGIN)	
19	17	5	SAVIN' ME	NICKELBACK (ROADRUNNER/DJMG)	
20	18	7	SO SICK	NE-YO (DEF JAM/DJMG)	
21	23	11	FOR YOU I WILL (CONFIDENCE)	TEDDY GEIGER (CRED/COLUMBIA)	
22	20	10	TOUCH IT	BUSTA RHYMES (AFTERMATH/INTERSCOPE)	
23	29	4	BEAUTIFUL LOVE	THE AFTERS (SIMPLE/INO/EPIC)	
24	19	15	I'M N LUV (WIT A STRIPPER)	T-PAIN FEAT. MIKE JONES (KONVICIT MUZIK/JIVE/ZOMBA)	
25	27	7	I WRITE SINS NOT TRAGEDIES	PANIC! AT THE DISCO (DECA/DANCE/FUELED BY RAMEN/LAVA)	

HOT DIGITAL SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
26	22	6	POPPIN' MY COLLAR	THREE 6 MAFIA (HYPNOTIZE MINDS/COLUMBIA)	
27	21	21	GRILLZ	NELLY FEAT. PAUL WALL, ALLI & GIPP (DEERTY/FO' REAL/UNIVERSAL MOTOWN)	
28	-	8	BOHEMIAN RHAPSODY	QUEEN (HOLLYWOOD)	
29	24	17	SHAKE THAT	EMINEM (SHADY/AFTERMATH/INTERSCOPE)	
30	25	30	PUMP IT	THE BLACK EYED PEAS (A&M/INTERSCOPE)	
31	26	40	DIRTY LITTLE SECRET	THE ALL-AMERICAN REJECTS (DOGHOUSE/INTERSCOPE)	
32	28	13	FRESH AZIMIZ	BOW WOW FEAT. J. KWON & JERMAINE DUPRI (COLUMBIA)	
33	39	14	ROMPE	DADDY YANKEE (EL CARTEL/INTERSCOPE)	
34	33	8	GIRL NEXT DOOR	SAVING JANE (TOUCAN COVE/UNIVERSAL REPUBLIC)	
35	31	26	DANCE, DANCE	FALL OUT BOY (FUELED BY RAMEN/ISLAND/DJMG)	2
36	-	1	WE WILL ROCK YOU	QUEEN (HOLLYWOOD)	
37	32	37	MY HUMPS	THE BLACK EYED PEAS (A&M/INTERSCOPE)	
38	42	8	WHAT'S LEFT OF ME	NICK LACHEY (JIVE/ZOMBA)	
39	34	14	YO (EXCUSE ME MISS)	CHRIS BROWN (JIVE/ZOMBA)	
40	30	18	BE WITHOUT YOU	MARY J. BLIGE (Geffen)	
41	41	8	WHO SAYS YOU CAN'T GO HOME	BON JOVI (ISLAND/DJMG)	
42	38	10	RUSH	ALY & AJ (HOLLYWOOD)	
43	35	22	CHECK ON IT	BEYONCE FEAT. SLIM THUG (COLUMBIA)	3
44	-	1	WHERE'D YOU GO	FORT MINOR (MACHINE SHOP/WARNER BROS.)	
45	40	30	RUN IT!	CHRIS BROWN (JIVE/ZOMBA)	
46	45	49	DON'T CHA	THE PUSSYCAT DOLLS (A&M/INTERSCOPE)	
47	36	8	TONIGHT I WANNA CRY	KEITH URBAN (CAPITOL/NASHVILLE)	
48	43	24	JESUS, TAKE THE WHEEL	CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE)	
49	51	4	A LITTLE LESS SIXTEEN CANDLES, A LITTLE MORE TOUCH ME	FALL OUT BOY (FUELED BY RAMEN/ISLAND/DJMG)	
50	47	14	UPSIDE DOWN	JACK JOHNSON (BRUSHFIRE/UNIVERSAL REPUBLIC)	

MODERN ROCK™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	2	#1 DANI CALIFORNIA	RED HOT CHILI PEPPERS (WARNER BROS.)	☆
2	2	6	WORLD WIDE SUICIDE	PEARL JAM (J/RMG)	
3	3	12	HATE ME	BLUE OCTOBER (UNIVERSAL MOTOWN)	
4	4	12	NO WAY BACK	FOO FIGHTERS (RDWELL/RCA/RMG)	☆
5	5	11	THE ONLY DIFFERENCE BETWEEN MARTYRDOM AND SUICIDE IS...	PANIC! AT THE DISCO (DECA/DANCE/FUELED BY RAMEN/LAVA)	
6	14	4	STEADY, AS SHE GOES	THE RAconteURS (THIRD MAN/V2)	
7	9	12	SAYING SORRY	HAWTHORNE HEIGHTS (VICTORY)	
8	7	19	TEAR YOU APART	SHANE WANTS REVENGE (PERFECT/ISS/FLAWLESS/GEFFEN)	
9	13	7	I BET YOU LOOK GOOD ON THE DANCEFLOOR	ARCTIC MONKEYS (DOMINO)	
10	12	12	CROOKED TEETH	DEATH CAB FOR CUTIE (ATLANTIC)	
11	8	18	EVERY DAY IS EXACTLY THE SAME	NINE INCH NAILS (NOTHING/INTERSCOPE)	
12	11	10	SPEAK	GOODSMACK (UNIVERSAL REPUBLIC)	
13	10	36	WASTELAND	10 YEARS (UNIVERSAL REPUBLIC)	
14	21	4	THE ADVENTURE	ANGELS AND AIRWAVES (SURETONE/GEFFEN)	
15	6	24	DANCE, DANCE	FALL OUT BOY (FUELED BY RAMEN/ISLAND/DJMG)	☆
16	15	9	LONELY DAY	SYSTEM OF A DOWN (AMERICAN/COLUMBIA)	
17	17	9	I DARE YOU	SHINEDOWN (ATLANTIC)	
18	16	10	GOLD LION	YEAH YEAH YEAHS (DRESS UP/INTERSCOPE)	
19	19	23	WINGS OF A BUTTERFLY	HIM (SIRE/WARNER BROS.)	
20	20	6	YOUTH	MATSYAHU (JUB/OR/EPIC)	
21	23	4	WOMAN	WOLFMOTHER (MODULAR/INTERSCOPE)	
22	26	4	PARALYZED	ROCK KILLS KID (REPRISE)	
23	24	9	THE KILL (BURY ME)	30 SECONDS TO MARS (IMMORTAL/VIRGIN)	
24	25	10	JUST STOP	DISTURBED (REPRISE)	
25	27	9	UPSIDE DOWN	JACK JOHNSON (BRUSHFIRE/UNIVERSAL REPUBLIC)	

APR 29 2006 **POP** Billboard

POP 100

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	10	#1 BAD DAY	DANIEL POWTER (WARNER BROS.)
2	2	15	TEMPERATURE	SEAN PAUL (VP/ATLANTIC)
3	3	25	UNWRITTEN	NATASHA BEDINGFIELD (EPIC)
4	4	25	YOU'RE BEAUTIFUL	JAMES BLUNT (CUSTARD/ATLANTIC)
5	5	19	CONTROL MYSELF	LL COOL J FEAT. JENNIFER LOPEZ (DEF JAM/IDJMG)
6	6	18	WALK AWAY	KELLY CLARKSON (RCA/RMG)
7	7	21	EVERYTIME WE TOUCH	CASCADA (ROBBINS)
8	8	12	SOS	RIHANNA (SRP/DEF JAM/IDJMG)
9	9	18	BEEP	THE PUSSYCAT DOLLS FEAT. WILL.I.AM (A&M/INTERSCOPE)
10	10	2	DANI CALIFORNIA	RED HOT CHILI PEPPERS (WARNER BROS.)
11	11	8	HIPS DON'T LIE	SHAKIRA FEAT. WYCLEF JEAN (EPIC)
12	12	2	WHAT HURTS THE MOST	RASCAL FLATTS (LYRIC STREET)
13	13	12	MOVE ALONG	THE ALL-AMERICAN REJECTS (DOGHOUSE/INTERSCOPE)
14	14	3	LET U GO	ASHLEY PARKER ANGEL (BLACKGROUND/UNIVERSAL MOTOWN)
15	15	10	MS. NEW BOOTY	BUBBA SPARXXX (NEW SOUTH/PURPLE RIBBON/VIRGIN)
16	16	3	WHAT YOU KNOW	T.I. (GRAND HUSTLE/ATLANTIC)
17	17	8	SAVIN' ME	NICKELBACK (ROADRUNNER/IDJMG)
18	18	11	STUPID GIRLS	PINK (LAFACE/ZOMBA)
19	19	19	SO SICK	NE-YO (DEF JAM/IDJMG)
20	20	27	DANCE, DANCE	FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)
21	21	8	RIDIN'	CHAMILLIONAIRE FEAT. KRAYZIE BONE (UNIVERSAL MOTOWN)
22	22	17	YO (EXCUSE ME MISS)	CHRIS BROWN (JIVE/ZOMBA)
23	23	25	CHECK ON IT	BEYONCE FEAT. SLIM THUG (COLUMBIA)
24	24	14	LEAN WIT IT, ROCK WIT IT	DEM FRANCHIZE BOYZ (SO SO DEF/VIRGIN)
25	25	40	DIRTY LITTLE SECRET	THE ALL-AMERICAN REJECTS (DOGHOUSE/INTERSCOPE)
26	26	11	OVER MY HEAD (CABLE CAR)	THE FRAY (EPIC)
27	27	13	FOR YOU I WILL (CONFIDENCE)	TEDDY GEIGER (CRED./COLUMBIA)
28	28	3	WHERE'D YOU GO	FORT MINOR (MACHINE SHOP/WARNER BROS.)
29	29	37	RIGHT HERE	STAINED (FLIP/ATLANTIC)
30	30	15	ROMPE	DADDY YANKEE (EL CARTEL/INTERSCOPE)
31	31	16	I'M N LUV (WIT A STRIPPER)	T-PAIN FEAT. MIKE JONES (KONVICT MUZIK/JIVE/ZOMBA)
32	32	19	SHAKE THAT	EMINEM FEAT. NATE DOGG (SHADY/AFTERMATH/INTERSCOPE)
33	33	8	WHAT'S LEFT OF ME	NICK LACHEY (JIVE/ZOMBA)
34	34	21	GRILLZ	NELLY FEAT. PAUL WALL, ALI & GIPP (DEPRTY/FO REEL/UNIVERSAL MOTOWN)
35	35	29	STICKWITU	THE PUSSYCAT DOLLS (A&M/INTERSCOPE)
36	36	7	WHEN YOU'RE MAD	NE-YO (DEF JAM/IDJMG)
37	37	20	GIRL NEXT DOOR	SAVING JANE (TOUCAN COVE/UNIVERSAL REPUBLIC)
38	38	10	THE REAL THING	BO BICE (RCA/RMG)
39	39	18	TOUCH IT	BUSTA RHYMES (AFTERMATH/INTERSCOPE)
40	40	17	FRESH AZIMIZ	BOB WOOD FEAT. J-RWON & JERMAINE DUPRI (COLUMBIA)
41	41	7	POPPIN' MY COLLAR	THREE 6 MAFIA (HYPNOTIZE MINDS/COLUMBIA)
42	42	5	BEAUTIFUL LOVE	THE AFTERS (SIMPLE/INO/EPIC)
43	43	11	I WRITE SINS NOT TRAGEDIES	PANIC! AT THE DISCO (DECAYDANCE/FUELED BY RAMEN/LAVA)
44	44	8	WHO SAYS YOU CAN'T GO HOME	BON JOVI (ISLAND/IDJMG)
45	45	4	A LITTLE LESS SIXTEEN CANDLES, A LITTLE MORE TOUCH ME	FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)
46	46	13	KING WITHOUT A CROWN	MATISYAHU (JDU/DR/EPIC)
47	47	11	RUSH	ALY & AJ (HOLLYWOOD)
48	48	28	THERE IT GO! (THE WHISTLE SONG)	JUELZ SANTANA (DIPLOMATS/DEF JAM/IDJMG)
49	49	4	SAY SOMETHIN'	MARIAH CAREY FEAT. SNOOP DOGG (ISLAND/IDJMG)

POP 100: The top Pop singles & tracks, according to mainstream top 40 radio audience impressions measured by Nielsen Broadcast Data Systems, and sales compiled by Nielsen SoundScan. See Chart Legend for rules and explanations. © 2006, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved. **POP 100 AIRPLAY:** Legend located below chart. **SINGLES SALES:** This data is used to compile both the Billboard Hot 100 and Pop 100. See Chart Legend for rules and explanations. © 2006, VNU Business Media, Inc. All rights reserved. **HITPREDICTOR:** See Chart Legend for rules and explanations. © 2006, Promosquad and HitPredictor are trademarks of Think Fast LLC.

POP 100 AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICTOR
1	1	12	#1 TEMPERATURE	SEAN PAUL (VP/ATLANTIC)	
2	2	12	SOS	RIHANNA (SRP/DEF JAM/IDJMG)	
3	3	23	UNWRITTEN	NATASHA BEDINGFIELD (EPIC)	☆
4	4	13	BE WITHOUT YOU	MARY J. BLIGE (GEFFEN)	
5	5	9	HIPS DON'T LIE	SHAKIRA FEAT. WYCLEF JEAN (EPIC)	☆
6	6	14	YOU'RE BEAUTIFUL	JAMES BLUNT (CUSTARD/ATLANTIC)	☆
7	7	7	BAD DAY	DANIEL POWTER (WARNER BROS.)	☆
8	8	18	WALK AWAY	KELLY CLARKSON (RCA/RMG)	☆
9	9	20	EVERYTIME WE TOUCH	CASCADA (ROBBINS)	☆
10	10	22	DANCE, DANCE	FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)	☆
11	11	17	RIGHT HERE	STAINED (FLIP/ATLANTIC)	
12	12	13	YO (EXCUSE ME MISS)	CHRIS BROWN (JIVE/ZOMBA)	
13	13	17	BEEP	THE PUSSYCAT DOLLS FEAT. WILL.I.AM (A&M/INTERSCOPE)	
14	14	25	CHECK ON IT	BEYONCE FEAT. SLIM THUG (COLUMBIA)	
15	15	19	SO SICK	NE-YO (DEF JAM/IDJMG)	☆
16	16	3	WHERE'D YOU GO	FORT MINOR (MACHINE SHOP/WARNER BROS.)	
17	17	28	DIRTY LITTLE SECRET	THE ALL-AMERICAN REJECTS (DOGHOUSE/INTERSCOPE)	☆
18	18	8	SAVIN' ME	NICKELBACK (ROADRUNNER/IDJMG)	☆
19	19	29	STICKWITU	THE PUSSYCAT DOLLS (A&M/INTERSCOPE)	
20	20	6	WHEN YOU'RE MAD	NE-YO (DEF JAM/IDJMG)	
21	21	6	ROMPE	DADDY YANKEE (EL CARTEL/INTERSCOPE)	
22	22	7	MS. NEW BOOTY	BUBBA SPARXXX (NEW SOUTH/PURPLE RIBBON/VIRGIN)	
23	23	9	WHAT'S LEFT OF ME	NICK LACHEY (JIVE/ZOMBA)	☆
24	24	18	SHAKE THAT	EMINEM FEAT. NATE DOGG (SHADY/AFTERMATH/INTERSCOPE)	
25	25	5	MOVE ALONG	THE ALL-AMERICAN REJECTS (DOGHOUSE/INTERSCOPE)	☆

119 mainstreet top 40 stations are electronically monitored 24 hours a day, 7 days a week. This data is used to compile the Pop 100.

HOT SINGLES SALES

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	2	#1 EVERY DAY IS EXACTLY THE SAME	NINE INCH NAILS (NOTHING/INTERSCOPE)
2	2	9	SISTER	SCOUNDRELS FEAT. BUN-B (INVISIBLE)
3	3	6	SORRY	MADONNA (WARNER BROS.)
4	4	5	CHECK ON IT	BEYONCE FEAT. SLIM THUG (COLUMBIA)
5	5	14	TOUCH IT	BUSTA RHYMES (AFTERMATH/INTERSCOPE)
6	6	25	GHETTO	SCOUNDRELS FEAT. PASTOR TROY (INVISIBLE)
7	7	7	SWEAT	JES (CELESTIAL ARTS PUBLISHING)
8	8	8	GOLD LION	YEAH YEAH YEAHS (DRESS UP/INTERSCOPE)
9	9	8	THE WINGS (THEME FROM BROKEBACK MOUNTAIN)	GUSTAVO SANTAOLALLA (FOCUS/NERVE FORECAST/VERVE)
10	10	11	HEAD LIKE A HOLE	NINE INCH NAILS (RYKODISC)
11	11	8	MS. NEW BOOTY	BUBBA SPARXXX (NEW SOUTH/PURPLE RIBBON/VIRGIN)
12	12	3	YOU HAVE KILLED ME	MORRISSEY (ATTACK/SANCTUARY)
13	13	16	HEARTBREAK HOTEL	ELVIS PRESLEY (RCA/SONY BMG STRATEGIC MARKETING GROUP)
14	14	22	HUNG UP	MADONNA (WARNER BROS.)
15	15	7	SHOULDER WORK	GEL FEAT. STAT QUO (FORESEEN LEGENDS/SUPERNATURAL)
16	16	6	STRAIGHT TO VIDEO	MINDLESS SELF INDOLENCE (METROPOLIS)
17	17	1	SNAP YO FINGERS	LIL JON (BME/TVT)
18	18	62	WE WILL BECOME SILHOUETTES/BE STILL MY HEART	THE POSTAL SERVICE (SUB POP)
19	19	16	I AM NOT MY HAIR	INDIA.ARIE (UNIVERSAL MOTOWN)
20	20	2	UPGRADE	CITY BOI (HYPE CITY)
21	21	6	THE W.A.N.D.	THE FLAMING LIPS (WARNER BROS.)
22	22	4	SHAKE	YING YANG TWINS FEAT. PITBULL (COLLIPARK/TVT)
23	23	4	WHAT YOU KNOW/RIDE WIT ME	T.I. (GRAND HUSTLE/ATLANTIC)
24	24	17	TE AMO CORAZON	PRINCE (UNIVERSAL REPUBLIC)
25	25	5	THINKIN' BOUTCHOO	GARY ESCOE (TCB/ESCOTICA PRODUCTIONS)

HITPREDICTOR

DATA PROVIDED BY PROMOSQUAD

See chart legend for rules and explanations. Yellow indicates recently tested title, ☆ indicates New Release.

ARTIST/Title/LABEL/(Score) Chart Rank

POP 100 AIRPLAY

SHAKIRA FEAT. WYCLEF JEAN Hips Don't Lie (EPIC) (67.0) 5

DANIEL POWTER Bad Day WARNER BROS. (68.7) 7

NICKELBACK Savin' Me IDJMG (79.5) 18

NICK LACHEY What's Left Of Me ZOMBA (68.3) 23

THE ALL-AMERICAN REJECTS Move Along INTERSCOPE (66.9) 25

FALL OUT BOY A Little Less Sixteen Candles, A Little More Touch Me IDJMG (77.0) 30

ANNA NALICK Breathe (2 AM) COLUMBIA (69.6) -

ADULT TOP 40

NATASHA BEDINGFIELD Unwritten EPIC (65.9) 2

KELLY CLARKSON Walk Away RMG (68.3) 5

BON JOVI Who Says You Can't Go Home IDJMG (73.6) 7

HOBBASTANK If I Were You WARNER BROS. (65.2) 18

GOO GOO DOLLS Stay With You WARNER BROS. (79.4) 21

KEITH URBAN Making Memories Of Us EMC (78.2) 22

INXS Afterglow EPIC (66.2) 24

BO BICE The Real Thing RMG (75.7) 27

ADULT CONTEMPORARY

NATASHA BEDINGFIELD Unwritten EPIC (72.3) 8

FAITH HILL Like We Never Loved At All WARNER BROS. (82.3) 11

CHRIS RICE When Did You Fall In Love With Me COLUMBIA (75.2) 15

TRAIN Cab COLUMBIA (82.9) 19

BON JOVI Who Says You Can't Go Home IDJMG (75.7) 20

MODERN ROCK

RED HOT CHILI PEPPERS Dani California WARNER BROS. (60.5) 1

FALL OUT BOY A Little Less Sixteen Candles, A Little More Touch Me IDJMG (56.9) 38

☆ YELLOW/CARD Rough Landing, Holly CAPITOL (58.5) -

SALES DATA COMPILED BY



Billboard R&B/HIP-HOP

APR
29
2006

TOP R&B/HIP-HOP ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	1	#1 T.I. GRAND HUSTLE/ATLANTIC 83800*/AG (18.98) ⊕	King		1
2	HOT SHOT DEBUT	1	LL COOL J DEF JAM 006158*/DJJMG (13.98)	Todd Smith		2
3	2	1	VARIOUS ARTISTS UNIVERSAL/EMI/SONY BMG MUSIC/ZOMBA 006201/UME (18.98)	Now 21		2
4	5	4	GREATEST GAINER NE-YO DEF JAM 004934*/DJJMG (13.98)	In My Own Words		1
5	NEW	1	CAM'RON PRESENTS DUKEDAGOD DIPLOMATS 68754/ASYLUM (18.98)	Dipset: The Movement Moves On		5
6	11	8	PACE SETTER MARY J. BLIGE MTRIARCH/GEFFEN 005722*/INTERSCOPE (13.98/8.98)	The Breakthrough		2
7	6	3	PRINCE UNIVERSAL REPUBLIC 006296/UMRG (13.98)	3121		1
8	4	2	GHOSTFACE KILLAH DEF JAM 006155*/DJJMG (11.98)	FishScale		2
9	10	7	KEYSHIA COLE A&M 003554*/INTERSCOPE (13.98)	The Way It Is		2
10	3	2	BUBBA SPARXXX NEW SOUTH/PURPLE RIBBON 47163*/VIRGIN (18.98)	The Charm		3
11	12	10	JAMIE FOXX J 71779*/RMG (18.98) ⊕	Unpredictable		2
12	9	6	JUVENILE UTP/ATLANTIC 83790*/AG (18.98)	Reality Check		1
13	7	9	HEATHER HEADLEY RCA 64492/RMG (18.98) ⊕	In My Mind		1
14	14	16	CHAMILLIONAIRE UNIVERSAL MOTOWN 005423*/UMRG (13.98)	The Sound Of Revenge		2
15	16	17	CHRIS BROWN JIVE 82876/ZOMBA (18.98) ⊕	Chris Brown		1
16	17	15	SEAN PAUL VP/ATLANTIC 83788*/AG (18.98)	The Trinity		4
17	8	5	B.G. CHOPPA CITY 5849/KOCH (17.98)	The Heart Of Tha Streetz, Vol. 2 (I Am What I Am)		2
18	18	13	LIL WAYNE CASH MONEY/UNIVERSAL MOTOWN 005124*/UMRG (13.98)	Tha Carter II		1
19	13	14	DEM FRANCHIZE BOYZ SO SO DEF 53423*/VIRGIN (18.98) ⊕	On Top Of Our Game		2
20	15	11	E-40 SICK WID' IT/BME 49963/WARNER BROS. (18.98)	My Ghetto Report Card		1
21	19	20	ANTHONY HAMILTON SO SO DEF 74278/ZOMBA (18.98)	Ain't Nobody Worryin'		4
22	20	18	JAHEIM DIVINE MILL 48802/WARNER BROS. (18.98)	Ghetto Classics		1
23	27	23	THE BLACK EYED PEAS A&M 004341*/INTERSCOPE (13.98/8.98)	Monkey Business		3
24	28	24	EMINEM SHADY/AFTERMATH 005881*/INTERSCOPE (13.98/8.98)	Curtain Call: The Hits		2
25	25	28	KIRK FRANKLIN FO YO SOUL/GOSPO CENTRIC 71019/ZOMBA (18.98)	Hero		4
26	23	22	T-PAIN KONVICT MUZIK/JIVE 73200/ZOMBA (18.98)	Rappa Ternt Sanga		8
27	2	21	THREE 6 MAFIA HYPNOTIZE MINOS/COLUMBIA 94724/SONY MUSIC (18.98) ⊕	Most Known Unknown		1
28	21	12	SOUNDTRACK UNIVERSAL MOTOWN 006212/UMRG (13.98)	Tyler Perry's Madea's Family Reunion		4
29	31	27	YOUNG JEEZY CORPORATE THUGZ/DEF JAM 004421*/DJJMG (13.98)	Let's Get It: Thug Motivation 101		1
30	29	26	MARIAH CAREY ISLAND 005784*/DJJMG (13.98) ⊕	The Emancipation Of Mimi		6
31	24	19	SCARFACE J PRINCE 68516/RAP-A-LOT 4 LIFE (18.98)	My Homies Part 2		3
32	32	31	PAUL WALL SWISHHOUSE/ATLANTIC 83808/ASYLUM (18.98)	The Peoples Champ		1
33	34	18	LUDACRIS AND DTP DTP/DEF JAM 005786*/DJJMG (13.98) ⊕	Ludacris Presents...Disturbing Tha Peace		1
34	30	20	SOUNDTRACK G-UNIT 005605*/INTERSCOPE (13.98/8.98)	Get Rich Or Die Tryin'		1
35	17	17	THE NOTORIOUS B.I.G. BAD BOY 83885*/AG (19.98)	Duets: The Final Chapter		3
36	39	30	JUELZ SANTANA DIPLOMATS/DEF JAM 005426*/DJJMG (13.98/8.98) ⊕	What The Game's Been Missing!		1
37	33	36	REMY MA SRC/UNIVERSAL MOTOWN 005122*/UMRG (13.98)	There's Something About Remy: Based On A True Story		7
38	3	4	URBAN MYSTIC SOBE 49998/WARNER BROS. (13.98)	Ghetto Revelations: II		28
39	41	42	KANYE WEST RCA-A-FELLA/DEF JAM 004813*/DJJMG (13.98)	Late Registration		3
40	22	2	VAN HUNT CAPITOL 74851 (18.98)	On The Jungle Floor		22
41	36	35	MARY MARY MY BLOCK/COLUMBIA 77333/SONY MUSIC (18.98)	Mary Mary		4
42	38	7	DESTINY'S CHILD COLUMBIA 97765/SONY MUSIC (18.98) ⊕	#1's		1
43	44	40	BUN-B RAP-A-LOT 4 LIFE 68539/ASYLUM (18.98)	Trill		1
44	42	45	SOUNDTRACK GRAND HUSTLE/ATLANTIC 83822*/AG (18.98)	Hustle & Flow		7
45	40	38	CHARLIE WILSON JIVE 69429/ZOMBA (18.98)	Charlie, Last Name Wilson		3
46	43	41	YING YANG TWINS COLLIPARK 2790/TVT (11.98 CD/DVD) ⊕	U.S.A. Still United		16
47	49	50	KEM UNIVERSAL MOTOWN 004232/UMRG (13.98) ⊕	Album II		1
48	47	44	JOHN LEGEND G.O.O.D./COLUMBIA 92776*/SONY MUSIC (18.98) ⊕⊕	Get Lifted		1
49	3	38	RAY J KNOCKOUT 87521/SANCTUARY (18.98)	Raydiation		13
50	47	2	NELLY FO: REEL/DEARTY/UNIVERSAL MOTOWN 005825*/UMRG (13.98)	Sweatsuit		6
51	56	7	BONE THUGS-N-HARMONY RUTHLESS 25423 (18.98)	Greatest Hits		30
52	48	40	DAMIAN "JR. GONG" MARLEY GHETTO YOUTHS/TUFF GONG/UNIVERSAL REPUBLIC 005416*/UMRG (13.98)	Welcome To Jamrock		4
53	48	48	D4L DEEMONEY/ASYLUM 83890/AG (18.98)	Down For Life		4
54	65	7	SHOW N' TELL CUT THROAT ENTERTAINMENT 77/OMNI (15.98)	Blood, Sweat & Tears		54
55	65	29	LIL' KIM QUEEN BEE/ATLANTIC 83818*/AG (18.98)	The Naked Truth		3

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
56	53	51	YOLANDA ADAMS ELEKTRA/ATLANTIC 83789/AG (18.98)	Day By Day		4
57	67	62	PITBULL DIAZ BROTHERS 2750/TVT (11.98 CD/DVD) ⊕	Money Is Still A Major Issue		4
58	51	56	WARREN G HAWINO/G-FUNK 54707*/LIGHTYEAR (18.98)	In The Mid-Nite Hour		15
59	54	34	FLOETRY ERVINGWONDER/GEFFEN 005609/INTERSCOPE (13.98)	Flo' Ology		2
60	64	59	RIHANNA SRP/DEF JAM 004937/DJMG (13.98)	Music Of The Sun		1
61	60	58	LYFE JENNINGS COLUMBIA 90946/SONY MUSIC (12.98) ⊕⊕	Lyfe 268-192		1
62	60	58	YOUNGBLOODZ LAFACE 73175*/ZOMBA (18.98) ⊕	Ev'rybody Know Me		1
63	57	52	SCARFACE PRESENTS... THE PRODUCT UNDERGROUND RAILROAD 5828*/KOCH (17.98)	One Hunid		14
64	70	66	BOW WOW COLUMBIA 93505*/SONY MUSIC (18.98) ⊕⊕	Wanted		3
65	60	60	TREY SONGZ SONG BOOK/ATLANTIC 83721/AG (15.98)	I Gotta Make It		6
66	76	2	SOUNDTRACK UNIVERSAL REPUBLIC 006372/UMRG (13.98)	Take The Lead		66
67	55	48	VARIOUS ARTISTS RAZOR & TIE 89121 (18.98)	Slow Motion 2		29
68	63	61	PURPLE RIBBON ALL-STARS PURPLE RIBBON 12207*/VIRGIN (18.98)	Big Boi Presents...Got Pur? Vol. II		5
69	RE-ENTRY	1	FORT MINOR MACHINE SHOP 49388/WARNER BROS. (18.98) ⊕	The Rising Tied		28
70	83	59	50 CENT SHADY/AFTERMATH 004092*/INTERSCOPE (13.98/8.98) ⊕	The Massacre		5
71	71	69	SOUNDS OF BLACKNESS SLR 54693/LIGHTYEAR (17.98)	Unity		47
72	76	27	ALICIA KEYS J 67424/RMG (18.98) ⊕	Unplugged		1
73	79	76	ERIC BENET FRIDAY/REPRISE 47970/WARNER BROS. (18.98)	Hurricane		27
74	78	77	BIRD THE BRICKLAYER LO-END 5 (12.98)	Power Struggle		74
75	72	65	SOUNDTRACK VERITY 71620/ZOMBA (18.98)	The Gospel		22

FOR A COMPLETE LISTING OF THE HOT R&B/HIP-HOP ALBUMS, CHECK OUT WWW.BILLBOARD.COM

TOP REGGAE ALBUMS

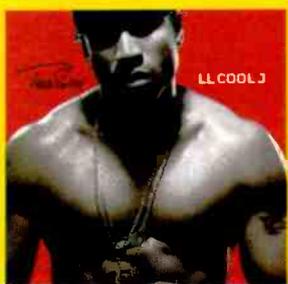
THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.
1	1	29	#1 SEAN PAUL VP/ATLANTIC 83788*/AG	The Trinity	
2	2	7	MATISYAHU Epic 97695*/SONY MUSIC	Youth	
3	3	52	MATISYAHU Epic 96464/SONY MUSIC	Live At Stubb's	
4	4	4	JAMIAN "JR. GONG" MARLEY GHETTO YOUTHS/TUFF GONG/UNIVERSAL REPUBLIC 005416*/UMRG	Welcome To Jamrock	
5	5	3	BOB MARLEY AND THE WAILERS LANO/TUFF GONG 005723/UME/UMG	Africa Unite: The Singles Collection	
6	6	66	BOB MARLEY AND THE WAILERS TUFF GONG/ISLAND/CHRONICLES 004008/UME	Gold	
7	9	2	VARIOUS ARTISTS SEQUENCE 8035	Dancehall Nice Again 2006	
8	7	12	JB40 INO 73305	Who You Fighting For?	
9	8	2	SZZLA JP 1719	Ain't Gonna See Us	
10	10	41	BOB MARLEY MADACY SPECIAL PRODUCTS 50541/MADACY	20 Best Of Bob Marley	
11	12	40	WILLIE NELSON WEST HIGHWAY 004706*/UMGN	Countryman	
12	11	5	PAPA SAN CSPD CENTRIC 71280/ZOMBA	Real & Personal	
13	13	7	BOB MARLEY MADACY SPECIAL PRODUCTS 51850/MADACY	Golden Legends: Bob Marley	
14	14	28	VARIOUS ARTISTS F 1739*	Strictly The Best 33	
15	15	28	SINEAD O'CONNOR WHAT'S WHY THERE'S CHOCOLATE AND VANILLA 001	Throw Down Your Arms	

BETWEEN THE BULLETS rgeorge@billboard.com LL STAYS IN 100,000-PLUS CLUB

Flexing its muscle at No. 2 with the Hot Shot Debut tag on Hot R&B/Hip-Hop Albums is LL Cool J's almost self-titled "Todd Smith."

While LL remains on top again this week, LL can take solace in knowing all of his 11 studio albums, dating back to 1985's "Radio," have made this chart's top 10, with seven reaching the top two.

On The Billboard 200, 116,000 copies land "Todd" at



No. 6, for his eighth top 10 and fifth straight opener of at least 100,000 units sold.

LL, host of the Billboard Music Awards in December and a Grammy Award presenter in February, had a busy release week, making stops at MTV's "TRL," PBS' "The Tavis Smiley Show" and New York radio stations on April 11 and BET's "106 & Park" on April 12.

—Raphael George

APR 29 2006 R&B/HIP-HOP Billboard

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	1*	#1 WHAT YOU KNOW	T.I. (GRAND HUSTLE/ATLANTIC)	☆
2	2	25	BE WITHOUT YOU	MARY J. BLIGE (Geffen/Interscope)	☆
3	3	2	LEAN WIT IT, ROCK WIT IT	DEM FRANCHIZE BOYZ (SO SO DEF/VIRGIN)	
4	7	27	TOUCH IT	BUSTA RHYMES (AFTERMATH/INTERSCOPE)	☆
5	4	26	UNPREDICTABLE	JAMIE FOXX FEAT. LUDACRIS (J/RMG)	☆
6	5	17	TEMPERATURE	SEAN PAUL (VP/ATLANTIC)	
7	9	16	LOVE	KEYSHIA COLE (A&M/INTERSCOPE)	☆
8	6	24	SO SICK	NE-YO (DEF JAM/IDJMG)	☆
9	12	17	MS. NEW BOOTY	BUBBA SPARXXX (NEW SOUTH/PURPLE RIBBON/VIRGIN)	
10	10	13	POPPIN' MY COLLAR	THREE 6 MAFIA (HYPNOTIZE MINDS/COLUMBIA/SUM)	
11	31	3	LOOKING FOR YOU	KIRK FRANKLIN (FD YO SOUL/GOSPO CENTRIC/ZOMBA)	☆
12	13	17	GETTIN' SOME	SHAWNNA (DTP/DEF JAM/IDJMG)	
13	12	12	4 MINUTES	AVANT (MAGIC JOHNSON/GEFFEN/INTERSCOPE)	☆
14	11	11	IT'S GOIN' DOWN	YUNG JOC (BLOCK/BAD BOY SOUTH/ATLANTIC)	
15	8	20	YO (EXCUSE ME MISS)	CHRIS BROWN (JIVE/ZOMBA)	
16	15	25	CAN'T LET GO	ANTHONY HAMILTON (SO SO DEF/ZOMBA)	
17	18	8	WHEN YOU'RE MAD	NE-YO (DEF JAM/IDJMG)	☆
18	8	8	SAY I	CHRISTINA MILIAN FEAT. YOUNG JEEZY (ISLAND/IDJMG)	☆
19	17	25	IN MY MIND	HEATHER HEADLEY (RCA/RMG)	
20	20	5	ENOUGH CRYIN	MARY J. BLIGE FEAT. BROOK-LYN (MATRIARCH/GEFFEN/INTERSCOPE)	☆
21	33	4	WHY YOU WANNA	T.I. (GRAND HUSTLE/ATLANTIC)	☆
22	12	12	GOOD LUCK CHARM	JAGGED EDGE (COLUMBIA/SUM)	☆
23	27	16	SNAP YO FINGERS	LIL JON (BME/TVT)	☆
24	28	7	TORN	LETOYA (CAPITOL)	☆
25	19	29	GOTTA GO	TREY SONGZ (SONG BOOK/ATLANTIC)	

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
26	25	11	BACK LIKE THAT	GHOSTFACE KILLAH FEAT. NE-YO (DEF JAM/IDJMG)	
27	15	14	BEST FRIEND	50 CENT FEAT. OLIVIA (G-UNIT/INTERSCOPE)	
28	26	13	JUST CAME HERE TO CHILL	THE ISLEY BROTHERS (DEF SOUL/DEF JAM/IDJMG)	
29	31	9	RIDIN'	CHAMILLIONAIRE (UNIVERSAL MOTOWN)	
30	39	10	HUSTLIN'	RICK ROSS (SLIP-N-SLIDE/DEF JAM/IDJMG)	
31	21	19	I'M N LUV (WIT A STRIPPER)	T-PAIN FEAT. MIKE JONES (KONVICT MUZIK/JIVE/ZOMBA)	
32	29	12	FIND MYSELF IN YOU	BRIAN MCKNIGHT (UNIVERSAL MOTOWN)	
33	43	2	GIMME THAT	CHRIS BROWN FEAT. LIL' WAYNE (JIVE/ZOMBA)	☆
34	32	8	FLY LIKE A BIRD	MARIAH CAREY (ISLAND/IDJMG)	☆
35	30	16	CONCEITED (THERE'S SOMETHING ABOUT REMY)	REMY MA (SRC/UNIVERSAL MOTOWN)	☆
36	24	22	CHECK ON IT	BEYONCE FEAT. SLIM THUG (COLUMBIA/SUM)	☆
37	38	10	WHOA	LIL' KIM (QUEEN BEE/ATLANTIC)	
38	44	5	DJ PLAY A LOVE SONG	JAMIE FOXX FEAT. TWISTA (J/RMG)	☆
39	41	7	HUSTLER MUSIK	LIL' WAYNE (CASH MONEY/UNIVERSAL MOTOWN)	
40	48	4	SO WHAT	FIELD MOB FEAT. CIARA (DTP/GEFFEN/INTERSCOPE)	☆
41	40	10	TELL ME WHEN TO GO	E-40 FEAT. KEAK DA SNEAK (SICK WID' IT/BME/WARNER BROS.)	
42	37	26	GRILLZ	NELLY FEAT. PAUL WALL, ALI & GIPP (DERRTY/FO' REEL/UNIVERSAL MOTOWN)	☆
43	42	25	TRU LOVE	FAITH EVANS (CAPITOL)	
44	45	8	GIRL	PAUL WALL (SWISHHOUSE/ASYLUM/ATLANTIC)	☆
45	51	7	OOH WEE	TEENA MARIE (CASH MONEY/UNIVERSAL MOTOWN)	
46	34	23	FRESH AZIMIZ	BOW WOW FEAT. J-KWON & JERMAINE DUPRI (COLUMBIA/SUM)	☆
47	36	24	RODEO	JUVENILE (UTP/ATLANTIC)	☆
48	47	9	HOLLA AT ME	DJ KHALED FEAT. LIL' WAYNE (TERROR SQUAD/KOCH)	
49	49	15	GET THROWN	BUN-B (RAP-A-LOT 4 LIFE/ASYLUM)	
50	55	5	DO IT TO IT	CHERISH (SH'D'NUFF/CAPITOL)	

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	22	#1 BE WITHOUT YOU	MARY J. BLIGE (Geffen/Interscope)	
2	2	20	CAN'T LET GO	ANTHONY HAMILTON (SO SO DEF/ZOMBA)	
3	3	14	JUST CAME HERE TO CHILL	THE ISLEY BROTHERS FEAT. RONALD ISLEY (DEF SOUL/DEF JAM/IDJMG)	
4	4	29	IN MY MIND	HEATHER HEADLEY (RCA/RMG)	
5	7	7	FIND MYSELF IN YOU	BRIAN MCKNIGHT (UNIVERSAL MOTOWN)	
6	5	31	LOOKING FOR YOU	KIRK FRANKLIN (FD YO SOUL/GOSPO CENTRIC/ZOMBA)	
7	6	17	UNPREDICTABLE	JAMIE FOXX FEAT. LUDACRIS (J/RMG)	
8	8	8	OOH WEE	TEENA MARIE (CASH MONEY/UNIVERSAL MOTOWN)	
9	3	13	SO SICK	NE-YO (DEF JAM/IDJMG)	
10	3	6	FLY LIKE A BIRD	MARIAH CAREY (ISLAND/IDJMG)	
11	15	10	PRETTY BABY	ERIC BENET (FRIDAY/REPRISE/WARNER BROS.)	
12	10	32	UNBREAKABLE	ALICIA KEYS (J/RMG)	
13	4	11	GOD'S GIFT	JEFF MAJORS FEAT. KELLY PRICE (MUSIC ONE/EPIC/SUM)	
14	11	25	MAGIC	CHARLIE WILSON (JIVE/ZOMBA)	
15	12	13	I REFUSE	URBAN MYSTIC (SOBE/WARNER BROS.)	
16	16	12	LOVE	KEYSHIA COLE (A&M/INTERSCOPE)	
17	17	12	INTO YOU	KEM (UNIVERSAL MOTOWN)	
18	18	20	I AM NOT MY HAIR	INDIA.ARIE (UNIVERSAL MOTOWN)	
19	20	9	LAY DOWN	FLOETRY (ERVINGWONDER/GEFFEN/INTERSCOPE)	
20	18	18	FIRST LOVE	GOPELLE (SKYBLAZE/COLUMBIA/SUM)	
21	23	4	I'M GONNA BE	DONELL JONES (LAFACE/ZOMBA)	
22	22	5	WOMAN FIRST	KINDRED THE FAMILY SOUL (EPIC/HIDDEN BEACH)	
23	21	6	YOU	RAHEEM DEVAUGHN (JIVE/ZOMBA)	
24	24	5	CHARACTER	VAN HUNT (CAPITOL)	
25	26	3	TAKE CARE OF U	SHANCE (IMAJAH/PLAYTIME)	

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	12	6	#1 SWEAT	JES (CELESTIAL ARTS PUBLISHING)	
2	3	19	SHOULDER WORK	GEL FEAT. STAT QUO (FORESEEN LEGENDS/SUPERNATURAL)	
3	8	6	I TRADE IT ALL	ORLANDO BROWN (UP ONE ENTERTAINMENT)	
4	6	5	THINKIN' BOUTCHOO	GARY ESCOE (TCB/ESCOTICA PRODUCTIONS)	
5	-	1	SNAP YO FINGERS	LIL JON (BME/TVT)	
6	-	-	OOH...	ALYZE ELYSE FEAT. CELINSKI (SOUL CITY/TRUMP)	
7	-	-	STEPPIN' INTO LOVE	KOOL & THE GANG (KTFA)	
8	15	4	I REMEMBER...	MELISSA MORGAN (LU ANN/ORPHEUS)	
9	27	14	MS. NEW BOOTY	BUBBA SPARXXX (NEW SOUTH/PURPLE RIBBON/VIRGIN)	
10	10	3	THE NEXT ONE (GITIT2GETHA)	JOSEPHINE SINCERE (KIXX)	
11	41	7	WHAT YOU KNOW/RIDE WIT ME	T.I. (GRAND HUSTLE/ATLANTIC)	
12	5	4	WELCOME TO MY PARTY	AHMIR (AHMIR)	
13	17	7	I REFUSE	URBAN MYSTIC (SOBE/WARNER BROS.)	
14	4	4	IT'S WHATEVER	FREDDY P FEAT. RAYZOR & PRESSURE (MOMAX/PMG)	
15	7	4	ONLY LIVE ONCE	TIMBUK II (RAW NAKED)	
16	16	13	I'M N LUV (WIT A STRIPPER)	T-PAIN FEAT. MIKE JONES (KONVICT MUZIK/JIVE/ZOMBA)	
17	22	2	UPGRADE	CITY BOI (HYPE CITY)	
18	14	19	I AM NOT MY HAIR	INDIA.ARIE (UNIVERSAL MOTOWN)	
19	39	2	GIMME THAT	CHRIS BROWN FEATURING LIL' WAYNE (JIVE/ZOMBA)	
20	11	17	CHECK ON IT	BEYONCE FEAT. SLIM THUG (COLUMBIA/SUM)	
21	40	5	TOUCH IT	BUSTA RHYMES (AFTERMATH/INTERSCOPE)	
22	44	2	NOTHING BUT LOVE SPOKEN	FELTON PILATE (ESCAPPI)	
23	13	10	BOOM DRAH	Y.G.O. (NEGRIL WEST/ORPHEUS)	
24	25	5	GETTIN' SOME	SHAWNNA (DTP/DEF JAM/IDJMG)	
25	38	7	GRIND WINTERS OUT	MIKE WATTS FEAT. JIZ NICKLEZ & PAUL WALL (WATTS)	

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	3	13	#1 RIDIN'	CHAMILLIONAIRE FEAT. KRATZIE BONE (UNIVERSAL MOTOWN)	
2	1	12	LEAN WIT IT, ROCK WIT IT	DEM FRANCHIZE BOYZ FEAT. LIL PEANUT & CHARLAY (SO SO DEF/VIRGIN)	
3	2	18	TEMPERATURE	SEAN PAUL (VP/ATLANTIC)	☆
4	6	9	GIRL	PAUL WALL (SWISHHOUSE/ASYLUM/ATLANTIC)	☆
5	4	18	MS. NEW BOOTY	BUBBA SPARXXX (NEW SOUTH/PURPLE RIBBON/VIRGIN)	
6	5	19	BE WITHOUT YOU	MARY J. BLIGE (Geffen/Interscope)	☆
7	11	11	WHAT YOU KNOW	T.I. (GRAND HUSTLE/ATLANTIC)	
8	8	9	LOVE	KEYSHIA COLE (A&M/INTERSCOPE)	☆
9	9	11	TELL ME WHEN TO GO	E-40 FEAT. KEAK DA SNEAK (SICK WID' IT/BME/WARNER BROS.)	
10	7	16	YO (EXCUSE ME MISS)	CHRIS BROWN (JIVE/ZOMBA)	☆
11	10	18	I'M N LUV (WIT A STRIPPER)	T-PAIN FEAT. MIKE JONES (KONVICT MUZIK/JIVE/ZOMBA)	☆
12	16	6	SO WHAT	FIELD MOB FEAT. CIARA (DTP/GEFFEN/INTERSCOPE)	☆
13	13	11	SOS	RIHANNA (SRP/DEF JAM/IDJMG)	☆
14	17	7	WHEN YOU'RE MAD	NE-YO (DEF JAM/IDJMG)	☆
15	18	10	BEST FRIEND	50 CENT & OLIVIA (G-UNIT/INTERSCOPE)	☆
16	19	6	SNAP YO FINGERS	LIL JON (BME/TVT)	☆
17	14	22	SO SICK	NE-YO (DEF JAM/IDJMG)	☆
18	15	4	ROMPE	DADDY YANKEE (EL CARTEL/INTERSCOPE)	☆
19	22	5	HIPS DON'T LIE	SHAKIRA FEAT. WYCLEF JEAN (EPIC/SUM)	☆
20	21	7	POPPIN' MY COLLAR	THREE 6 MAFIA (HYPNOTIZE MINDS/COLUMBIA/SUM)	☆
21	12	12	FRESH AZIMIZ	BOW WOW FEAT. J-KWON & JERMAINE DUPRI (COLUMBIA/SUM)	☆
22	23	23	DOING TOO MUCH	PAULA DEANDA FEAT. BABY BASH (ARISTA/RMG)	☆
23	26	5	ME & U	CASSIE (NEXT SELECTION/BAD BOY/ATLANTIC)	☆
24	24	3	SAY I	CHRISTINA MILIAN FEAT. YOUNG JEEZY (ISLAND/IDJMG)	☆
25	27	3	WHAT I NEED	RAY J (KNOCKOUT/SANCTUARY)	☆

HITPREDICTOR

DATA PROVIDED BY **promosquad**

See chart legend for rules and explanations. Yellow indicates recently tested title, ☆ indicates New Release.

ARTIST/Title/Label(Score)	Chart Rank
R&B/HIP-HOP AIRPLAY	
AVANT 4 Minutes INTERSCOPE (71.1)	13
NE-YO When You're Mad IDJMG (79.8)	17
CHRISTINA MILIAN Say I IDJMG (82.8)	18
MARY J. BLIGE FEAT. BROOK-LYN Enough Cryin INTERSCOPE (93.0)	20
T.I. Why You Wanna ATLANTIC (77.9)	21
JAGGED EDGE Good Luck Charm SUM (85.4)	22
LIL JON FEAT. E-40 & SEAN PAUL Snap Yo Fingers TVT (74.9)	23
LETOYA Torn CAPITOL (73.8)	24
CHRIS BROWN FEAT. LIL' WAYNE Gimme That ZOMBA (86.3)	33
JAMIE FOXX FEAT. TWISTA DJ Play A Love Song RMG (85.3)	38
FIELD MOB FEAT. CIARA So What INTERSCOPE (78.6)	40
RAY J What I Need SANCTUARY (77.0)	56
JAHMED The Chosen One WARNER BROS. (77.5)	62
☆ DEM FRANCHIZE BOYZ Ridin' Rims VIRGIN (66.8)	66
MEGAN ROCHELL FEAT. FABOLOUS The One You Need IDJMG (69.1)	69
MISSEZ FEAT. PIMP C Love Song INTERSCOPE (82.9)	-
RHYTHMIC AIRPLAY	
FIELD MOB FEAT. CIARA So What INTERSCOPE (71.3)	12
RIHANNA SCS IDJMG (95.0)	13
NE-YO When You're Mad IDJMG (77.6)	14
50 CENT & OLIVIA Best Friend INTERSCOPE (73.1)	15
SHAKIRA FEAT. WYCLEF JEAN Hips Don't Lie (SUM) (72.0)	19
PAULA DEANDA FEAT. BABY BASH Doing Too Much EVIDENT (69.3)	22
CHRISTINA MILIAN Say I IDJMG (76.2)	24
RAY J What I Need SANCTUARY (81.1)	25
MARIAH CAREY FEAT. SNOOP DOGG Say Somethin' IDJMG (68.4)	29
CHRIS BROWN FEAT. LIL' WAYNE Gimme That ZOMBA (83.9)	31
KELIS FEAT. TOO SHORT Bossy ZOMBA (66.4)	40
MILVA 4 Comp ete UNIVERSAL MOTOWN (69.4)	-
JAMIE FOXX FEAT. TWISTA DJ Play A Love Song RMG (82.2)	-
CHERISH Do It To It CAPITOL (66.9)	-
MARIO VAZQUEZ Gallery RMG (65.7)	-
☆ T.I. Why You Wanna ATLANTIC (69.8)	-
MARY J. BLIGE FEAT. BROOK-LYN Enough Cryin INTERSCOPE (93.9)	-
MISSEZ FEAT. PIMP C Love Song INTERSCOPE (69.5)	-

ADULT R&B AND RHYTHMIC AIRPLAY: 63 adult R&B stations and 64 rhythmic stations are electronically monitored by Nielsen Broadcast Data Systems, 24 hours a day, 7 days a week. © 2006 VNU Business Media, Inc. and Nielsen SoundScan, Inc. HOT R&B/HIP-HOP SINGLES SALES: this data is used to compile Hot R&B/Hip-Hop Singles & Tracks. © 2006 VNU Business Media, Inc. and Nielsen SoundScan, Inc. HITPREDICTOR: © 2006, Promosquad and HitPredictor are trademarks of Think Fast LLC.

HOT COUNTRY SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION	THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION	
1	1	17	#1 WHAT HURTS THE MOST 4 WKS D. HUFF, RASCAL FLATTS (J. STEELE, S. ROBSON)	Rascal Flatts LYRIC STREET		1	31	36	13	ON AGAIN TONIGHT F. ROGERS (M. GREEN, J. MELTON, P.B. WHITE)	Trent Willmon COLUMBIA		31	
2	2	22	WHO SAYS YOU CAN'T GO HOME J. SHANKS, J. BON JOVI, R. SAMBORA (J. BON JOVI, R. SAMBORA)	Bon Jovi DUEL WITH JENNIFER NETTLES ISLAND/MERCURY		2	32	33	8	FAVORITE STATE OF MIND M. WILLIAMS (M. CHAGNON, B. DALY)	Josh Gracin LYRIC STREET		32	
3	3	18	GET DRUNK AND BE SOMEBODY L. WHITE, T. KEITH (T. KEITH, S. EMERICK)	Toby Keith SHOW DOG NASHVILLE		3	33	34	8	YEE HAW J. RITCHEY (J. OWEN, C. BEATHARD, K. MARVELL)	Jake Owen RCA		33	
4	9	12	WHY M. KNOX (J. RICH, V. MCGEHE, R. CLAWSON)	Jason Aldean BROKEN BOW		4	34	35	13	NEVER MIND ME B. KENNY, J. RICH, P. WORLEY (B. KENNY, J. RICH, E. CLAWSON)	Big & Rich WARNER BROS./WRN		34	
5	1	22	TONIGHT I WANNA CRY D. HUFF, K. URBAN (M. POWELL, K. URBAN)	Keith Urban CAPITOL		5	35	38	10	THE LAST OF A DYING BREED E. SILVER (T. CONNERS, D. ROLLINS, D. WILLIAMS)	Neal McCoy 903 MUSIC		35	
6	7	29	WHEREVER YOU ARE J. STOVER (J. STOVER, S. BOGARD)	Jack Ingram BIG MACHINE		6	36	39	7	AIN'T WHAT IT USED TO BE M. BRIGHT (T. MARTIN, M. NESLER)	Megan Mullins BROKEN BOW		36	
7	10	10	THE LUCKY ONE B. GALLIMORE, F. HILL (B. WARREN, B. WARREN, J. JOYCE)	Faith Hill WARNER BROS./WRN		7	37	37	8	NOT READY TO MAKE NICE R. RUBIN (E. ROBISON, M. MAGUIRE, N. MAINES, O. WILSON)	Dixie Chicks COLUMBIA		37	
8	8	24	BELIEVE T. BROWN, R. DUNN, K. BROOKS (R. DUNN, C. WISEMAN)	Brooks & Dunn MCA NASHVILLE		8	38	41	43	I DON'T KNOW WHAT SHE SAID T. JOHNSON, R. L. FEEK (C. BAITEN, K. BLAZLY, TURNER)	Blaine Larsen GIANTS LAYER/BNA		38	
9	12	14	SETTLE FOR A SLOWDOWN B. BEAVERS (T. MARTIN, B. BEAVERS, D. BENTLEY)	Dierks Bentley CAPITOL		9	39	55	50	ME AND MY GANG D. HUFF, RASCAL FLATTS (J. STEELE, T. MULLINS, J. STONE)	Rascal Flatts LYRIC STREET		39	
10	13	20	SOMETHING'S GOTTA GIVE D. HUFF (C. WISEMAN, T. MULLINS)	LeAnn Rimes ASYLUM-CURB		10	40	40	7	FINDIN' A GOOD MAN J. STOVER (J. STOVER, B. D. MAHER, C. KOESEL)	Danielle Peck BIG MACHINE		40	
11	5	35	NOBODY BUT ME B. BRADDOCK (P.B. WHITE, S. CAMP)	Blake Shelton WARNER BROS./WRN		11	41	46	3	LEAVE THE PIECES J. SHANKS, M. BRANCH (J. HANSON, B. AUSTIN)	The Wreckers MAVERICK/WARNER BROS./WRN		41	
12	14	7	WHEN THE STARS GO BLUE B. GALLIMORE, T. MCGRAW, D. SMITH (R. ADAMS)	Tim McGraw CURB		12	42	48	2	THAT GIRL IS A COWBOY A. REYNOLDS (G. BROOKS, J.L. NIEMAN, R. BROWN)	Garth Brooks PEARL/LYRIC STREET		42	
13	11	24	LIVING IN FAST FORWARD B. CANNON, K. CHESNEY (D. L. MURPHY, R. RUTHERFORD)	Kenny Chesney BNA		13	43	42	15	BRAND NEW GIRLFRIEND L. MILLER (S. MINOR, B. ALLMAN, J. STEELE)	Steve Holy CURB		43	
14	15	14	SIZE MATTERS (SOMEDAY) B. CANNON (B. HILL, M. DEKLE)	Joe Nichols UNIVERSAL SOUTH		14	44	43	2	THAT'S HOW THEY DO IT IN DIXIE D. JOHNSON (C. TOMPKINS, J. KEAR, M. IRWIN)	Hank Williams Jr. With Gretchen Wilson, Big & Rich & Van Zant ASYLUM-CURB		44	
15	16	11	THE SEASHORES OF OLD MEXICO T. BROWN, G. STRAIT (M. HAGGARD)	George Strait MCA NASHVILLE		15	45	HOT/SHOT DEBUT	1	A LITTLE TOO LATE T. KEITH, L. WHITE (T. KEITH, S. EMERICK, D. DILLON)	Toby Keith SHOW DOG NASHVILLE		45	
16	17	13	LAST DAY OF MY LIFE F. ROGERS (P. VASSAR, T. RYAN)	Phil Vassar ARISTA NASHVILLE		16	46	44	2	SATISFIED M. WRIGHT (A. MONROE, S. BARRIS)	Ashley Monroe COLUMBIA		46	
17	18	17	EVERY TIME I HEAR YOUR NAME J. STEELE (K. ANDERSON, T. HAMBRIDGE, J. STEELE)	Keith Anderson ARISTA NASHVILLE		17	47	51	4	GOD ONLY CRIES M. D. CLUTE, DIAMOND RIO (T. JOHNSON)	Diamond Rio ARISTA NASHVILLE		47	
18	19	5	THE WORLD F. ROGERS (B. PAISLEY, K. LOVELACE, L. T. MILLER)	Brad Paisley ARISTA NASHVILLE		18	48	52	17	GOOD TO GO O. S. MILLER, T. NOVICK (T. NICHOLS, R. CLAWSON)	John Corbett FUNBONE/CO5		48	
19	22	4	AIR POWER/GAINER GREATEST SUMMERTIME B. CANNON, K. CHESNEY (S. MCEWAN, C. WISEMAN)	Kenny Chesney BNA		19	49	49	55	4	COUNTRY MUSIC LOVE SONG C. HOWARD, E. PITTARELLI (B. F. E. PITTARELLI, R. ROYER)	Bomshel CURB		49
20	20	21	I GOT YOU C. MORGAN, P. DONNELL (C. MORGAN, P. DONNELL, T. DWENS)	Craig Morgan BROKEN BOW		20	50	53	5	EASY DOES IT R. LANDIS (K. PLUSH, A. DORFF)	Hot Apple Pie MCA NASHVILLE		50	
21	21	10	DON'T FORGET TO REMEMBER ME M. BRIGHT (M. HAYES, K. LOVELACE, A. GORLEY)	Carrie Underwood ARISTA/ARISTA NASHVILLE		21	51	50	2	THIS TIME AROUND M. MCCLOURE, CROSS CANADIAN RAGWEED (C. CANADA, R. ROGERS)	Cross Canadian Ragweed UNIVERSAL SOUTH		51	
22	25	15	LIFE AIN'T ALWAYS BEAUTIFUL M. WRIGHT, G. ALLAN (C. GOODMAN, T. L. JAMES)	Gary Allan MCA NASHVILLE		22	52	45	20	NOT GOING DOWN B. GALLIMORE, T. MCGRAW (K. SAVIGAR, S. BOLTON)	Jo Dee Messina CURB		52	
23	24	12	POLITICALLY INCORRECT G. WILSON, J. RICH, M. WRIGHT (L. SATCHER, O. STEAGALL, B. HENDERSON)	Gretchen Wilson Featuring Merle Haggard EPIC		23	53	59	2	NEW STRINGS F. LIODELL, M. WRUCKE (M. LAMBERT)	Miranda Lambert EPIC		53	
24	27	12	BRING IT ON HOME W. KIRKPATRICK, LITTLE BIG TOWN (W. KIRKPATRICK, G. BIECK, T. H. BIECK)	Little Big Town EQUITY		24	54	57	4	LOCAL GIRLS K. STEGALL (B. DIPIERO, R. RUTHERFORD)	Ronnie Milsap RCA		54	
25	26	21	I CAN'T UNLOVE YOU D. HUFF (W. KIRBY, W. ROBINSON)	Kenny Rogers CAPITOL		25	55	56	5	BEFORE HE CHEATS M. BRIGHT (C. TOMPKINS, J. KEAR)	Carrie Underwood ARISTA/ARISTA NASHVILLE		55	
26	29	15	IF YOU'RE GOING THROUGH HELL (BEFORE THE DEVIL EVEN KNOWS) T. HEWITT (S. TATE, A. TATE, D. BERG)	Rodney Atkins CURB		26	56	NEW	1	WHAT'S UP WITH THAT T. KEITH (T. KEITH, S. EMERICK)	Scotty Emerick SHOW DOG NASHVILLE		56	
27	28	11	HOW 'BOUT YOU J. JOYCE (E. CHURCH, E. CHURCH, B. BEAVERS)	Eric Church CAPITOL		27	57	58	3	A GOOD MAN B. ALLEN, K. FOLLESE (K. FOLLESE, A. FOLLESE, V. SHAW)	Emerson Drive MIDAS		57	
28	31	5	WHY, WHY, WHY C. CHAMBERLAIN (B. CURRINGTON, T. MARTIN, M. NESLER)	Billy Currington MERCURY		28	58	47	3	WAL-MART PARKING LOT R. WRIGHT, C. CAGLE (B. JAMES)	Chris Cagle CAPITOL		58	
29	30	22	I LOVE MY LIFE K. STEGALL (J. D'NEAL, S. SMITH, T. NICHOLS)	Jamie O'Neal CAPITOL		29	59	NEW	1	GONE EITHER WAY P. MOORE, B. CANNON (R. SCOTT, P. MOORE, J. BOHLINGER)	Ray Scott WARNER BROS./WRN		59	
30	32	5	DOWN IN MISSISSIPPI (UP TO NO GOOD) G. FUNDIS (K. BUSH, K. HALL, J. NETTLES)	Sugarland MERCURY		30	60	NEW	1	COALMINE S. EVANS, M. BRIGHT (R. DEAN, R. HARBIN, R. MCCONALD)	Sara Evans RCA		60	

With chart's fifth-largest gain (2.6 million audience impressions), singer collects her 12th top 10.



Second single from "White Trash With Money" bows with 1.9 million impressions at 89 monitored stations.



Second single from "My Kind of Music" starts with spins at 30 monitored stations, drawing 636,000 impressions.

HITPREDICTOR

DATA PROVIDED BY promosquad

See chart legend for rules and explanations. Yellow indicates recently tested title. ☆ indicates New Release.

ARTIST/Title/LABEL (Score)	Chart Rank	ARTIST/Title/LABEL (Score)	Chart Rank	ARTIST/Title/LABEL (Score)	Chart Rank
COUNTRY		GEORGE STRAIT The Seashores Of Old Mexico MCA NASHVILLE (85.4)	15	NEAL MCCOY The Last Of A Dying Breed 903 MUSIC (82.6)	35
RASCAL FLATTS What Hurts The Most LYRIC STREET (87.3)	1	PHIL VASSAR Last Day Of My Life ARISTA NASHVILLE (96.4)	16	DIXIE CHICKS Not Ready To Make Nice COLUMBIA (94.3)	37
BON JOVI WITH JENNIFER NETTLES Who Says You Can't Go Home ISLAND (81.7)	2	BRAD PAISLEY The World ARISTA NASHVILLE (87.5)	18	BLAINE LARSEN I Don't Know What She Said BNA (75.1)	38
JASON ALDEAN Why BROKEN BOW (76.9)	4	KENNY CHESNEY Summer Time BNA (86.9)	19	THE WRECKERS Leave The Pieces WARNER BROS. (79.1)	41
FAITH HILL The Lucky One WARNER BROS. (77.4)	7	CRAIG MORGAN I Got You BROKEN BOW (83.3)	20	☆ GARTH BROOKS That Girl Is A Cowboy LYRIC STREET (89.8)	42
BROOKS & DUNN Believe ARISTA NASHVILLE (78.8)	8	CARRIE UNDERWOOD Don't Forget To Remember Me ARISTA NASHVILLE (83.7)	21	DIAMOND RIO God Only Cries ARISTA NASHVILLE (94.7)	47
DERKS BENTLEY Settle For A Slowdown CAPITOL (87.8)	9	GARY ALLAN Life Ain't Always Beautiful MCA NASHVILLE (87.6)	22	MIRANDA LAMBERT New Strings EPIC (89.1)	53
LEANN RIMES Something's Gotta Give ASYLUM-CURB (75.0)	10	GRETCHEN WILSON FEAT. MERLE HAGGARD Politically Incorrect EPIC (76.7)	23		
TIM MCGRAW When The Stars Go Blue CURB (78.5)	12	KENNY ROGERS I Can't Unlove You CAPITOL (90.3)	25		
JOE NICHOLS Size Matters (Someday) UNIVERSAL SOUTH (92.2)	14	JAMIE O'NEAL I Love My Life CAPITOL (80.3)	29		

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COUNTRY MUSIC UPDATE

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HOT COUNTRY SONGS: 131 country stations are electronically monitored by Nielsen Broadcast Data Systems, 24 hours a day, 7 days a week. Airpower awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience. © 2006 VNU Business Media, Inc. All rights reserved.
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A.L.C. CHARTS: See Chart Legend for rules and explanations.

BETWEEN THE BU...LETS wjessen@billboard.com

DON'T ASK 'WHY': ALDEAN REACHES TOP FIVE

With the week's second-biggest increase (4.2 million impressions) and a 9-4 leap, Jason Aldean's second single becomes the artist's first top five song.

Issued on the independently distributed Broken Bow imprint, "Why" is the highest rank for an indie track since labelmate Craig Morgan took "Redneck Yacht Club" to No. 2 in the Oct. 29, 2005, issue.

Since David Lee Murphy peaked at No. 5 with "Loco" on the now-shuttered Koch



ALDEAN

Nashville imprint in July 2004, Broken Bow is the only independently sold label to compete in the top five. Morgan spent a month at No. 1 with "That's What I Love About Sunday" starting in the March 26, 2005, issue.

Also noteworthy on this week's list is the fifth top 10 single by Dierks Bentley. His "Settle for a Slowdown" gains 2.8 million impressions and jumps 12-9. That title collects 24.9 million impressions during the tracking week.

—Wade Jessen

APR 29 2006 **LATIN Billboard**

HOT LATIN SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	PEAK POSITION
1	1	7	#1 LO QUE SON LAS COSAS G. GEORGE, B. BENAZZO (L. A. MARQUEZ)	Anais UNIVISION	1
2	2	3	LLAME PA' VERTE LUNY TUNES, NELLY (WISIN, YANDEL)	Wisn & Yandel MACHETE	1
3	3	5	MACHUCANDO LUNY TUNES (R. AYALA, E. DAVILA)	Daddy Yankee EL CARTEL / INTERSCOPE	2
4	3	17	GREATEST GAINER CAILE LUNY TUNES, TITO (TITO EL BAMBINO)	Tito El Bambino EMI LATIN	4
5	4	4	ROMPE MONSERRATE, DJ URBA, S. FISHER (R. AYALA, V. CABRERA)	Daddy Yankee EL CARTEL / INTERSCOPE	1
6	3	8	DOWN MAMBO KINGS (G. CRUZ, K. VASQUEZ, J. NIEVES)	Rakim & Ken-Y PINA / UNIVERSAL LATINO	6
7	5	2	LO QUE ME GUSTA A MI G. SANTAOLALLA, JUANES (JUANES)	Juanes SURCO / UNIVERSAL LATINO	2
8	7	15	UN BESO L. SANTOS, A. SANTOS (A. SANTOS)	Aventura PREMIUM LATIN	6
9	3	22	HIPS DON'T LIE W. JEAN, J. DUPLESSIS, S. MEBARAK R. (W. JEAN, J. DUPLESSIS, S. MEBARAK R., D. ALFANNO, L. PARKER)	Shakira Featuring Wyclef Jean EPIC / SONY BMG NORTE	9
10	5	16	TEMPERATURE R. FULLER (S. PHENRIQUES, A. MARSHALL, R. FULLER)	Sean Paul VP / ATLANTIC	10
11	6	6	NOCHE DE SEXO NELLY (WISIN, YANDEL, A. SANTOS, NELLY)	Wisn & Yandel Featuring Aventura MACHETE	4
12	1	7	ALGO DE MI J. GUILLEN (D. VILLARREAL)	Conjunto Primavera FONOVISA	7
13	2	9	ALIADO DEL TIEMPO M. BARBA (M. BARBA)	Mariano Barba THREE SOUND	9
14	0	12	SEÑOR LOCUTOR LOS TIGRES DEL NORTE (M. E. TOSCANO)	Los Tigres Del Norte FONOVISA	10
15	7	19	TE ECHO DE MENOS F. PINERO JR., C. PONCE (C. PONCE, F. PINERO JR.)	Chayanne SONY BMG NORTE	15
16	20	24	LIBERTAD R. MERCENARIO (M. J. PESANTE)	Ivy Queen LA CALLE / UNIVISION	13
17	4	13	NA NA NA (DULCE NINA) A. B. QUINTANILLA III, C. "CK" MARTINEZ (A. B. QUINTANILLA III, C. "CK" MARTINEZ, L. GIRALDO)	A. B. Quintanilla III Presents Kumbia Kings EMI LATIN	6
18	24	7	VOLVERTE A AMAR L. CERONI (A. GUZMAN, M. DOMM)	Alejandra Guzman SONY BMG NORTE	18
19	37	28	DIAMOND GIRL D. PAVEL, J. CHAN (A. LAMMOGLIA, J. A. GRANOA)	KMW BALBOA	19
20	18	11	ELLA Y YO E. LIND, L. SANTOS (W. O. LANDRON, A. SANTOS)	Aventura Featuring Don Omar PREMIUM LATIN	2
21	16	14	CHULIN CULIN CHUNFLY (THE RATTLESNAKE SONG) NESTY (J. RAMOS, R. PEREZ, E. F. PADILLA, R. GOMES BOLANOS)	Voltio Featuring Calle 13 WHITE LION/EPIC / SONY BMG NORTE	8
22	35	23	POR UNA MUJER S. KRYS (M. CHAN, E. TORRES)	Luis Fonsi UNIVERSAL LATINO	16
23	19	10	COMO SI NO NOS HUBIERAMOS AMADO C. VALLI (L. PAUSINI, CHEPE, L. TRISTAN, DANIEL)	Laura Pausini WARNER LATINA	18
24	28	31	QUE ME ALCANCE LA VIDA A. BAQUEIRO (L. GARCIA, N. SCHAJRIS)	Sin Bandera SONY BMG NORTE	24
25	32	46	AUN HAY ALGO C. LARA, M. DI CARLO (C. LARA, K. SOKOLOFF)	RBD EMI LATIN	25

At No. 9, Shakira's 11th top 10 on this chart enters Hot Dance Airplay at No. 25.



At No. 42, Grupo Montez de Durango's producer makes first chart appearance as an artist. Song is from "Unidos," No. 11 on Top Latin Albums.



Song appears on "NOW Latino," which gains 18% thanks in part to Easter shopping.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	PEAK POSITION
26	21	18	QUE VIDA LA MIA A. VAZQUEZ, K. CIBRIAN (K. CIBRIAN, M. RUIZ)	Reik SONY BMG NORTE	18
27	33	33	ATREVETE TE, TE! E. CABRAL, D. FORNARI (R. PEREZ)	Calle 13 WHITE LION / SONY BMG NORTE	26
28	22	20	SI YO FUERA TU AMOR O. L. RIBINA JR., R. URBINA (NOT LISTED)	Alacranes Musical UNIVISION	4
29	23	29	PARA QUE REGRESES E. PEREZ (G. F. AMAR, E. PEREZ)	El Chapo De Sinaloa DISA	23
30	26	21	DE CONTRABANDO PRIVERA (J. SEBASTIAN)	Jenni Rivera FONOVISA	21
31	34	3	DEJATE LLEVAR D. LOPEZ, G. PAJON JR., WILLI, J. AM, G. NORIEGA (D. LOPEZ, S. LAMILLA, J. GARCIA, G. PAJON JR.)	Ricky Martin COLUMBIA / SONY BMG NORTE	31
32	39	37	UNO Y UNO ES IGUAL A TRES S. KRYS (C. E. LOPEZ AVILA)	Jeremias UNIVERSAL LATINO	32
33	31	35	VIVA EL AMOR J. C. DEGOLLADO, S. DEGOLLADO (M. A. SOLIS)	Control UNIVISION	31
34	29	26	CONTRA VIENTO Y MAREA R. MUNOZ, R. MARTINEZ (J. E. MURGIA, M. L. ARRIAGA)	Intocable EMI LATIN	2
35	38	43	QUE VOY A HACER CON MI AMOR A. BAQUEIRO (L. C. MONROY, R. ORNELAS)	Alejandro Fernandez SONY BMG NORTE	31
36	30	39	NO TE APARTES DE MI G. GRACA MELLO (R. CARLOS, E. CARLOS, L. GOMEZ ESCOLAR)	Yahir WARNER LATINA	28
37	42	2	COMO DUELE (BARRERA DE AMOR) J. E. MURGIA, M. L. ARRIAGA (M. L. ARRIAGA, J. E. MURGIA)	Noelia EMI LATIN	37
38	35	34	ME PREGUNTO C. LOPEZ (D. GUERRERO)	Belanova UNIVERSAL LATINO	34
39	37	38	OJOS DE CIELO M. SANTIESTEBAN (EL SUEÑO DE MORFEO)	El Sueno De Morfeo WARNER LATINA	37
40	40	32	ABRAZAME N. DOMM (M. DOMM)	Camila SONY BMG NORTE	32
41	NEW	1	SIN TU AMOR A. GABRIEL (A. GABRIEL)	Ana Gabriel EMI LATIN	41
42	41	2	QUE LASTIMA A. RAMIREZ CORRAL (S. LOPEZ GONZALEZ)	Alfredo Ramirez Corral UNIDOS / DISA	41
43	36	30	PERDICION A. AVILA (N. JIMENEZ)	La 5A Estacion SONY BMG NORTE	24
44	49	2	PINGUINOS EN LA CAMA T. TORRES (R. ARJONA)	Ricardo Arjona SONY BMG NORTE	44
45	48	44	TAKE THE LEAD (WANNA RIDE) SHWZ BEATZ (K. DEAN, S. HOWSE, A. HENDERSON, C. SCRUGGS, M. JIMENEZ, J. FREEMAN III, WISIN, YANDEL)	Bone Thugs-N-Harmony & Wisin & Yandel Featuring Fat Man Scoop & Melissa Jimenez MACHETE/LATINO / UNIVERSAL REPUBLIC	44
46	50	27	SIN TU AMOR C. LOPEZ (C. SOROKIN)	Christian Castro UNIVERSAL LATINO	21
47	45	6	PENSANDO EN TI G. SANCIA (A. GARCIA, C. GONZALEZ)	Beto Y Sus Canarias DISA	44
48	NEW	1	ADIOS A MI AMANTE J. L. TERRAZPS (J. VELAZQUEZ AGUILAR)	Grupo Montez De Durango DISA	48
49	NEW	1	TU SOMBRA J. M. ELIZONDO, M. A. ZAPATA (R. ORNELAS, T. HENRIQUEZ)	Pesado WARNER LATINA	49
50	46	42	DIA DE ENERO S. MEBARAK R., L. MENOEZ (S. MEBARAK R.)	Shakira EPIC / SONY BMG NORTE	29

TOP LATIN ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	4	#1 GREATEST GAINER VARIOUS ARTISTS NOW Latino	Various Artists NOW Latino	1	1
2	5	3	DADDY YANKEE Barrio Fino: En Directo EL CARTEL 005792/INTERSCOPE (13.98 CD/DVD) ⊕	Barrio Fino: En Directo	1	1
3	2	2	LOS TIGRES DEL NORTE Historias Que Contar FONOVISA 352290/UG (14.98) ⊕	Historias Que Contar	1	2
4	4	2	JUAN GABRIEL La Historia Del Divo SONY BMG NORTE 81079 (15.98)	La Historia Del Divo	4	4
5	6	2	ROCIO DURCAL Amor Eterno SONY BMG NORTE 77124 (15.98) ⊕	Amor Eterno	2	2
6	7	2	RBD RBD: Live In Hollywood EMI LATIN 58122 (13.98) ⊕	RBD: Live In Hollywood	6	6
7	3	2	TITO EL BAMBINO Top Of The Line EMI LATIN 49552 (13.98)	Top Of The Line	3	3
8	9	4	ANDREA BOCELLI Amor SUGAR VENEZUELA 006144/UNIVERSAL LATINO (18.98)	Amor	2	2
9	8	2	GRUPO BRYNDIS Recordandote DISA 720766 (12.98)	Recordandote	8	8
10	12	5	RBD Nuestro Amor EMI LATIN 35902 (14.98)	Nuestro Amor	1	1
11	NEW	1	VARIOUS ARTISTS Unidos UNIDOS 720795/DISA (12.98)	Unidos	11	11
12	13	7	WISIN & YANDEL Pa'l Mundo MACHETE 561402 (15.98)	Pa'l Mundo	1	1
13	16	11	DON OMARDA Hitman Presents Reggaeton Latino VI/MACHETE 005850/UMRG (13.98)	Reggaeton Latino	1	1
14	14	8	REGGAETON NINOS Reggaeton Ninos Vol. 1 AFUEGO/URBAN BOX OFFICE 46957/EMI LATIN (13.98)	Reggaeton Ninos Vol. 1	1	1
15	10	9	RAKIM & KEN-Y Masterpiece: Nuestra Obra Maestra PINA 270183/UNIVERSAL LATINO (15.98)	Masterpiece: Nuestra Obra Maestra	1	1
16	18	9	RBD Rebelde EMI LATIN 75852 (14.98)	Rebelde	2	2
17	15	2	RAMON AYALA Y SUS BRAVOS DEL NORTE Antologia De Un Rey Vol. 2 FREDDIE 1940 (16.98)	Antologia De Un Rey Vol. 2	15	15
18	21	15	SHAKIRA Fijacion Oral Vol. 1 EPIC 93700/SONY MUSIC (18.98) ⊕	Fijacion Oral Vol. 1	1	1
19	17	10	MONCHY & ALEXANDRA Exitos Y Mas J&N 50078/SONY BMG NORTE (16.98) ⊕	Exitos Y Mas	10	10
20	19	12	ANA GABRIEL Historia De Una Reina SONY BMG NORTE 95902 (15.98)	Historia De Una Reina	5	5
21	31	2	PACE SETTER DADDY YANKEE EL CARTEL/VI 450639/MACHETE (15.98)	Barrio Fino	1	1
22	20	2	A. B. QUINTANILLA III PRESENTS KUMBIA KINGS EMI LATIN 12189 (16.98) ⊕	Kumbia Kings Live	20	20
23	25	19	VOZ A VOZ En Presencia Del Futuro URBAN BOX OFFICE 1019 (13.98)	En Presencia Del Futuro	21	21
24	11	2	EDNITA NAZARIO Apasionada Live SONY BMG NORTE 80636 (18.98)	Apasionada Live	11	11
25	24	15	JUANES Mi Sangre SURCO 003475/UNIVERSAL LATINO (17.98) ⊕	Mi Sangre	1	1

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
26	27	17	VARIOUS ARTISTS Boy Wonder & Chencho Records Present: El Draft 2005 CHENCHO/CHENCHO FEW EMERALD 1056/URBAN BOX OFFICE (9.98)	El Draft 2005	2	2
27	22	2	ALEJANDRA GUZMAN Indeleble SONY BMG NORTE 78534 (15.98)	Indeleble	2	2
28	25	14	JOSE JOSE La Historia Del Principe SONY BMG NORTE 77517 (15.98) ⊕	La Historia Del Principe	12	12
29	29	18	YURIDIA La Voz De Un Angel SONY BMG NORTE 76550 (12.98 CD/DVD) ⊕	La Voz De Un Angel	1	1
30	30	97	RAMON AYALA Y SUS BRAVOS DEL NORTE Antologia De Un Rey FREDDIE 1890 (16.98)	Antologia De Un Rey	1	1
31	NEW	1	BRONCO: EL GIGANTE DE AMERICA 30 Historias De Un Gigante FONOVISA 352532/UG (14.98)	30 Historias De Un Gigante	31	31
32	28	19	LUNY TUNES Reggaeton Hits MAS FLOW 230010/MACHETE (17.98 CD/DVD) ⊕	Reggaeton Hits	15	15
33	26	16	CONJUNTO PRIMAVERA Algo De Mi FONOVISA 352250/UG (13.98) ⊕	Algo De Mi	2	2
34	35	18	CALLE 13 Calle 13 WHITE LION 96875/SONY BMG NORTE (15.98)	Calle 13	1	1
35	32	19	RICARDO ARJONA Adentro SONY BMG NORTE 67549 (18.98)	Adentro	3	3
36	RE-ENTRY	2	ROCIO DURCAL Su Historia Y Exitos Musicales Vol. 3 SONY BMG NORTE 60221 (16.98)	Su Historia Y Exitos Musicales Vol. 3	36	36
37	47	45	LOS TIGRES DEL NORTE 20 Nortenas Famosas FONOVISA 351490/UG (13.98)	20 Nortenas Famosas	4	4
38	40	51	VARIOUS ARTISTS Los 20 Sencillos Del Ano Y Sus Videos DISA 726977 (14.98 CD/DVD) ⊕	Los 20 Sencillos Del Ano Y Sus Videos	5	5
39	39	26	LAURA PAUSINI Escucha Atento WARNER LATINA 61896 (17.98)	Escucha Atento	20	20
40	38	40	ANDY ANDY Ironia WEPA 1060/URBAN BOX OFFICE (9.98 CD/DVD) ⊕	Ironia	4	4
41	37	44	GUARDIANES DEL AMOR Corazon Romantico: Los Exitos SONY BMG NORTE 78625 (13.98)	Corazon Romantico: Los Exitos	2	2
42	36	2	JAE-P Pa Mi Raza UNIVISION 310386/UG (14.98)	Pa Mi Raza	36	36
43	33	25	ANA GABRIEL Dos Amores Un Amante EMI LATIN 46956 (15.98)	Dos Amores Un Amante	22	22
44	NEW	1	PATRULLA 81 Los Super Exitos Payaso Loco DISA 720789 (12.98)	Los Super Exitos Payaso Loco	44	44
45	50	34	VARIOUS ARTISTS Top Latino SONY BMG NORTE 96902 (17.98)	Top Latino	24	24
46	49	39	AVENTURA God's Project PREMIUM LATIN 94082/SONY BMG NORTE (13.98)	God's Project	5	5
47	42	30	LOS ORIGINALES DE SAN JUAN El Tequilero EMI LATIN 50400 (14.98)	El Tequilero	30	30
48	44	31	A. B. QUINTANILLA III PRESENTS KUMBIA KINGS Fuego EMI LATIN 90595 (15.98)	Fuego	2	2
49	45	50	MONCHY & ALEXANDRA Hasta El Fin J&N 95422/SONY BMG NORTE (15.98)	Hasta El Fin	7	7
50	43	29	INTOCABLE EMI LATIN 96813 (16.98)	Intocable	X	2

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
51	54	46	LOS CAMINANTES Tesoros De Coleccion: Lo Romantico De Los Caminantes SONY BMG NORTE 95637 (9.98)	Tesoros De Coleccion: Lo Romantico De Los Caminantes	22	22
52	34	24	GILBERTO SANTA ROSA Directo Al Corazon SONY BMG NORTE 96814 (16.98)	Directo Al Corazon	10	10
53	61	12	VICENTE FERNANDEZ Tesoros De Coleccion SONY BMG NORTE 95241 (9.98)	Tesoros De Coleccion	8	8
54	41	27	SELENA/ANA BARBARA Dos Historias UNIVISION 310872/UG (12.98) ⊕	Dos Historias	21	21
55	53	10	K-PAZ DE LA SIERRA Mas Capaces Que Nunca DISA 720626 (11.98) ⊕	Mas Capaces Que Nunca	1	1
56	58	47	LUNY TUNES & BABY RANKS Mas Flow 2 MAS FLOW 230007/MACHETE (14.98)	Mas Flow 2	2	2
57	51	58	GRUPO MONTEZ DE DURANGO Y Sigue La Mata Dando DISA 720464 (12.98) ⊕	Y Sigue La Mata Dando	1	1
58	51	36	LUPILLO RIVERA 15 Exitos VENEZUELA 65307/UNIVERSAL LATINO (14.98)	15 Exitos	36	36
59	59	16	VOLTIO Voltio WHITE LION/EPIC 96526/SONY MUSIC (11.98)	Voltio	17	17
60	55	42	JENNI RIVERA Parrandera, Rebelde Y Altrevida FONOVISA 352165/UG (13.98) ⊕	Parrandera, Rebelde Y Altrevida	10	10
61	46	37	EL CHICHICUILOTE La Pluma Negra LIDERES 950808 (13.98)	La Pluma Negra	33	33
62	57	35	TONO Y FREDDY Morenita Labios Rojos DISA 720777 (10.98)	Morenita Labios Rojos	23	23
63	RE-ENTRY	1	VARIOUS ARTISTS Gotta Have Musica Cristiana! SONY BMG NORTE 78652 (17.98)	Gotta Have Musica Cristiana!	63	63
64	66	55	REIK Reik SONY BMG NORTE 95680 (14.98)	Reik	34	34
65	70	84	JAVIER SOLIS Tesoros De Coleccion SONY BMG NORTE 95328 (9.98)	Tesoros De Coleccion	21	21
66	52	41	VARIOUS ARTISTS Grupo Montez De Durango E Invitados DISA 720765 (11.98)	Grupo Montez De Durango E Invitados	28	28
67	67	51	GRUPO MONTEZ DE DURANGO Los Super Exitos: Lagrimillas Tontas DISA 720689 (11.98)	Los Super Exitos: Lagrimillas Tontas	8	8
68	63	43	LOS HOROSCOPOS DE DURANGO Antes Muertas Que Sencillos DISA 720701 (11.98) ⊕	Antes Muertas Que Sencillos	1	1
69	60	48	GRUPO EXTERMINADOR Ahora Con Los Huevos En La Mano FONOVISA 352263/UG (12.98) ⊕	Ahora Con Los Huevos En La Mano	23	23
70	NEW	1	LOS CADETES DE LINARES Las Mas Canonas BCI 41260 (6.98)	Las Mas Canonas	70	70
71	69	59	INDIA Soy Diferente SGZ/UNIVISION 340004/UG (14.98)	Soy Diferente	11	11
72	48	62	LUIS FONSI Paso A Paso UNIVERSAL LATINO 004881 (14.98)	Paso A Paso	2	2</

LATIN

LATIN AIRPLAY

POP

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	LO QUE ME GUSTA A MI	JUANES (SURCO/UNIVERSAL LATINO)
2	2	TE ECHO DE MENOS	CHAYANNE (SONY BMG NORTE)
3	6	VOLVERTE A AMAR	ALEJANDRA GUZMAN (SONY BMG NORTE)
4	8	QUE ME ALCANCE LA VIDA	SIN BANDERA (SONY BMG NORTE)
5	3	COMO SI NO NOS HUBIERAMOS AMADO	LAURA PAUSINI (WARNER LATINA)
6	4	LO QUE SON LAS COSAS	ANAS (UNIVISION)
7	5	QUE VIDA LA MIA	REIK (SONY BMG NORTE)
8	7	POR UNA MUJER	LUIS FONSI (UNIVERSAL LATINO)
9	12	DEJATE LLEVAR	RICKY MARTIN (COLUMBIA/SONY BMG NORTE)
10	10	AUN HAY ALGO	RBD (EMI LATIN)
11	11	NO	SHAKIRA (EPIC/SONY BMG NORTE)
12	16	QUE VOY A HACER CON MI AMOR	ALEJANDRO FERNANDEZ (SONY BMG NORTE)
13	13	ME PREGUNTO	BELANOVA (UNIVERSAL LATINO)
14	9	SUELTA MI MANO	SIN BANDERA (SONY BMG NORTE)
15	15	OJOS DE CIELO	EL SUENO DE MORFEO (WARNER LATINA)

TROPICAL

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	CAILE	TITO EL BAMBINO (EMI LATIN)
2	3	MACHUCANDO	DADDY YANKEE (EL CARTEL/INTERSCOPE)
3	8	LO QUE SON LAS COSAS	ANAS (UNIVISION)
4	5	TU AMOR ME HACE BIEN	MARC ANTHONY (SONY BMG NORTE)
5	2	SE LE VE	ANDY MONTANEZ FEATURING DADDY YANKEE (SGZ/UNIVISION)
6	6	PRINCESA	FRANK REYES (J&N)
7	7	LLAME PA' VERTE	WISIN & YANDEL (MACHETE)
8	9	NUESTRO AMOR SE HA VUELTO AYER	VICTOR MANUELLE WITH YURIDIA (SONY BMG NORTE)
9	4	MAYOR QUE YO	MICHAEL STUART (MACHETE)
10	16	LLORO	ANTONY SANTOS (DESCARGA)
11	13	AMOR DE UNA NOCHE	N'KLABE (NU/SONY BMG NORTE)
12	14	NOCHE DE SEXO	WISIN & YANDEL FEATURING AVENTURA (MACHETE)
13	12	DOWN	RAKIM & KEN-Y (PINA/UNIVERSAL LATINO)
14	11	A LAS MUJERES HAY QUE MANTENERLAS CONTENTAS	JOSE PEÑA SUAZO Y SU BANDA GORDA (M.P.)
15	10	NO ES UNA NOVELA	MONCHY & ALEXANDRA (J&N)

REGIONAL MEXICAN

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	3	ALGO DE MI	CONJUNTO PRIMAVERA (FONOVISA)
2	1	SEÑOR LOCUTOR	LOS TIGRES DEL NORTE (FONOVISA)
3	2	ALIADO DEL TIEMPO	MARIANO BARBA (THREE SOUND)
4	4	PARA QUE REGRESES	EL CHAPO DE SINALOA (DISA)
5	5	SI YO FUERA TU AMOR	ALACRANES MUSICAL (UNIVISION)
6	6	DE CONTRABANDO	JENNI RIVERA (FONOVISA)
7	7	PERO TE VAS A ARREPENTIR	K-PAZ DE LA SIERRA WITH JOSE MANUEL ZAMACONA (DISA)
8	10	VIVA EL AMOR	CONTROL (UNIVISION)
9	9	NO PUEDO OLVIDARTE	BETO Y SUS CANARIOS (DISA)
10	8	LO QUE SON LAS COSAS	ANAS (UNIVISION)
11	11	QUE LASTIMA	ALFREDO RAMIREZ CORRAL (UNIDOS/DISA)
12	12	PENSANDO EN TI	BETO Y SUS CANARIOS (DISA)
13	13	FRUTA PROHIBIDA	LOS ELEGIDOS (FONOVISA)
14	16	ADIOS A MI AMANTE	GRUPO MONTEZ DE DURANGO (DISA)
15	17	MUCHACHITA DE OJOS TRISTES	SERGIO VEGA (SONY BMG NORTE)

LATIN ALBUMS

POP

THIS WEEK	LAST WEEK	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)
1	1	VARIOUS ARTISTS	HOW LATINO (THE EMI GROUP/UNIVERSAL ZOMBA/SONY BMG NORTE/SONY BMG STRATEGIC MARKETING GROUP)
2	2	JUAN GABRIEL	LA HISTORIA DEL DIVO (SONY BMG NORTE)
3	3	ROCIO DURCAL	AMOR ETERNO (SONY BMG NORTE)
4	4	RBD	RBD: LIVE IN HOLLYWOOD (EMI LATIN)
5	5	ANDREA BOCELLI	AMOR (SUGAR/VEVEMUSIC/UNIVERSAL LATINO)
6	6	RBD	NUESTRO AMOR (EMI LATIN)
7	7	RBD	REBELDE (EMI LATIN)
8	8	SHAKIRA	FIJACION ORAL VOL. 1 (EPIC/SONY MUSIC)
9	9	ANA GABRIEL	HISTORIA DE UNA REINA (SONY BMG NORTE)
10	10	A.B. QUINTANILLA III PRESENTS KUMBIA KINGS	KUMBIA KINGS LIVE (EMI LATIN)
11	11	VOZ A VOZ	EN PRESENCIA DEL FUTURO (URBAN BOX OFFICE)
12	12	EDNITA NAZARIO	AFASINADA LIVE (SONY BMG NORTE)
13	13	JUANES	MI SANGRE (SURCO/UNIVERSAL LATINO)
14	14	ALEJANDRA GUZMAN	INDELEBLE (SONY BMG NORTE)
15	15	JOSE JOSE	LA HISTORIA DEL PRINCIPE (SONY BMG NORTE)

TROPICAL

THIS WEEK	LAST WEEK	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)
1	1	MONCHY & ALEXANDRA	EXITOS Y MAS (J&N/SONY BMG NORTE)
2	2	ANDY ANDY	IRONIA (WEPA/URBAN BOX OFFICE)
3	3	AVENTURA	GOD'S PROJECT (PREMIUM LATIN/SONY BMG NORTE)
4	4	MONCHY & ALEXANDRA	HASTA EL FIN (J&N/SONY BMG NORTE)
5	5	GILBERTO SANTA ROSA	DIRECTO AL CORAZON (SONY BMG NORTE)
6	6	INDIA	SOY DIFERENTE (SGZ/UNIVISION/UG)
7	7	MARC ANTHONY	VALIO LA PENA (SONY BMG NORTE)
8	8	GILBERTO SANTA ROSA & VICTOR MANUELLE	DOS SONEROS. UNA HISTORIA (SONY BMG NORTE)
9	9	MICHAEL STUART	BACK TO DA' BARRIO (MACHETE)
10	10	JUAN LUIS GUERRA	PARA TI (VEVEMUSIC/UNIVERSAL LATINO)
11	11	N'KLABE	I LOVE SALSAS (NU/SONY BMG NORTE)
12	12	INDIA	GRANDES EXITOS + (UNIVERSAL LATINO)
13	13	TITO NIEVES	HOY, MANANA Y SIEMPRE (SGZ/UNIVISION/UG)
14	14	VARIOUS ARTISTS	BACHATA HITS 2006 (J&N/SONY BMG NORTE)
15	15	VARIOUS ARTISTS	PUTUMAYO PRESENTS: AFRO-LATIN PARTY (PUTUMAYO)

REGIONAL MEXICAN

THIS WEEK	LAST WEEK	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)
1	1	LOS TIGRES DEL NORTE	HISTORIAS QUE CONTAR (FONOVISA/UG)
2	2	GRUPO BRYNDIS	RECORDANDOTE (DISA)
3	3	VARIOUS ARTISTS	UNIDOS (UNIDOS/DISA)
4	4	RAMON AYALA Y SUS BRAVOS DEL NORTE	ANTOLOGIA DE UN REY VOL. 2 (FREDDIE)
5	5	RAMON AYALA Y SUS BRAVOS DEL NORTE	ANTOLOGIA DE UN REY (FREDDIE)
6	6	BRONCO: EL GIGANTE DE AMERICA	30 HISTORIAS DE UN GIGANTE (FONOVISA/UG)
7	7	CONJUNTO PRIMAVERA	ALGO DE MI (FONOVISA/UG)
8	8	LOS TIGRES DEL NORTE	20 NORTEMAS FAMOSAS (FONOVISA/UG)
9	9	VARIOUS ARTISTS	LOS 20 SENCILLOS DEL AÑO Y SUS VIDEOS (DISA)
10	10	GUARDIANES DEL AMOR	CORAZON ROMANTICO: LOS EXITOS (SONY BMG NORTE)
11	11	PATRULLA 81	LOS SUPER EXITOS PAYASO LOCO (DISA)
12	12	LOS ORIGINALES DE SAN JUAN	EL TEQUILERO (EMI LATIN)
13	13	INTOCABLE	X (EMI LATIN)
14	14	LOS CAMINANTES	TESOROS DE COLECCION: LO ROMANTICO DE LOS CAMINANTES (SONY BMG NORTE)
15	15	VICENTE FERNANDEZ	TESOROS DE COLECCION (SONY BMG NORTE)

Billboard DANCE

APR 29 2006

HOT DANCE CLUB PLAY

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT & NUMBER / PROMOTION LABEL)
1	1	9	#1 GIVE ME YOUR LOVE	1 WK CARL COX FEATURING HANNAH ROBINSON KOCH 9893
2	2	8	IT MAKES A DIFFERENCE	KIM WRIGHT NERVOUS 20571
3	3	7	I WANT MORE (CLING ON TO ME)	AMUKA KULT 174
4	4	6	SOS (J. NEVINS/CHRIS COX MIXES)	RIHANNA SRP/DEF JAM PROMO/IDJMG
5	5	6	OOH LA LA	GOLDFRAPP MUTE 35613
6	6	10	STARS ABOVE US	SAINT ETIENNE SAVOY JAZZ PROMO
7	7	10	LOVE WILL FIND A WAY	VERNESSA MITCHELL JVM 029
8	8	8	FEVER (L.E.X. MIXES)	BETTE MIDLER COLUMBIA 81803
9	9	6	THE WINGS (THEME FROM BROKEBACK MOUNTAIN)	GUSTAVO SANTAGALLA FOCUS/VERVE FORECAST 006615/VERVE
10	10	5	KISS YOU	JID MADE PROMO
11	11	5	WALK AWAY (R. ROSARIO/CHRIS COX/CRAIG J MIXES)	KELLY CLARKSON RCA PROMO/RMG
12	12	11	OH YEAH, OH SIX	YELLO DATASOUND IMPORT
13	13	7	RAPTURE RIDERS	BLONDIE VS. THE OODS CAPITOL PROMO
14	14	6	SO SPECIAL (STROBE/EUPHORIA/MW PROJECT MIXES)	JUDGE JULES KOCH PROMO
15	15	14	GLORY OF LIFE	MINK RHYTHM ZONE 1124/KING STREET
16	16	9	WHY SHOULD I BELIEVE YOU	JENNA DREY AUDIO ONE PROMO
17	17	3	SAY SOMETHIN' (D. MORALES MIXES)	MARIAH CAREY FEATURING SNOOP DOGG ISLAND PROMO/IDJMG
18	18	8	KISS THE SKY	DANIELLE BOLLINGER ESNTION SILVER PROMO/ESNTION
19	19	5	CONTROL MYSELF (J. NEVINS/J. BERMUDEZ MIXES)	LL COOL J FEATURING JENNIFER LOPEZ DEF JAM PROMO/IDJMG
20	20	10	HELLO	ALEX SANTER TWISTED 50018
21	21	12	TAKE A GOOD LOOK	ALYSON FM MEDIA 2309
22	22	12	SORRY	MADONNA WARNER BROS. 42892
23	23	10	DISCO LIBIDO (D. AUDE/J. HARRIS MIXES)	JESSICA VALE EXPLICIT PROMO
24	24	14	TALK (JUNKIE XL/FRANCOIS KIJ. LU CONT MIXES)	COLOPLAY CAPITOL PROMO
25	25	3	POWER SUFFER WELL	DEPECHE MODE SIRE/MUTE PROMO/REPRISE

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT & NUMBER / PROMOTION LABEL)
1	1	7	DREAMS	DEEP DISH FEATURING STEVE NICKS DEEP DISH PROMO/THRIVE
2	2	9	TO LIFE, TO LOVE	ANDY HUNTER SPARROW PROMO
3	3	11	BRING IT ON	DEBBY HOLIDAY NEBULA 9 1355
4	4	4	YOU KNOW HOW TO LOVE ME	LORI JENAIRE DAUMAN PROMO
5	5	3	HANDS UP TO HEAVEN	HEAVEN 17 NINTHWAVE 10040
6	6	4	NEVER ENDING	RONNIE VENTURA FEATURING LATRICE VERRETT NUUF PROMO
7	7	4	CHA CHA (L.E.X./D. AUDE MIXES)	CHELD SONY BMG NORTE PROMO
8	8	2	THE ONE THAT GOT AWAY	NATASHA BEDINGFIELD EPIC PROMO
9	9	2	FASTER KILL PUSSYCAT	DAVID NAYLOR FEATURING BRITANNY MURPHY MAVERICK 42906/REPRISE
10	10	13	BE WITHOUT YOU	MARY J. BLIGE GEFEN PROMO
11	11	3	TAKE ME OR LEAVE ME (T. YOUNG/J. CHRISTIE/G.D. VINE MIXES)	IDINA MENZEL & TRACIE THOMS WARNER BROS. 42922
12	12	2	STUPID GIRLS	PINK LAFACE PROMO/ZOMBA
13	13	4	SAY I	CHRISTINA MILLAN FEATURING YOUNG JEEZY ISLAND PROMO/IDJMG
14	14	2	FALLING APART	THE LOVEMAKERS CHERRYTREE PROMO/INTERSCOPE
15	15	2	LET ME BE (B. HALLQUIST/XAQ MIXES)	OZZIE BONGIOVI PROMO/ZONE
16	16	11	NICE DAY	PERSEPHONE'S BEES COLUMBIA PROMO
17	17	NEW	DIBIZA (BRING THE DRUMS BACK)	DANNY TENABLIA STEREO IMPORT
18	18	4	INCREDIBLE	SHAPE: UK NOCTURNAL GROOVE IMPORT/POSITIVA
19	19	NEW	INSTIGATOR	KACI BROWN THE DAS LABEL PROMO/INTERSCOPE
20	20	11	DANCE, DANCE	FALL OUT BOY FUELED BY RAMEN/ISLAND PROMO/IDJMG
21	21	11	JUKEBOX	BENT FABRIC HIDDEN BEACH IMPORT
22	22	11	LET EVERYTHING THAT HAS BREATH	CECE WINANS PURESPPRINGS GOSPEL/INO PROMO/EPIC
23	23	11	YOU WANT ME	CHANTAL CHAMANOY NINE MUSE/AEZA IMPORT/EMI
24	24	11	CHECK ON IT	BEYONCE FEATURING SLIM THUG COLUMBIA 80277
25	25	11	SUPASTAR	FLOETRY FEATURING COMMON ERVINGWONDER PROMO/GEFFEN

TOP ELECTRONIC ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE (IMPRINT & NUMBER / DISTRIBUTING LABEL)	CERT.
1	1	47	#1 GORILLAZ	32 WKS DEMON DAYS PARLOPHONE 73838*/VIRGIN	2
2	2	25	MADONNA	CONFESSIONS ON A DANCE FLOOR WARNER BROS. 49460	
3	3	8	CASCADA	EVERYTIME WE TOUCH ROBBINS 75064	
4	4	10	SHE WANTS REVENGE	SHE WANTS REVENGE PERFECT10SS/FLAMELESS/GEFFEN 00587*/INTERSCOPE	
5	5	2	MASSIVE ATTACK	COLLECTED VIRGIN 60688*	
6	6	24	IMOGEN HEAP	SPEAK FOR YOURSELF RCA VICTOR 72532	
7	7	29	VARIOUS ARTISTS	DISNEYREMIXMANIA WALT DISNEY 861354	
8	8	NEW	GOTAN PROJECT	LUNATICO XL 195/BEGGARS GROUP	
9	9	8	VARIOUS ARTISTS	FIRED UP! 3 RAZOR & TIE 89118	
10	10	6	GOLDFRAPP	SUPERNATURE MUTE	
11	11	26	DEPECHE MODE	PLAYING THE ANGEL SIRE/REPRISE 49348*/WARNER BROS.	
12	12	12	BAD BOY JOE & JOHNNY BUDZ	ULTRADANCE.07 ULTRA 1358	
13	13	NEW	SAM POPAT	BUODHA BAR VIII GEORGE V 71057	
14	14	2	DAVID WAXMAN	ULTRA ELECTRO ULTRA 1390	
15	15	2	DAFT PUNK	MUSIQUE VOL. 1: 1993-2005 VIRGIN 58405	
16	16	0	THE PRODIGY	THEIR LAW - THE SINGLES 1990-2005 XL 190/BEGGARS GROUP	
17	17	2	DISELBOY	THE HUMAN RESOURCE SYSTEM 8019	
18	18	56	M.I.A.	ARULAR XL 004844*/INTERSCOPE	
19	19	5	VARIOUS ARTISTS	COMPOUNDS + ELEMENTS ALL SAINTS 1510/THIRSTY EAR	
20	20	21	BRITNEY SPEARS	B IN THE MIX: THE REMIXES JIVE 74062/ZOMBA	
21	21	6	NIGHTMARES ON WAX	IN A SPACE GUITA SOUND WARP 133	
22	22	49	VARIOUS ARTISTS	FIRED UP! 2 RAZOR & TIE 89091	
23	23	37	TIESTO	IN SEARCH OF SUNRISE 4: LATIN AMERICA SONG BIRD 08/BLACK HOLE	
24	24	57	THEIVERY CORPORATION	COSMIC GAME EIGHTEENTH STREET LOUNGE 0081	
25	25	30	JAMIROQUAI	DYNAMITE EPIC 97716*/SONY MUSIC	

HOT DANCE AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	2	#1 SOS	1 WK RIHANNA SRP/DEF JAM/IDJMG
2	2	3	WALK AWAY	KELLY CLARKSON RCA/RMG
3	3	12	BE WITHOUT YOU	MARY J. BLIGE GEFEN
4	4	2	RAINDROPS	STUNT ULTRA
5	5	3	OOH LA LA	GOLDFRAPP MUTE
6	6	4	WAITING	TAXI DOLL WWW.TAXIDOLL.COM
7	7	5	SORRY	MADONNA WARNER BROS.
8	8	3	CHECK ON IT	BEYONCE FEATURING SLIM THUG COLUMBIA
9	9	7	UNWRITTEN	NATASHA BEDINGFIELD EPIC
10	10	6	FIRE	FERRY CORSTEN ULTRA
11	11	4	WATERMAN	OLAV BASOSKI FEATURING MICHIE ONE ROBBINS
12	12	10	KISS YOU	JID MADE
13	13	33	EVERYTIME WE TOUCH	CASCADA ROBBINS
14	14	7	SO SPECIAL	JUDGE JULES KO

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HITS OF THE WORLD

JAPAN		SINGLES	
THIS WEEK	LAST WEEK	(SOUNDCAN JAPAN)	APRIL 18, 2006
1	NEW	YURUGINAIMONO HITOTSU BZ VERMILLION RECORDS	
2	NEW	FRIENGER (CD+DVD) AI OTSUKA AVEX TRAX	
3	1	JUNRENKA SHONAN ND KAZE TOY'S FACTORY	
4	NEW	FRIENGER AI OTSUKA AVEX TRAX	
5	2	REAL FACE KAT-TUN J-STORM	
6	6	AGE AGE EVERY KNIGHT (CD+DVD) DJ OZMA TOSHIBA/EMI	
7	NEW	TSUISHIN NESMITH AVEX TRAX	
8	NEW	SWEET HOLIC NATSUMI ABE HACHAMA	
9	4	NANAIRONO ASHITA BRAND NEW BEAT/YOUR COLOR(CD/DVD) BOA AVEV TRAX	
10	7	KUMANO KODOU KAORI MIZUMORI TOKUMA	

FRANCE		SINGLES	
THIS WEEK	LAST WEEK	(SNEP/IFOP/TITE-LIVE)	APRIL 19, 2006
1	2	LA BOULETTE DIAM'S CAPITOL	
2	1	LE PAPA PINGUIN PIGLOO SCORPIO/M6 INTERACTIONS	
3	3	BAILA MORENA ZUCCHERO FORNACIARI POLYDOR	
4	7	IT'S ALRIGHT RICKY MARTIN FT. MATT POKORA COLUMBIA	
5	8	ALLO PAPY BEBE LILLY HEBEN	
6	5	GABRIEL NAJOUA BELYZEL SCORPIO	
7	94	JE PENSE A TOI SAYA WARNER	
8	6	TOUS CES MOTS NADIYA FT. SMARTZEE COLUMBIA	
9	4	TEMPERATURE SEAN PAUL VP/ATLANTIC	
10	11	ALLO ALLO ILONA MITRECEY SCORPIO	

ITALY		SINGLES	
THIS WEEK	LAST WEEK	(FIMI/NIELSEN)	APRIL 18, 2006
1	1	SVEGLIARSI LA MATTINA ZERO ASSOLUTO UNIVERSO	
2	3	I BELONG TO YOU EROS RAMAZZOTTI/ANASTACIA ARIOLA	
3	4	SORRY MADONNA WARNER BROS.	
4	2	SEI NELL'ANIMA GIANNA NANNINI POLYDOR	
5	14	PUMP IT THE BLACK EYED PEAS A&M/INTERSCOPE	
6	12	TEACH ME AGAIN ELISA & TINA TURNER CAPITOL	
7	10	ESSERE UNA DONNA TATANGELO A. GAG PRODUCTIONS	
8	9	BECAUSE YOU LIVE JESSE MCCARTNEY VIRGIN	
9	26	SPARIRO LUCA DIRISIO ARIOLA	
10	20	BEEP THE PUSSYCAT DOLLS FT. WILL I AM A&M/INTERSCOPE	

SWEDEN		SINGLES	
THIS WEEK	LAST WEEK	(GLF)	APRIL 14, 2006
1	3	EVIGHET CAROLA SONET	
2	5	JAG LJUGER SA BRA LINDA BENGTZING M&L	
3	2	SING FOR ME ANDREAS JOHNSON WARNER	
4	1	TEMPLE OF LOVE BWO SONET	
5	9	JAG TAR DET JAG VILL HA SANDRA DAHLBERG M&L	

ALBUMS		
1	NEW	ERIC GADD ERIC GADD UNIVERSAL
2	3	TOTTA/WIEHE DYLAN CAPITOL
3	2	LARS WINNERBACK EFTER NATTENS BRANDER 1996-2006 SONET
4	1	MORRISSEY RINGLEADER OF THE TORMENTORS ATTACK/SANCTUARY
5	6	THE REFRESHMENTS 24-7 RIVAL

UNITED KINGDOM		SINGLES	
THIS WEEK	LAST WEEK	(THE OFFICIAL UK CHARTS CO.)	APRIL 16, 2006
1	1	CRAZY GNARLS BARKLEY WARNER BROS	
2	NEW	NO PROMISES SHAYNE WARD SYCO	
3	2	ONE MARY J. BLIGE FT. U2 MATRIARCH/GEFFEN	
4	4	NO TOMORROW ORSON MERCURY	
5	NEW	S.O.S (RESCUE ME) RIHANNA SRP/DEF JAM	
6	3	SO SICK NE-YO DEF JAM	
7	5	NAIVE THE KOOKS VIRGIN	
8	6	PUMP IT THE BLACK EYED PEAS A&M/INTERSCOPE	
9	8	BEEP THE PUSSYCAT DOLLS FT. WILL I AM A&M/INTERSCOPE	
10	11	PUT YOUR RECORDS ON CORINNE BAILEY RAE GOOD GROOVE/EMI	

AUSTRALIA		SINGLES	
THIS WEEK	LAST WEEK	(ARIA)	APRIL 16, 2006
1	3	FOREVER YOUNG YOUTH GROUP IVY RECORDS	
2	1	FLAUNT IT! TV ROCK BIRMO ROCK	
3	4	BEEP THE PUSSYCAT DOLLS FT. WILL I AM A&M/INTERSCOPE	
4	2	TOGETHER WE ARE ONE DELTA GOODREM EPIC	
5	5	YOU RAISE ME UP WESTLIFE S	
6	6	LOVE GENERATION BOB SINCLAR FT. GARY PINE YELLOW PRODUCTION	
7	9	WHEN IT ALL FALLS APART THE VERONICAS WARNER BROS.	
8	NEW	SO SICK NE-YO DEF JAM	
9	7	STUPID GIRLS PINK LAFACE/ZOMBA	
10	NEW	TOUCH THE SKY KANYE WEST FT. LUPE FIASCO ROC-A-FELLA/DEF JAM	

SPAIN		SINGLES	
THIS WEEK	LAST WEEK	(PROMUSICAE/MEDIA)	APRIL 19, 2006
1	NEW	DIRTY DIANA MICHAEL JACKSON EPIC	
2	1	THE WAY YOU MAKE ME FEEL MICHAEL JACKSON EPIC	
3	2	BAD MICHAEL JACKSON EPIC	
4	3	SUFFER WELL DEPECHE MODE MUTE	
5	4	BEAT IT MICHAEL JACKSON EPIC	
6	5	BILLIE JEAN MICHAEL JACKSON EPIC	
7	6	THRILLER MICHAEL JACKSON EPIC	
8	8	SUENOS DE AYER SONBLUE BLANCO Y NEGRO	
9	9	DON'T STOP TILL YOU GET ENOUGH MICHAEL JACKSON EPIC	
10	12	ROCK WITH YOU MICHAEL JACKSON EPIC	

IRELAND		SINGLES	
THIS WEEK	LAST WEEK	(IRMA/CHART TRACK)	APRIL 14, 2006
1	NEW	NO PROMISES SHAYNE WARD SYCO	
2	1	CRAZY GNARLS BARKLEY WARNER BROS.	
3	2	JUMBO BREAKFAST ROLL PAT SHORTT SONY BMG	
4	4	ONE MARY J. BLIGE FT. U2 MATRIARCH/GEFFEN	
5	3	SO SICK NE-YO DEF JAM	

ALBUMS		
1	NEW	CHRISTY MOORE LIVE AT THE POINT 2006 COLUMBIA
2	NEW	REPUBLIC OF LOOSE AAAGHI LOADED DICE
3	NEW	THE STREETS THE HARDEST WAY TO MAKE AN EASY LIVING 679 RECORDINGS/PURE GROOVE
4	1	MASSIVE ATTACK COLLECTED - BEST OF VIRGIN
5	5	JOHNNY CASH RING OF FIRE - THE LEGEND OF COLUMBIA/UMTV

GERMANY		SINGLES	
THIS WEEK	LAST WEEK	(MEDIA CONTROL)	APRIL 18, 2006
1	1	I STILL BURN TOBIAS REGNER HANSA	
2	3	NO NO NEVER TEXAS LIGHTNING X-CELL/SONY BMG	
3	2	LOVE GENERATION BOB SINCLAR FT. GARY PINE YELLOW PRODUCTION	
4	4	BECAUSE OF YOU KELLY CLARKSON RCA	
5	5	JUST BE GOOD TO ME KARMAH ZEITGEIST	
6	6	ICH BIN ICH (WIR SIND WIR) ROSENSTOLZ ISLAND	
7	9	BEEP THE PUSSYCAT DOLLS FT. WILL I AM A&M/INTERSCOPE	
8	7	I BELONG TO YOU EROS RAMAZZOTTI/ANASTACIA ARIOLA	
9	8	DING SEED DOWNBEAT/WARNER	
10	12	STUPID GIRLS PINK LAFACE/ZOMBA	

CANADA		DIGITAL SINGLES	
THIS WEEK	LAST WEEK	(SOUNDCAN)	APRIL 29, 2006
1	NEW	DANI CALIFORNIA (ALBUM VERSION) RED HOT CHILI PEPPERS WARNER	
2	1	YOU'RE BEAUTIFUL JAMES BLUNT CUSTARD/ATLANTIC/WARNER	
3	6	STUPID GIRLS PINK LAFACE/SONY BMG MUSIC	
4	3	TEMPERATURE SEAN PAUL VP/ATLANTIC/WARNER	
5	5	SAVIN' ME NICKELBACK EMI	
6	NEW	CONTROL MYSELF LL COOL J FT. JENNIFER LOPEZ DEF JAM/UNIVERSAL	
7	2	EVERYTIME WE TOUCH CASCADA ROBBINS	
8	4	UNWRITTEN NATASHA BEDINGFIELD EPIC/SONY BMG MUSIC	
9	7	BEEP THE PUSSYCAT DOLLS FT. WILL I AM A&M/INTERSCOPE/UNIVERSAL	
10	RE	BAD DAY DANIEL POWTER WARNER	

MEXICO		ALBUMS	
THIS WEEK	LAST WEEK	(BIMSA)	APRIL 18, 2006
1	1	ALEJANDRA GUZMAN INDELEBLE SONY BMG	
2	2	YURIDIA LA VOZ DE UN ANGEL SONY BMG	
3	8	THE BLACK EYED PEAS MONKEY BUSINESS A&M/INTERSCOPE	
4	3	PLACEBO MEDS VIRGIN	
5	17	ROCIO DURCAL ME GUSTAS MUCHO TODOS SUS GRANDES EXITOS SONY BMG	
6	4	IL DIVO IL DIVO SYCO/SONY BMG	
7	5	YURI Y MIJARES ACMOPANAME SONY BMG	
8	6	IL DIVO ANCORA SYCO/SONY BMG	
9	7	RBD NUESTRO AMOR EMI	
10	33	MY CHEMICAL ROMANCE LIFE ON THE MURDER SCENE REPRISE	

NEW ZEALAND		SINGLES	
THIS WEEK	LAST WEEK	(RECORD PUBLICATIONS LTD.)	APRIL 18, 2006
1	1	BEEP THE PUSSYCAT DOLLS FT. WILL I AM A&M/INTERSCOPE	
2	3	I'M IN LUV (WIT A STRIPPER) T-PAIN FT. MIKE JONES SONY BMG	
3	2	SO SICK NE-YO DEF JAM	
4	4	BATHE IN THE RIVER MT RASKILL PS FT. HOLLIE SMITH EMI	
5	6	CHECK ON IT BEYONCE FT. SLIM THUG COLUMBIA	

ALBUMS		
1	4	JAMES BLUNT BACK TO BEDLAM ATLANTIC
2	1	YULIA MONTAGO BLANCO Y NEGRO
3	5	JACK JOHNSON & FRIENDS SING-A-LONG AND LULLABIES CURIOUS GEORGE JACK JOHNSON/BRUSH-FIRE/UNIVERSAL
4	3	MASSIVE ATTACK COLLECTED - BEST OF VIRGIN
5	10	NICKELBACK ALL THE RIGHT REASONS ROADRUNNER

EURO		DIGITAL TRACKS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDCAN INTERNATIONAL)	APRIL 29, 2006
1	1	CRAZY (SINGLE VERSION) GNARLS BARKLEY DOWNTOWN/ATLANTIC	
2	NEW	SOS RIHANNA SRP/DEF JAM	
3	5	DANI CALIFORNIA (ALBUM VERSION) RED HOT CHILI PEPPERS WARNER BROS.	
4	2	ONE MARY J. BLIGE AND U2 MATRIARCH/GEFFEN	
5	NEW	NO PROMISES SHAYNE WARD SYCO	
6	3	NO TOMMORROW ORSON MERCURY	
7	4	PUMP IT THE BLACK EYED PEAS A&M/INTERSCOPE	
8	6	NAIVE THE KOOKS VIRGIN	
9	7	STUPID GIRLS PINK LAFACE/ZOMBA	
10	11	BEEP THE PUSSYCAT DOLLS FT. WILL I AM A&M/INTERSCOPE	
11	10	BECAUSE OF YOU KELLY CLARKSON RCA	
12	NEW	HIPS DON'T LIE SHAKIRA FT. WYCLEF JEAN EPIC	
13	9	SO SICK NE-YO DEF JAM	
14	12	PUT YOUR RECORDS ON CORINNE BAILEY RAE GOOD GROOVE/EMI	
15	8	NATURE'S LAW (ALBUM VERSION) EMBRACE INDEPENDIENTE	
16	13	DANCE, DANCE FALL OUT BOY FUELED BY RAMEN/ISLAND	
17	14	SORRY (ALBUM VERSION) MADONNA WARNER BROS.	
18	NEW	FROM PARIS TO BERLIN (RADIO EDIT) INFERNAL BORDER BREAKERS	
19	16	TEMPERATURE (ALBUM VERSION) SEAN PAUL VP/ATLANTIC	
20	NEW	LA CAMISA NEGRA JUANES SURCO	

FLANDERS		SINGLES	
THIS WEEK	LAST WEEK	(PRDMUVI)	APRIL 19, 2006
1	2	BEEP THE PUSSYCAT DOLLS FT. WILL I AM A&M/INTERSCOPE	
2	3	PUMP IT THE BLACK EYED PEAS A&M/INTERSCOPE	
3	1	JE T'ADORE KATE RYAN ANTLER-SUBWAY	
4	4	I BELONG TO YOU EROS RAMAZZOTTI/ANASTACIA ARIOLA	
5	5	ARRIVEDERCHI HANS LAURA LYNN ARS	

ALBUMS		
1	1	MASSIVE ATTACK COLLECTED - BEST OF VIRGIN
2	2	PLACEBO MEDS VIRGIN
3	7	PINK I'M NOT DEAD LAFACE/ZOMBA
4	5	SPRING OPEN JE HART STUDIO 100
5	3	KELLY CLARKSON BREAKAWAY RCA

ARGENTINA		ALBUMS	
THIS WEEK	LAST WEEK	(CAPIF)	APRIL 10, 2006
1	1	RICARDO ARJONA ADENTRO SONY BMG	
2	NEW	DAVID GILMOUR ON AN ISLAND EMI	
3	2	VARIOUS ARTISTS ARG BOSSA N STONES 2 P&B/MUSIC BROKERS	
4	4	ANDRES CALAMARO EL REGRESO DRO	
5	5	MADONNA CONFESSIONS ON A DANCE FLOOR WARNER BROS.	
6	NEW	JOAQUIN SABINA ALVIO DE LUTO SONY BMG	
7	NEW	ANDREA BOCELLI AMORE POLYDOR	
8	8	JOAQUIN SABINA 19 DIAS Y 500 NOCHES ARIOLA	
9	7	IL DIVO ANCORA SYCO/SONY BMG	
10	NEW	LUIS ALBERTO SPINETTA PAN UNIVERSAL	

EURO

EUROCHART'S

SINGLE SALES

EUROCHARTS ARE COMPILED BY BILLBOARD FROM THE NATIONAL SINGLES AND ALBUM SALES CHARTS OF 20 EUROPEAN COUNTRIES. APRIL 19, 2006

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT & NUMBER / DISTRIBUTING LABEL
1	3	3	BECAUSE OF YOU	KELLY CLARKSON RCA	
2	9	2	LA BOULETTE	DIAM'S CAPITOL	
3	7	3	BEEP	THE PUSSYCAT DOLLS FT. WILL I AM A&M/INTERSCOPE	
4	4	4	CRAZY	GNARLS BARKLEY WARNER BROS.	
5	5	5	I STILL BURN	TOBIAS REGNER HANSA	
6	10	6	STUPID GIRLS	PINK LAFACE/ZOMBA	
7	6	7	PUMP IT	THE BLACK EYED PEAS A&M/INTERSCOPE	
8	NEW	8	NO PROMISES	SHAYNE WARD SYCO	
9	8	9	LE PAPA PINGOUIN	PIGLOO SCORPIO/MB INTERACTIONS	
10	2	10	SO SICK	NE-YO DEF JAM	
11	11	11	LOVE GENERATION	BOB SINCLAR FT. GARY PINE YELLOW PRODUCTION	
12	12	12	ONE	MARY J. BLIGE FT. U2 MTRIACH/GEFFEN	
13	13	13	SORRY	MADONNA WARNER BROS.	
14	1	14	TEMPERATURE	SEAN PAUL VP/ATLANTIC	
15	14	15	BAILA MORENA	ZUCCHERO POLYDOR	

ALBUMS

APRIL 19, 2006

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT & NUMBER / DISTRIBUTING LABEL
1	1	1	PINK	I'M NOT DEAD LAFACE/ZOMBA	
2	2	2	MASSIVE ATTACK	COLLECTED - BEST OF VIRGIN	
3	NEW	3	THE STREETS	THE HARDEST WAY TO MAKE AN EASY LIVING 679 RECORDINGS/PURE GROOVE	
4	3	4	MORRISSEY	RINGLEADER OF THE TORMENTORS ATTACK/SANCTUARY	
5	9	5	ANDREA BOCELLI	AMORE POLYDOR	
6	4	6	KELLY CLARKSON	BREAKAWAY RCA	
7	7	7	MADONNA	CONFESSIONS ON A DANCE FLOOR WARNER BROS.	
8	11	8	JAMES BLUNT	BACK TO BEDLAM ATLANTIC	
9	14	9	TOKIO HOTEL	SCHREI ISLAND	
10	NEW	10	ANDREA BERG	SPLITTENACKT ARIOLA	
11	5	11	KATIE MELUA	PIECE BY PIECE DRAMATICO	
12	13	12	CORINNE BAILEY RAE	CORINNE BAILEY RAE GOOD GROOVE/EMI	
13	8	13	DAVID GILMOUR	ON AN ISLAND EMI	
14	6	14	PRINCE	3121 NPG/UNIVERSAL	
15	10	15	PLACEBO	MEDS VIRGIN	

RADIO AIRPLAY

RADIO AIRPLAY INFORMATION FROM 17 EUROPEAN COUNTRIES AS MONITORED AND TABULATED BY NIELSEN MUSIC CONTROL. APRIL 19, 2006

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT & NUMBER / DISTRIBUTING LABEL
1	1	1	SO SICK	NE-YO DEF JAM	
2	3	2	BECAUSE OF YOU	KELLY CLARKSON RCA	
3	4	3	STUPID GIRLS	PINK LAFACE/ZOMBA	
4	5	4	S.O.S	RIHANNA SRP/DEF JAM	
5	2	5	SORRY	MADONNA WARNER BROS.	
6	9	6	HIPS DON'T LIE	SHAKIRA FT. WYCLEF JEAN SONY BMG	
7	6	7	ADVERTISING SPACE	ROBBIE WILLIAMS CHRYSALIS	
8	8	8	PUT YOUR RECORDS ON	CORINNE BAILEY RAE GOOD GROOVE/EMI	
9	29	9	DANI CALIFORNIA	RED HIT CHILLI PEPPERS WARNER BROS.	
10	7	10	PUMP IT	THE BLACK EYED PEAS A&M/INTERSCOPE	
11	11	11	CHECK ON IT	BEYONCE FT. SLIM THUG COLUMBIA	
12	12	12	CRAZY	GNARLS BARKLEY WARNER BROS.	
13	10	13	STICKWITU	THE PUSSYCAT DOLLS A&M/INTERSCOPE	
14	13	14	TEMPERATURE	SEAN PAUL VP/ATLANTIC	
15	15	15	LA BOULETTE	DIAM'S CAPITAL	

SALES DATA COMPILED BY



ALBUMS

APR 29 2006

TOP JAZZ

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT & NUMBER / DISTRIBUTING LABEL
1	1	32	#1 MICHAEL BUBLE	IT'S TIME 143/REPRISE 48946/WARNER BROS. Ⓢ	
2	2	2	CASSANDRA WILSON	THUNDERBIRD BLUE NOTE 63390	
3	3	6	CHRIS BOTTI	TO LOVE AGAIN: THE DUETS COLUMBIA 77505/SONY MUSIC Ⓢ	
4	1	21	MICHAEL BUBLE	CAUGHT IN THE ACT 143/REPRISE 49444/WARNER BROS. Ⓢ	
5	5	27	DIANNE REEVES	GOOD NIGHT, AND GOOD LUCK. (SOUNDTRACK) CONCORD JAZZ 2307/CONCORD	
6	6	29	THELONIOUS MONK QUARTET WITH JOHN COLTRANE	AT CARNegie HALL THELONIOUS 35173*/BLUE NOTE	
7	7	5	CHRIS BOTTI	WHEN I FALL IN LOVE COLUMBIA 92872/SONY MUSIC Ⓢ	
8	8	83	MADELEINE PEYROUX	CARELESS LOVE ROUNDER 613192	
9	9	19	VARIOUS ARTISTS	OUR NEW ORLEANS 2005: A BENEFIT ALBUM NONESUCH 79934/WARNER BROS.	
10	11	2	PAT MARTINO	REMEMBER: A TRIBUTE TO WES MONTGOMERY BLUE NOTE 11226	
11	14	3	JACO PASTORIUS BIG BAND	THE WORD IS OUT! HEADS UP 3110	
12	12	104	DIANA KRALL	THE GIRL IN THE OTHER ROOM VERVE 001826/VE Ⓢ	
13	10	7	ELVIS COSTELLO WITH THE METROPOLE ORKEST	MY FLAME BURNS BLUE DG 005994/UNIVERSAL CLASSICS GROUP	
14	NEW	14	SOPHIE MILMAN	SOPHIE MILMAN KOCH 77078	
15	15	2	LOUIS ARMSTRONG	THE DEFINITIVE COLLECTION HIP-OP/VERVE/CHRONICLES 004893/UME	
16	16	3	CHRISTIAN SCOTT	REWIND THAT CONCORD JAZZ 2244/CONCORD	
17	17	2	ERIN BOHEME	WHAT LOVE IS CONCORD JAZZ 2286/CONCORD	
18	13	7	STEVE TYRELL	THE DISNEY STANDARDS WALT DISNEY 861441	
19	20	2	CHARLES LLOYD/ZAKIR HUSSAIN/ERIC HARLAND	SANGAM ECM 616002/UNIVERSAL CLASSICS GROUP	
20	19	3	TAYLOR EIGHT	LUCKY TO BE ME CONCORD JAZZ 2299/CONCORD	
21	RE-ENTRY	21	JOEY DEFRANCESCO	ORGANIC VIBES CONCORD JAZZ 2306/CONCORD	
22	18	23	STEVE TYRELL	SONGS OF SINATRA HOLLYWOOD 162550	
23	21	10	CHICK COREA	THE ULTIMATE ADVENTURE STRETCH 9045/CONCORD	
24	22	6	GLENN MILLER	GOLDEN LEGENDS: THE SOUND OF GLENN MILLER MADACY SPECIAL PRODUCTS 51852/MADACY	
25	RE-ENTRY	25	ERIN BODE	OVER AND OVER MAX JAZZ 121	

TOP CLASSICAL

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT & NUMBER / DISTRIBUTING LABEL
1	1	2	#1 THE 5 BROWNS	NO BOUNDARIES RCA RED SEAL 78719/SONY BMG MASTERWORKS Ⓢ	
2	3	5	LANG LANG	MEMORY DG 005827/UNIVERSAL CLASSICS GROUP	
3	2	53	THE 5 BROWNS	THE 5 BROWNS RED SEAL 66007/SONY BMG MASTERWORKS Ⓢ	
4	7	5	JUAN DIEGO FLOREZ	SENTIMIENTO LATINO DECCA 006295/UNIVERSAL CLASSICS GROUP	
5	5	29	ANDRE RIEU	THE FLYING BUTCHMAN DENON 17570	
6	6	9	ANNA NETREBKO/ROLANDO VILLAZON	VIOLETTA: SELECTIONS FROM LA TRAVIATA DG 006188/UNIVERSAL CLASSICS GROUP	
7	4	9	YUNDI LI	VIENNA RECITAL DG 006090/UNIVERSAL CLASSICS GROUP	
8	8	81	YO-YO MA WITH ROMA SINFONETTA ORCHESTRA (MORRICONE)	YO-YO MA PLAYS ENIGMO MORRICONE SONY CLASSICAL 93496/SONY BMG MASTERWORKS Ⓢ	
9	13	54	YO-YO MA/THE SILK ROAD ENSEMBLE	SILK ROAD JOURNEYS: BEYOND THE HORIZON SONY CLASSICAL 93962/SONY BMG MASTERWORKS	
10	10	82	ANDRE RIEU	TUSCANY DENON 7431	
11	RE-ENTRY	11	LEON FLEISHER	TWO HANDS VANGUARD CLASSICS 1551/ARTEMIS CLASSICS	
12	12	10	ROLANDO VILLAZON	OPERA RECITAL VIRGIN CLASSICS 44733/ANGEL	
13	14	2	PLACIDO DOMINGO	ITALIA, TI AMO DG 005318/UNIVERSAL CLASSICS GROUP	
14	17	25	ANDRE RIEU	NEW YEAR'S IN VIENNA DENON 17572	
15	11	25	RENEE FLEMING	SACRED SONGS DECCA 005193/UNIVERSAL CLASSICS GROUP	
16	19	31	CECILIA BARTOLI	OPERA PROIBITA DECCA 005151/UNIVERSAL CLASSICS GROUP	
17	RE-ENTRY	17	THE SIXTEEN (CHRISTOPHERS)	REMASSANCE: MUSIC FOR INNER PEACE DECCA 004531/UNIVERSAL CLASSICS GROUP	
18	21	5	EVGENY KISSIN/JAMES LEVINE	SCHUBERT: PIANO MUSIC FOR FOUR HANDS RED SEAL 69282/SONY BMG MASTERWORKS	
19	15	30	JOSHUA BELL/BERLIN PHILHARMONIC (THOMAS)	TCHAIKOVSKY: VIOLIN CONCERTO SONY CLASSICAL 94832/SONY BMG MASTERWORKS	
20	20	5	MUTTER/PREVIN/MULLER-SCHOTT	MOZART: PIANO TRIOS DG 006099/UNIVERSAL CLASSICS GROUP	
21	RE-ENTRY	21	POLYPHONY (LAYTON)	WHITACHE: CLOUDBURST AND OTHER CHORAL WORKS HYPERION 67543/HARMONIA MUNDI	
22	9	3	ROLF LISLEVAND	NUOVE MUSICHE ECM 005070/UNIVERSAL CLASSICS GROUP	
23	NEW	23	JANINE JANSEN	VIVALDI: THE FOUR SEASONS DECCA 005507/UNIVERSAL CLASSICS GROUP	
24	16	2	KRYSTIAN ZIMMERMAN/BERLIN PHILHARMONIC (RATTLE)	BRAHMS: PIANO CONCERTO NO. 1 DG 006203/UNIVERSAL CLASSICS GROUP	
25	RE-ENTRY	25	THE ENGLISH CONCERT (MANZE)	MOZART: VIOLIN CONCERTOS 216, 218, & 219 HARMONIA MUNDI 907385	

TOP CONTEMPORARY JAZZ

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT & NUMBER / DISTRIBUTING LABEL
1	1	33	#1 HERBIE HANCOCK	POSSIBILITIES HEAR/HANCOCK 70013/VECTOR	
2	2	3	GERALD ALBRIGHT	NEW BEGINNINGS PEAK 8540/CONCORD	
3	3	27	JAMIE CULLUM	CATCHING TALES VERVE FORECAST/UNIVERSAL 005478/VE/UMRG Ⓢ	
4	5	3	PIECES OF A DREAM	PILLOW TALK HEADS UP 13105	
5	7	12	KENNY G	THE ESSENTIAL KENNY G LEGACY/ARISTA 75487/RMG	
6	4	6	HERB ALPERT'S TIJUANA BRASS	WHIPPED CREAM & OTHER DELIGHTS RE-WHIPPED SHOUT! FACTORY 97641/SONY MUSIC	
7	8	7	SPYRO GYRA	WRAPPED IN A DREAM HEADS UP 3107	
8	14	4	SONDRE LERCHE AND THE FACES DOWN QUARTET	DUPER SESSIONS ASTRALWERKS 52660	
9	11	9	BELA FLECK & THE FLECKTONES	THE HIDDEN LAND COLUMBIA 99417/SONY MUSIC Ⓢ	
10	12	38	BRIAN CULBERTSON	IT'S ON TONIGHT BRP 004535/VG	
11	10	6	ERIC DARIUS	JUST GETTING STARTED NARADA JAZZ 60556/NARADA	
12	13	2	VARIOUS ARTISTS	SWEET & SEXY: THE BEST OF NEW URBAN JAZZ NARADA JAZZ 58372/NARADA	
13	11	8	NICK COLIONNE	KEEPIN' IT COOL NARADA JAZZ /NARADA	
14	6	2	MEDESKI MARTIN & WOOD	NOTE BLEU: BEST OF THE BLUE NOTE YEARS 1998-2005 BLUE NOTE 50672 Ⓢ	
15	16	28	KIRK WHALUM	KIRK WHALUM PERFORMS THE BABYFACE SONGBOOK RENDEZVOUS 5112	
16	20	10	JAMIE CULLUM	TWENTYSOMETHING UNIVERSAL/VERVE 002273/VG Ⓢ	
17	17	6	LARRY CARLTON	FIRE WIRE BLUEBIRD 79375/RCA VICTOR	
18	18	1	PAMELA WILLIAMS	ELIXIR SHANACHIE 5138	
19	21	14	KENNY G	AT LAST... THE DUETS ALBUM ARISTA 62470/RMG	
20	RE-ENTRY	20	RAMSEY LEWIS	WITH ONE VOICE NARADA JAZZ 60699/NARADA	
21	19	17	VARIOUS ARTISTS	HIDDEN BEACH RECORDINGS PRESENTS UNWRAPPED VOL. 4 HIDDEN BEACH/EPIC 75466/SONY MUSIC	
22	23	8	BOB JAMES	URBAN FLAMINGO TAPPAN ZEE 9979/KOCH	
23	24	12	INCOGNITO	ELEVEN NARADA JAZZ 31897/NARADA	
24	NEW	24	VERNON NEILLY	G-FIRE II BOOSWEET 005	
25	22	34	NAJEE	MY POINT OF VIEW HEADS UP	

TOP CLASSICAL CROSSOVER

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT & NUMBER / DISTRIBUTING LABEL
1	1	11	#1 ANDREA BOCELLI	AMORE SUGAR/DECCA 006069/UNIVERSAL CLASSICS GROUP	
2	2	13	IL DIVO	ANCORA SYCO/COLUMBIA 76914/SONY MUSIC	
3	4	50	IL DIVO	IL DIVO SYCO/COLUMBIA 93963/SONY MUSIC Ⓢ	
4	3	8	ANDREA BOCELLI	AMOR SUGAR/VENEMUSIC 006144/UNIVERSAL LATINO	
5	5	5	MORMON TABERNACLE CHOIR	THEN SINGS MY SOUL MORMON TABERNACLE CHOR 70036	
6	6	2	JOHN WILLIAMS YO-YO MA/ITZHAK PERLMAN	MEMOIRS OF A GEISHA (SOUNDTRACK) SONY CLASSICAL 74708/SONY BMG MASTERWORKS	
7	7	20	SOUNDTRACK	PRIDE & PREJUDICE DECCA 005620/UNIVERSAL CLASSICS GROUP	
8	8	71	ANDREA BOCELLI	ANDREA PHILIPS 003513/UNIVERSAL CLASSICS GROUP	
9	9	58	SOUNDTRACK	STAR WARS EPISODE III: REVENGE OF THE SITH SONY CLASSICAL 94220/SONY BMG MASTERWORKS Ⓢ	
10	10	28	HAYLEY WESTENRA	ODYSSEY DECCA 005440/UNIVERSAL CLASSICS GROUP	
11	11	3	MORMON TABERNACLE CHOIR	LOVE IS SPOKEN HERE MORMON TABERNACLE CHOR 0017	
12	12	1	CHLOE	WALKING IN THE AIR MANHATTAN 42961	
13	13	24	SARAH BRIGHTMAN	LOVE CHANGES EVERYTHING: THE ANDREW LLOYD WEBBER COLLECTION VOL. 2 DECCA 005570/UNIVERSAL CLASSICS GROUP	
14	14	5	SISSSEL	INTO PARADISE DECCA 006140/UNIVERSAL CLASSICS GROUP	
15	15	3	THE IRISH TENORS	SACRED: A SPIRITUAL JOURNEY RAZOR & TIE 82929	
16	16	7	TIM JANIS	COASTAL AMERICA TIM JANIS ENSEMBLE 1116	
17	17	42	BOND	EXPLOSIVE: THE BEST OF BOND MBO/DECCA 004748/UNIVERSAL CLASSICS GROUP Ⓢ	
18	18	13	VARIOUS ARTISTS	STRING QUARTET TRIBUTE TO FALL OUT BOY VITAMIN 9085	
19	19	83	SARAH BRIGHTMAN	LIVE FROM LAS VEGAS NEMO STUDIO 57801/ANGEL	
20	20	43	THE TEN TENORS	LARGER THAN LIFE RHINO 76525/WARNER STRATEGIC MARKETING	
21	21	43	AMICI FOREVER	DEFINED RCA VICTOR 68883/RMG	
22	22	29	RUSSELL WATSON	AMORE MUSICA DECCA 004439/UNIVERSAL CLASSICS GROUP	
23	23	1	CINCINNATI POPS ORCHESTRA (ERICH KUNZEL)	GREAT FILM FANTASIES TELARC 80664	
24	RE-ENTRY	24	BOND	CLASSIFIED MBO/DECCA 002332/UNIVERSAL CLASSICS GROUP	
25	24	1	THE CELTIC TENORS	REMEMBER ME TELARC 80667	

CHARTS LEGEND

SEE BELOW FOR COMPLETE LEGEND INFORMATION.

APR 29 2006 ALBUMS

SALES DATA COMPILED BY



ALBUM CHARTS

Sales data compiled from a comprehensive pool of U.S. music merchants by Nielsen SoundScan. Sales data for R&B/hip-hop retail charts is compiled by Nielsen SoundScan from a national subset of core stores that specialize in those genres.

● Albums with the greatest sales gains this week.

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

PACE SETTER Where included, this award indicates the title with the chart's biggest percentage growth.

HEATSEEKER GRADUATE Indicates album entered top 100 of The Billboard 200 and has been removed from Heatseekers chart.

PRICING/CONFIGURATION

CD/Cassette prices are suggested list or equivalent prices, which are projected from wholesale prices. Ⓢ after price indicates album only available on DualDisc. CD/DVD after price indicates CD/DVD combo only available. Ⓣ DualDisc available. Ⓤ CD/DVD combo available. * Indicates vinyl LP is available. Pricing and vinyl LP availability are not included on all charts.

SINGLES CHARTS

RADIO AIRPLAY SINGLES CHARTS

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

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

RECURRENT RULES

Songs are removed from the Hot 100 and Hot 100 Airplay charts simultaneously if they have been on the Hot 100 for more than 20 weeks and rank below 50. Songs are removed from the Hot R&B/Hip-Hop Songs and Hot R&B/Hip-Hop Airplay charts simultaneously if they have been on the Hot R&B/Hip-Hop Singles & Tracks for more than 20 weeks and rank below 50. Songs are removed from the Pop 100 and Pop 100 Airplay charts simultaneously if they have been on the Pop 100 for more than 30 weeks and rank below 30. Titles are removed from Hot Country Songs if they have been on the chart for more than 20 weeks and rank below 15 in detections or audience, provided that they are not still gaining enough audience points to bullet. Songs are removed from the Adult Top 40, Adult Contemporary, Adult R&B, and Hot Dance Airplay charts if they have been on the chart for more than 20 weeks and rank below 15 (20 for Modern Rock and Latin) or if they have been on the chart for more than 52 weeks and below 10.

SINGLES SALES CHARTS

The top selling singles compiled from a national sample of retail store, mass merchant, and internet sales reports collected, compiled, and provided by Nielsen SoundScan. For R&B/Hip-Hop Singles Sales, sales data is compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan. ● Singles with the greatest sales gains.

CONFIGURATIONS

Ⓢ CD single available. Ⓣ Digital Download available. Ⓤ DVD single available. Ⓠ Vinyl Maxi-Single available. Ⓡ Vinyl Single available. Ⓤ CD Maxi-Single available. Configurations are not included on all singles charts.

HITPREDICTOR

★ Indicates title earned HitPredictor status in that particular format based on consumer data provided by Promosquad. Songs are tested online by Promosquad using multiple listens and a nationwide sample of carefully profiled music consumers. Songs are rated on a 1-5 scale; final results are based on weighted positives. Songs with a score of 65 or more (75 or more for country) are judged to have Hit Potential; although that benchmark number can fluctuate per format based on the strength of available music. For a complete and updated list of current songs with Hit Potential, commentary, polls and more, please visit www.hitpredictor.com.

DANCE CLUB PLAY

Compiled from a national sample of reports from club DJs. ● Titles with the greatest club play increase over the previous week.

AWARD CERTIFICATIONS

ALBUM CHARTS

● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 albums (Gold). ■ RIAA certification for net shipment for 1 million units (Platinum). Ⓢ RIAA certification for net shipment of 10 million units (Diamond). Numeral within Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. ○ Certification for net shipments of 100,000 units (Oro). □ Certification of 200,000 units (Platino). Ⓠ Certification of 400,000 units (Multi-Platino).

SINGLES CHARTS

● RIAA certification for 100,000 paid downloads (Gold). ■ RIAA certification for 200,000 paid downloads (Platinum). Numeral within platinum symbol indicates song's multi-platinum level. ○ RIAA certification for net shipment of 500,000 singles (Gold).

MUSIC VIDEO SALES CHARTS

● RIAA gold certification for net shipment of 25,000 units for video singles. ○ RIAA gold certification for net shipment of 50,000 units for shortform or longform videos. ■ RIAA platinum certification for net shipment of 50,000 units for video singles. □ RIAA platinum certification for sales of 100,000 units for shortform or longform videos.

DVD SALES/VHS SALES/VIDEO RENTALS

● RIAA gold certification for net shipment of 50,000 units or \$1 million in sales at suggested retail price. ■ RIAA platinum certification for sales of 100,000 units or \$2 million in sales at suggested retail price. ○ IRMA gold certification for a minimum sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs; or of at least 25,000 units and \$1 million at suggested retail for non-theatrical titles. □ IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for non-theatrical titles.

TOP POP CATALOG™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL) (PRICE)	CERT
1	1	129	#1 JOHNNY CASH	THE VERY BEST OF JOHNNY CASH LEGACY/COLUMBIA (NASHVILLE) 69739/SONY MUSIC (11.98/7.98)	2
2	15	634	GREATEST GAINER QUEEN	GREATEST HITS HOLLYWOOD 161265 (18.98/11.98)	7
3	2	6	JEREMY CAMP	STAY BEC 40456 (18.98)	●
4	3	278	TIM MCGRAW	GREATEST HITS CURB 77978 (18.98/12.98)	5
5	6	283	THE BEATLES	1 APPLE 29325/CAPITOL (18.98/12.98)	Ⓢ
6	4	96	MICHAEL BUBLE	MICHAEL BUBLE 143/REPRISE 48376/WARNER BROS. (18.98)	■
7	9	725	AC/DC	BACK IN BLACK LEGACY/EPIC 80207*/SONY MUSIC (18.98) Ⓢ	Ⓢ
8	7	1498	PINK FLOYD	DARK SIDE OF THE MOON CAPITOL 46001* (18.98/10.98)	Ⓢ
9	10	184	KEITH URBAN	GOLDEN ROAD CAPITOL (NASHVILLE) 32936 (18.98/10.98)	■
10	11	29	DANE COOK	HARMFUL IF SWALLOWED COMEDY CENTRAL 0017 (16.98 CD/DVD) Ⓢ	●
11	8	142	JOHNNY CASH	JOHNNY CASH AT FOLSOM PRISON LEGACY/COLUMBIA (NASHVILLE) 65955/SONY MUSIC (11.98/7.98)	3
12	12	4595	BOB SEGER & THE SILVER BULLET BAND	GREATEST HITS CAPITOL 30334 (18.98)	7
13	5	165	RASCAL FLATTS	MELT LYRIC STREET 165031/HOLLYWOOD (18.98/12.98)	2
14	28	106	GREEN DAY	INTERNATIONAL SUPERHITS! REPRISE 48145/WARNER BROS. (18.98)	■
15	16	53	ORIGINAL BROADWAY CAST RECORDING	WICKED DECCA BROADWAY 001682/UNIVERSAL CLASSICS GROUP (18.98)	●
16	17	149	THE BEACH BOYS	THE VERY BEST OF THE BEACH BOYS: SOUNDS OF SUMMER CAPITOL 82710 (18.98) Ⓢ	2
17	13	100	SHERYL CROW	THE VERY BEST OF SHERYL CROW A&M 001521/INTERSCOPE (16.98)	3
18	18	20	THE BABY EINSTEIN MUSIC BOX ORCHESTRA	BABY EINSTEIN: LULLABY CLASSICS BUENA VISTA 861085/WALT DISNEY (7.98)	●
19	20	98	JACK JOHNSON	ON AND ON JACK JOHNSON/UNIVERSAL REPUBLIC 075012*/UMRG (18.98)	■
20	29	137	LED ZEPPELIN	EARLY DAYS & LATER DAYS: THE BEST OF LED ZEPPELIN VOLUMES ONE AND TWO ATLANTIC 83619/AG (19.98)	■
21	25	658	JOURNEY	JOURNEY'S GREATEST HITS COLUMBIA 44493/SONY MUSIC (18.98/12.98)	Ⓢ
22	22	184	COLDPLAY	A RUSH OF BLOOD TO THE HEAD CAPITOL 40504* (18.98/11.98)	4
23	26	216	NORAH JONES	COME AWAY WITH ME BLUE NOTE 32088* (17.98)	Ⓢ
24	19	186	BON JOVI	CROSS ROAD MERCURY 526013/UMG (18.98/11.98)	4
25	21	32	JOHNNY CASH	THE ESSENTIAL JOHNNY CASH LEGACY/COLUMBIA (NASHVILLE) 86290/SONY MUSIC (24.98/17.98)	■
26	27	76	LYNYRD SKYNYRD	ALL TIME GREATEST HITS MCA 112229/UMG (18.98/12.98)	■
27	45	99	KELLY CLARKSON	THANKFUL RCA 68159/RMG (18.98)	2
28	37	433	AEROSMITH	AEROSMITH'S GREATEST HITS COLUMBIA 57367/SONY MUSIC (11.98/3.98)	Ⓢ
29	35	195	COLDPLAY	PARACHUTES NETWORK 30162/CAPITOL (18.98)	2
30	32	159	JACK JOHNSON	BRUSHFIRE FAIRYTALES ENJOY/UNIVERSAL REPUBLIC 860994*/UMRG (18.98)	■
31	33	488	CREEDENCE CLEARWATER REVIVAL	CHRONICLE THE 20 GREATEST HITS FANTASY 2*/CONCORD (17.98/12.98)	4
32	RE-ENTRY		GREEN DAY	DOOKIE REPRISE 45529*/WARNER BROS. (12.98/7.98)	Ⓢ
33	14	120	STEVIE WONDER	THE DEFINITIVE COLLECTION UNIVERSAL MOTOWN/UTV 066164/UMG (18.98)	■
34	41	843	BOB MARLEY AND THE WAILERS	LEGEND: THE BEST OF BOB MARLEY AND THE WAILERS TUFF GONG/ISLAND 548004/UMG (13.98/9.98) Ⓢ	Ⓢ
35	24	543	TOM PETTY AND THE HEARTBREAKERS	GREATEST HITS MCA 110813/UMG (18.98/12.98)	Ⓢ
36	RE-ENTRY		FALL OUT BOY	TAKE THIS TO YOUR GRAVE FUELED BY RAMEN 061 (12.98)	■
37	38	105	NICKELBACK	THE LONG ROAD ROADRUNNER 618400/IDJMG (18.98/12.98)	3
38	34	746	METALLICA	METALLICA ELEKTRA 61113*/AG (18.98/11.98)	Ⓢ
39	49	95	CASTING CROWNS	CASTING CROWNS BEACH STREET 10733/REUNION (18.98)	■
40	30	25	JOHNNY CASH	SUPER HITS LEGACY/COLUMBIA (NASHVILLE) 66773/SONY MUSIC (9.98/5.98)	■
41	40	211	BON JOVI	SUPPER WHEN WET MERCURY 538089/UMG (11.98/6.98) Ⓢ	Ⓢ
42	42	117	JOSH GROBAN	CLOSER 143/REPRISE 48450/WARNER BROS. (18.98) Ⓢ	■
43	23	37	ROB ZOMBIE	PAST, PRESENT & FUTURE GEFEN 001041/UMG (12.98 CD/DVD) Ⓢ	●
44	43	135	50 CENT	GET RICH OR DIE TRYIN' SHADY/AFTERMATH 493544*/INTERSCOPE (13.98/8.98)	6
45	47	243	LINKIN PARK	(HYBRID THEORY) WARNER BROS. 47755 (18.98/12.98)	Ⓢ
46	50	87	EAGLES	THE VERY BEST OF WARNER STRATEGIC MARKETING 73971 (25.98)	3
47	46	64	JIMI HENDRIX	EXPERIENCE HENDRIX: THE BEST OF JIMI HENDRIX EXPERIENCE HENDRIX 111671*/UMG (18.98/12.98)	2
48	RE-ENTRY		PINK FLOYD	WISH YOU WERE HERE CAPITOL 29750 (17.98)	6
49	31	185	U2	THE BEST OF 1980-1990 ISLAND 524613/IDJMG (18.98/12.98)	2
50	36	94	BARRY MANILOW	ULTIMATE MANILOW BMG HERITAGE 10600 (18.98/12.98)	■

TOP POP CATALOG: Catalog Albums are 2-year old titles that have fallen below No. 100 on The Billboard 200 or re-issues of older albums. Total Weeks column reflects combined weeks title has appeared on The Billboard 200 and Top Pop Catalog Albums. TOP INTERNET: Reflects physical albums ordered through Internet merchants, based on data collected by Nielsen SoundScan. Catalog titles are included. TOP DIGITAL: Release sold as a complete album bundle through digital download services. BILLBOARD.BIZ CHART: See Chart Legend for rules and explanations. © 2006, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

TOP DIGITAL™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)	BB 200 RANKING	CERT
1	1	2	#1 RASCAL FLATTS	ME AND MY GANG LYRIC STREET / HOLLYWOOD	1	■
2	3	2	PINK	LAFACE /ZOMBA Ⓢ	8	■
3	NEW		LL COOL J	DEF JAM /IDJMG	6	■
4	NEW		TOBY KEITH	SHOW DOG NASHVILLE /UMGN	2	■
5	6	10	THE FRAY	EPIC /SONY MUSIC	51	■
6	8	6	DANIEL POWTER	WARNER BROS.	9	■
7	2		THE FLAMING LIPS	AT WAR WITH THE MYSTICS WARNER BROS.	57	■
8	4	3	T.I.	GRAND HUSTLE/ATLANTIC /AG Ⓢ	5	■
9	1	16	PANIC! AT THE DISCO	DECAYDANCE /FUELED BY RAMEN	25	■
10	9	26	JAMES BLUNT	CUSTARD/ATLANTIC /AG	10	■
11	5	3	YEAH YEAH YEAHS	DRESS UP /INTERSCOPE	61	■
12	NEW		BUILT TO SPILL	WARNER BROS.	63	■
13	7	2	MORRISSEY	ATTACK /SANCTUARY Ⓢ	88	■
14	18	4	TEDDY GEIGER	CRED /COLUMBIA /SONY MUSIC Ⓢ	41	■
15	12	13	SOUNDTRACK	HIGH SCHOOL MUSICAL WALT DISNEY	4	2

TOP INTERNET™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)	BB 200 RANKING	CERT
1	NEW		#1 TOBY KEITH	WHITE TRASH WITH MONEY SHOW DOG NASHVILLE 006270/UMGN	2	■
2	1	2	RASCAL FLATTS	ME AND MY GANG LYRIC STREET 165058/HOLLYWOOD	1	■
3	5	3	TIM MCGRAW	GREATEST HITS VOL 2: REFLECTED CURB 78891	7	■
4	4	12	SOUNDTRACK	HIGH SCHOOL MUSICAL WALT DISNEY 861426	4	2
5	10	11	ANDREA BOCELLI	SUGAR/DECCA 006069/UNIVERSAL CLASSICS GROUP	23	■
6	12		ALAN JACKSON	ACR/ARISTA NASHVILLE 80281/RMG	11	■
7	8	2	PINK	LAFACE 80320/ZOMBA Ⓢ	8	■
8	RE-ENTRY		KIDZ BOP KIDS	RAZOR & TIE 89112	16	■
9	6	4	PRINCE	UNIVERSAL REPUBLIC 006296/UMRG	30	■
10	NEW		THE BEATLES	APPLE 57716/CAPITOL	46	■
11	NEW		DANIEL POWTER	WARNER BROS. 49332	9	■
12	9	10	JACK JOHNSON	CURIOUS GEORGE (SOUNDTRACK) BRUSHFIRE/UNIVERSAL REPUBLIC 006116/UMRG	20	■
13	NEW		BUCKCHERRY	ELEVEN SEVEN 001	15	■
14	NEW		BUILT TO SPILL	WARNER BROS. 49363	63	■
15	7	2	THE FLAMING LIPS	AT WAR WITH THE MYSTICS WARNER BROS. 49966	57	■

TOP KID AUDIO ALBUMS FROM Billboard.biz

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)
1	1	14	#1 TV SOUNDTRACK	HIGH SCHOOL MUSICAL (WALT DISNEY)
2	2	2	VARIOUS ARTISTS	DISNEYMANIA 4: MUSIC STARS SING DISNEY...THEIR WAY! (WALT DISNEY)
3	3	8	KIDZ BOP KIDS	KIDZ BOP 9 (RAZOR & TIE)
4	5	10	VARIOUS ARTISTS	RADIO DISNEY JAMS 8 (WALT DISNEY)
5	4	6	TV SOUNDTRACK	THAT'S SO RAVEN TOO! (WALT DISNEY)
6	1	1	BRATZ	GENIE MAGIC (HIP-0/UMG)
7	6	5	VARIOUS ARTISTS	NICKELDEON KIDS' CHOICE VOL. 2 (NICK/SONY BMG STRATEGIC MARKETING GROUP)
8	9	2	GIRL AUTHORITY	GIRL AUTHORITY (ZOE/ROUNDER)
9	7	101	THE BABY EINSTEIN MUSIC BOX ORCHESTRA	BABY EINSTEIN: LULLABY CLASSICS (BUENA VISTA/WALT DISNEY)
10	10	5	CEDARMONT KIDS	EASTER FAVORITES (CEDARMONT KIDS/SONY MUSIC)
11	13	37	KIDZ BOP KIDS	KIDZ BOP 8 (RAZOR & TIE)
12	11	37	VARIOUS ARTISTS	RADIO DISNEY MOVE IT! (WALT DISNEY)
13	14	45	VARIOUS ARTISTS	DISNEY GIRLZ ROCK (WALT DISNEY)
14	5	3	VEGGETALES	VEGGETALES: A VERY VEGGIE EASTER (BIG IDEA)
15	8	5	REGGAETON NINOS	REGGAETON NINOS VOL. 1 (AFUEGO/URBAN BOX OFFICE/EMI LATIN)

VIDEO

TOP DVD SALES

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Principal Performers	CERT.	RATING
1	NEW	1	#1 THE CHRONICLES OF NARNIA (FULL SCREEN) WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 40986 (29.98)	George Henley/Skandar Keynes	PG	PG
2	NEW	1	THE CHRONICLES OF NARNIA (WIDESCREEN) WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 62929 (29.98)	George Henley/Skandar Keynes	PG	PG
3	NEW	1	BROKEBACK MOUNTAIN (WIDESCREEN) UNIVERSAL STUDIOS HOME VIDEO 26315 (29.98)	Heath Ledger/Jake Gyllenhaal	R	R
4	NEW	1	THE CHRONICLES OF NARNIA (2-DISC SPECIAL COLLECTION) WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 67038 (34.98)	George Henley/Skandar Keynes	PG	PG
5	2	2	KING KONG (WIDESCREEN) UNIVERSAL STUDIOS HOME VIDEO 26260 (29.98)	Jack Black/Naomi Watts	PG-13	PG-13
6	3	3	CHICKEN LITTLE WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 36890 (29.98)	Animated	G	G
7	NEW	1	BROKEBACK MOUNTAIN (FULL SCREEN) UNIVERSAL STUDIOS HOME VIDEO 26316 (29.98)	Heath Ledger/Jake Gyllenhaal	R	R
8	2	2	KING KONG (FULL SCREEN 2 DISC EDITION) UNIVERSAL STUDIOS HOME VIDEO 26261 (29.98)	Jack Black/Naomi Watts	PG-13	PG-13
9	2	2	KING KONG (SPECIAL 2 DISC EDITION) UNIVERSAL STUDIOS HOME VIDEO 29945 (30.98)	Jack Black/Naomi Watts	PG-13	PG-13
10	5	2	MEMOIRS OF A GEISHA (WIDESCREEN) SONY PICTURES HOME ENTERTAINMENT 11159 (29.98)	Zi Yi Zhang/Michelle Yeoh	PG-13	PG-13
11	9	6	LADY AND THE TRAMP: 50TH ANNIVERSARY EDITION WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 40233 (29.98)	Animated	G	G
12	NEW	1	CRASH (2-DISC DIRECTOR'S CUT EDITION) LIONS GATE HOME ENTERTAINMENT 18786 (26.98)	Don Cheadle/Matt Dillon	R	R
13	6	2	MEMOIRS OF A GEISHA (FULL SCREEN) SONY PICTURES HOME ENTERTAINMENT 14241 (28.98)	Zi Yi Zhang/Michelle Yeoh	PG-13	PG-13
14	22	9	BAMBI II WALT DISNEY HOME ENTERTAINMENT/WALT DISNEY HOME VIDEO 35242 (29.98)	Animated	G	G
15	12	5	HARRY POTTER AND THE GOBLET OF FIRE (WIDESCREEN) WARNER HOME VIDEO 59388 (29.98)	Daniel Radcliffe/Emma Watson	PG-13	PG-13
16	16	4	BARBIE FAIRYTOPIA: MERMAID A LIONS GATE HOME ENTERTAINMENT 18812 (19.98)	Animated	MP	MP
17	11	5	HARRY POTTER AND THE GOBLET OF FIRE (2 DISC SPECIAL EDITION) WARNER HOME VIDEO 76453 (30.98)	Daniel Radcliffe/Ralph Fiennes	PG-13	PG-13
18	14	5	HARRY POTTER AND THE GOBLET OF FIRE (FULL SCREEN) WARNER HOME VIDEO 59387 (28.98)	Daniel Radcliffe/Ralph Fiennes	PG-13	PG-13
19	7	2	GET RICH OR DIE TRYIN' (WIDESCREEN) PARAMOUNT HOME ENTERTAINMENT 45034 (29.98)	50 Cent	R	R
20	NEW	1	FULL HOUSE: THE COMPLETE THIRD SEASON WARNER HOME VIDEO 75257 (29.98)	Bob Saget/John Stamos	NR	NR
21	21	16	CRASH (WIDESCREEN) LIONS GATE HOME ENTERTAINMENT 17938 (19.98)	Don Cheadle/Matt Dillon	R	R
22	8	2	GET RICH OR DIE TRYIN' (FULL SCREEN) PARAMOUNT HOME ENTERTAINMENT 47294 (29.98)	50 Cent	R	R
23	20	6	WALK THE LINE (WIDESCREEN) FOXVIDEO 32422 (29.98)	Joaquin Phoenix/Reese Witherspoon	PG-13	PG-13
24	23	4	ICE AGE: SUPER COOL EDITION FOXVIDEO 32908 (19.98)	Animated	PG	PG
25	10	3	CAPOTE SONY PICTURES HOME ENTERTAINMENT 12648 (29.98)	Philip Seymour Hoffman/Catherine Keener	R	R

TOP VHS SALES

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Label/Distributing Label & Number	CERT.	RATING
1	2	3	#1 TITANIC (FULL SCREEN VERSION) 2 WKS. PARAMOUNT 34813 (9.98)	PARAMOUNT 34813 (9.98)	PG	PG
2	4	21	20,000 LEAGUES UNDER THE SEA (SPECIAL EDITION) WALT DISNEY/BUENA VISTA 17179 (9.98)	WALT DISNEY/BUENA VISTA 17179 (9.98)	G	G
3	6	56	SHARK TALE DREAMWORKS 91879 (24.98)	DREAMWORKS 91879 (24.98)	R	R
4	5	26	REQUIEM FOR A DREAM LIONS GATE 11793 (7.98)	LIONS GATE 11793 (7.98)	R	R
5	17	36	THE LORD OF THE RINGS: THE FELLOWSHIP OF THE RING NEW LINE/WARNER 5415 (20.98)	NEW LINE/WARNER 5415 (20.98)	PG-13	PG-13
6	1	5	BARNEY & FRIENDS: SONGS FROM THE PARK BARNEY/HIT 2079 (9.98)	BARNEY/HIT 2079 (9.98)	NR	NR
7	6	6	SHREK 2 DREAMWORKS/UNIVERSAL STUDIOS 90874 (24.98)	DREAMWORKS/UNIVERSAL STUDIOS 90874 (24.98)	PG	PG
8	14	1	GREASE (ANNIVERSARY EDITION) PARAMOUNT 54463 (9.98)	PARAMOUNT 54463 (9.98)	PG	PG
9	20	7	GO DIEGO GO! THE GREAT DINOSAUR RESCUE PARAMOUNT 80983 (12.98)	PARAMOUNT 80983 (12.98)	G	G
10	22	7	MY LITTLE PONY: PRINCESS PROMENADE PARAMOUNT 89263 (9.98)	PARAMOUNT 89263 (9.98)	G	G
11	24	3	THE PASSION OF THE CHRIST (2 PACK) FOXVIDEO 66416 (14.98)	FOXVIDEO 66416 (14.98)	R	R
12	16	7	SPONGEBOB SQUAREPANTS: LOST IN TIME PARAMOUNT 89543 (14.98)	PARAMOUNT 89543 (14.98)	G	G
13	NEW	1	MEET JOE BLACK UNIVERSAL STUDIOS 84959 (9.98)	UNIVERSAL STUDIOS 84959 (9.98)	R	R
14	15	2	BOB THE BUILDER: BOB'S ADVENTURES HIT 24138 (9.98)	HIT 24138 (9.98)	G	G
15	RE-ENTRY	1	GLADIATOR DREAMWORKS 86026 (19.99)	DREAMWORKS 86026 (19.99)	R	R
16	10	1	CHARLOTTE'S WEB 2: WILBUR'S GREAT ADVENTURE PARAMOUNT 871843 (14.98)	PARAMOUNT 871843 (14.98)	NR	NR
17	8	2	BARNEY: A TO Z WITH BARNEY BARNEY/HIT 2070 (9.98)	BARNEY/HIT 2070 (9.98)	NR	NR
18	12	2	THE LORD OF THE RINGS: RETURN OF THE KING NEW LINE/WARNER 06927 (20.98)	NEW LINE/WARNER 06927 (20.98)	PG-13	PG-13
19	3	6	BOB THE BUILDER TO THE RESCUE! HIT 24100 (9.98)	HIT 24100 (9.98)	NR	NR
20	9	11	BOB THE BUILDER: THE BIG GAME HIT 24108 (14.99)	HIT 24108 (14.99)	NR	NR
21	18	6	BOB THE BUILDER: YES WE CAN HIT 24144 (9.98)	HIT 24144 (9.98)	NR	NR
22	RE-ENTRY	1	DORA THE EXPLORER: BIG SISTER DORA PARAMOUNT 85643 (9.98)	PARAMOUNT 85643 (9.98)	NR	NR
23	RE-ENTRY	1	DORA THE EXPLORER: DORA SAVE THE DAY PARAMOUNT 889023 (9.98)	PARAMOUNT 889023 (9.98)	NR	NR
24	RE-ENTRY	1	DORA THE EXPLORER: DANCE TO THE RESCUE PARAMOUNT 77403 (19.98)	PARAMOUNT 77403 (19.98)	NR	NR
25	23	2	AUSTIN POWERS IN GOLDMEMBER NEW LINE/WARNER 5723 (9.98)	NEW LINE/WARNER 5723 (9.98)	PG-13	PG-13

TOP VIDEO RENTALS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Label/Distributing Label	CERT.	RATING
1	NEW	1	#1 THE CHRONICLES OF NARNIA 1 WK. WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 62929	WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 62929	PG	PG
2	1	2	KING KONG UNIVERSAL STUDIOS HOME VIDEO	UNIVERSAL STUDIOS HOME VIDEO	PG-13	PG-13
3	NEW	1	BROKEBACK MOUNTAIN UNIVERSAL STUDIOS HOME VIDEO 26315	UNIVERSAL STUDIOS HOME VIDEO 26315	R	R
4	3	2	MEMOIRS OF A GEISHA SONY PICTURES HOME ENTERTAINMENT	SONY PICTURES HOME ENTERTAINMENT	PG-13	PG-13
5	3	3	DERAILED THE WEINSTEIN COMPANY	THE WEINSTEIN COMPANY	R	R
6	6	5	DREAMER: INSPIRED BY A TRUE STORY DREAMWORKS HOME ENTERTAINMENT	DREAMWORKS HOME ENTERTAINMENT	PG	PG
7	4	4	A HISTORY OF VIOLENCE NEW LINE HOME ENTERTAINMENT/NEW LINE HOME VIDEO	NEW LINE HOME ENTERTAINMENT/NEW LINE HOME VIDEO	R	R
8	4	4	CHICKEN LITTLE WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT	WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT	PG	PG
9	6	6	WALK THE LINE FOXVIDEO	FOXVIDEO	PG-13	PG-13
10	9	5	JARHEAD UNIVERSAL STUDIOS HOME VIDEO	UNIVERSAL STUDIOS HOME VIDEO	R	R

TOP VIDEO GAME RENTALS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	MANUFACTURER	CERT.	RATING
1	1	3	#1 PS2: THE GODFATHER EA SPORTS	EA SPORTS	R	R
2	2	3	XBOX: THE GODFATHER EA SPORTS	EA SPORTS	R	R
3	3	6	PS2: BLACK EA SPORTS	EA SPORTS	R	R
4	NEW	1	PS2: KINGDOM HEARTS II EA SPORTS	EA SPORTS	R	R
5	4	6	XBOX: BLACK EA SPORTS	EA SPORTS	R	R
6	8	5	XBOX: TOM CLANCY'S GHOST RECON 2: SUMMIT STRIKE UBI	UBI	R	R
7	7	5	XBOX: TOM CLANCY'S GHOST RECON 3: ADVANCE WARFIGHTER UBI	UBI	R	R
8	5	7	PS2: EA SPORTS FIGHT NIGHT ROUND 3 EA SPORTS	EA SPORTS	R	R
9	6	21	PS2: NEED FOR SPEED: MOST WANTED EA SPORTS	EA SPORTS	R	R
10	NEW	1	PS2: TOM CLANCY'S GHOST RECON 3: ADVANCE EA SPORTS	EA SPORTS	R	R

LAUNCH PAD

APR 29 2006

TOP HEATSEEKERS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.
1	NEW	1	#1 EAGLES OF DEATH METAL RECORDS RECORDS 70001/DOWNTOWN (13.98)	Death By Sexy...	R
2	NEW	1	SAVING JANE TOUCAN COVE/UNIVERSAL REPUBLIC 006469/UMRG (13.98)	Girl Next Door	R
3	NEW	1	CALEXICO QUARTERSTICK 97* (15.98)	Garden Ruin	R
4	3	29	HINDER UNIVERSAL REPUBLIC 005390/UMRG (9.98)	Extreme Behavior	R
5	17	2	GREATEST GAINER GIRL AUTHORITY ZOE 431088/ROUNDER (15.98)	Girl Authority	R
6	23	3	CEDARMONT KIDS CEDARMONT KIDS 80335/SONY MUSIC (4.98)	Easter Favorites	G
7	3	2	SONYA KITCHELL HEAR 0501/VELOUR (13.98)	Words Came Back To Me	R
8	7	8	EVANS BLUE THE POCKET 162585/HOLLYWOOD (11.98)	The Melody And The Energetic Nature Of Volume	R
9	1	2	VAN HUNT CAPITOL 74851 (18.98)	On The Jungle Floor	R
10	2	2	DONALD LAWRENCE PRESENTS THE TRI-CITY SINGERS EMI GOSPEL 33345 (19.98 CD/DVD) Ⓢ	Finale: Act One	R
11	3	15	REGGAETON NINOS AFUEGO/URBAN BOX OFFICE 46957/EMI LATIN (13.98)	Reggaeton Ninos Vol. 1	R
12	3	9	RAKIM & KEN-Y PINA 270183/UNIVERSAL LATIN (15.98)	Masterpiece: Nuestra Obra Maestra	R
13	NEW	1	RHETT MILLER VERVE FORECAST 005616/VG (15.98)	The Believer	R
14	0	2	CASSANDRA WILSON BLUE NOTE 63398 (18.98)	thunderbird	R
15	6	2	THE 5 BROWNS RCA RED SEAL 78719/SONY BMG MASTERWORKS (18.98) Ⓢ	No Boundaries	R
16	4	2	RAMON AYALA Y SUS BRAVOS DEL NORTE FREDDIE 1940 (16.98)	Antologia De Un Rey Vol. 2	R
17	NEW	1	PRETTY GIRLS MAKE GRAVES MATADOR 627 (15.98)	Elan Vital	R
18	NEW	1	MONTEEN VAGRANT 432 (12.98)	The Red Tree	R
19	4	2	HILLSONG HILLSONG/INTEGRITY 80535/SONY MUSIC (18.98 CD/DVD) Ⓢ	United We Stand	R
20	15	3	MONCHY & ALEXANDRA J&N 50078/SONY BMG NORTE (16.98) Ⓢ	Exitos Y Mas	R
21	26	2	IMOGEN HEAP RCA VICTOR 72532 (11.98)	Speak For Yourself	R
22	18	3	ANA GABRIEL SONY BMG NORTE 95902 (15.98)	Historia De Una Reina	R
23	5	1	SANCTUS REAL SPARROW 11574 (12.98)	Face Of Love	R
24	NEW	1	JOSH RITTER VZ 27296 (16.98)	The Animal Years	R
25	12	2	DONALD LAWRENCE PRESENTS THE TRI-CITY SINGERS EMI GOSPEL 54835 (19.98 CD/DVD) Ⓢ	Finale: Act Two	R
26	NEW	1	GOTAN PROJECT XL 195/BEGGARS GROUP (15.98)	Lunatico	R
27	33	3	THE VERONICAS ENGINEER/SIRE 49913/WARNER BROS. (13.98)	The Secret Life Of...	R
28	25	16	VOZ A VOZ URBAN BOX OFFICE 1019 (13.98)	En Presencia Del Futuro	R
29	20	6	THE SOUNDS SCRATCHIE 39060/NEW LINE (11.98)	Dying To Say This To You	R
30	NEW	1	AARON SHUST BRASH 0017 (13.98)	Anything Worth Saying	R
31	9	7	PLACEBO ELEVATOR 53035/ASTRALWERKS (17.98) Ⓢ	Meds	R
32	21	2	ALEJANDRA GUZMAN SONY BMG NORTE 78534 (15.98)	Indeleble	R
33	27	5	JOSE JOSE SONY BMG NORTE 77517 (15.98) Ⓢ	La Historia Del Principe	R
34	32	5	BULLET FOR MY VALENTINE TRUSTKILL 74 (13.98)	The Poison	R
35	33	10	YURIDIA SONY BMG NORTE 76550 (12.98 CD/DVD) Ⓢ	La Voz De Un Angel	R
36	NEW	1	PUNCHLINE FUELED BY RAMEN 082 (13.98)	37 Everywhere	R
37	47	2	URBAN MYSTIC SOBE 49998/WARNER BROS. (13.98)	Ghetto Revelations: II	R
38	15	2	JOHN CORBETT FUNBONE 0021 (16.98)	John Corbett	R
39	36	3	RAMON AYALA Y SUS BRAVOS DEL NORTE FREDDIE 1890 (16.98)	Antologia De Un Rey	R
40	RE-ENTRY	1	NATALIE GRANT CURB 78860 (17.98)	Awaken	R
41	NEW	1	HIT THE LIGHTS TRIPLE CROWN 3065 (13.98)	This Is A Stick Up...Don't Make It A Murder	R
42	RE-ENTRY	1	THE BABY EINSTEIN MUSIC BOX ORCHESTRA BUENA VISTA 861320/WALT DISNEY (7.98)	Baby Einstein: Traveling Melodies - A Concert For Little Ears	R
43	31	3	GOLDFRAPP MUTE 9296* (15.98) Ⓢ	Supernature	R
44	RE-ENTRY	1	NICHOLE NORDEMAN SPARROW 63575 (17.98)	Brave	R
45	26	2	HURT CAPITOL 41137 (12.98)	Vol. 1	R
46	RE-ENTRY	1	THE ACADEMY IS... FUELED BY RAMEN 071 (11.98)	Almost Here	R
47	43	6	SHAWN MCDONALD SPARROW 11569 (12.98)	Ripen	R
48	36	2	EDITORS KITCHENWARE 0905/FADER (11.98)	The Back Room	R
49	45	2	CALLE 13 WHITE LION 96875/SONY BMG NORTE (15.98)	Calle 13	R
50	RE-ENTRY	1	THE BABY EINSTEIN MUSIC BOX ORCHESTRA BUENA VISTA 861232/WALT DISNEY (7.98)	Baby Einstein: Playtime Music Box	R

BREAKING & ENTERING

Former O-Town member Ashley Parker Angel, seen on NBC's "Celebrity Cooking Showdown," marks his solo debut as "Let U Go" enters The Billboard Hot 100 at No. 17. Discover developing artists making their inaugural Billboard chart runs each week in Breaking & Entering on billboard.com.

The best-selling albums by new and developing acts, defined as those who have never appeared in the top 100 of The Billboard 200.

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SPIN AWARDS



BDS Certified Spin Awards March 2006 Recipients:

900,000 SPINS

You're Still The One/ **Shania Twain** /MERCURY

400,000 SPINS

All You Wanted/ **Michelle Branch** /MAVERICK

300,000 SPINS

Because Of You/ **Kelly Clarkson** /RCA
19 Somethin'/ **Mark Wills** /MERCURY
Something About The Way You Look Tonight/ **Elton John** /ROCKET
Desert Rose/ **Sting Feat. Cheb Mami** /A&M

200,000 SPINS

Be Without You/ **Mary J. Blige** /Geffen
So Sick/ **Ne-Yo** /DEF JAM/IDJMG
Grillz/ **Nelly Feat. Paul Wall, Ali & Gipp** /DERRTY/UNIVERSAL
Right Here/ **Staind** /ATLANTIC/FLIP
That's What I Love About Sunday/ **Craig Morgan** /BROKEN BOW
Days Go By/ **Keith Urban** /CAPITOL NASHVILLE
So Cold/ **Breaking Benjamin** /HOLLYWOOD
Nothing On But The Radio/ **Gary Allan** /MCA
Rock The Boat/ **Aaliyah** /BLACKGROUND
So Far Away/ **Rod Stewart** /LAVA
Still Fly/ **Big Tymers** /CASH MONEY/UNIVERSAL
Overnight Celebrity/ **Twista** /ATLANTIC
Cold Hard Bitch/ **Jet** /ELEKTRA/ATLANTIC
Got The Life/ **Korn** /IMMORTAL

100,000 SPINS

Unwritten/ **Natasha Bedingfield** /EPIC
I'm N Luv (Wit A Stripper)/ **T-Pain** /JIVE/ZOMBA
Yo (Excuse Me Miss)/ **Chris Brown** /JIVE/ZOMBA
Temperature/ **Sean Paul** /VP/ATLANTIC
When I Get Where I'm Going/ **Brad Paisley Feat. Dolly Parton** /ARISTA
Wasteland/ **10 Years** /REPUBLIC/UNIVERSAL
Lean Wit It, Rock Wit It/ **Dem Franchize Boyz** /SO SO DEF/VIRGIN
If It's Lovin' That You Want/ **Rihanna** /DEF JAM
DOA/ **Foo Fighters** /RCA/BMG
Who You'd Be Today/ **Kenny Chesney** /BNA
Your Man/ **Josh Turner** /MCA
Honky Tonk Badonkadonk/ **Trace Adkins** /CAPITOL/NASHVILLE
Help Somebody/ **Van Zant** /COLUMBIA
Culo/ **Pitbull Feat. Lil Jon** /TVT
To Where You Are/ **Josh Groban** /143/REPRISE
Stays In Mexico/ **Toby Keith** /DREAMWORKS
One More Time/ **Daft Punk** /VIRGIN
Sunrise/ **Simply Red** /SIMPLYRED.COM

50,000 SPINS

Who Says You Can't Go Home/ **Bon Jovi** /ISLAND
Ms. New Booty/ **Bubba Sparxxx Feat. Ying Yang Twins & Mr. Collipark** /PURPLE RIBBON/VIRG
SOS/ **Rihanna** /DEF JAM/IDJMG
Living In Fast Forward/ **Kenny Chesney** /BNA
What Hurts The Most/ **Rascal Flatts** /LYRIC STREET
Fresh Azimiz/ **Bow Wow** /SONY URBAN/COLUMBIA
Everytime We Touch/ **Cascada** /ROBBINS
Love/ **Keyshia Cole** /A&M
Touch It/ **Busta Rhymes** /INTERSCOPE
Get Drunk And Be Somebody/ **Toby Keith** /SHOW DOG NASHVILLE/UNIVERSAL
Over My Head (Cable Car)/ **The Fray** /EPIC
Rompe/ **Daddy Yankee** /INTERSCOPE/EL CARTEL
The Dollar/ **Jamey Johnson** /BNA
Animals/ **Nickelback** /ROADRUNNER
Cry Out To Jesus/ **Third Day** /ESSENTIAL/PLG
Don't Tread On Me/ **311** /VOLCANO/ZOMBA
Nobody Gonna Tell Me What To Do/ **Van Zant** /COLUMBIA
Let My Words Be Few/ **Phillips, Craig & Dean** /SPARROW
Colors/ **Crossfade** /COLUMBIA
Tragos Amargos/ **Ramon Ayala Y Los Bravos Del Norte** /FREDDIE
How Do You Get That Lonely/ **Blaine Larsen** /BNA
Castles In The Sky/ **Ian Van Dahl** /ROBBINS

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Dean

Mike Curb College of Entertainment and Music Business

Belmont University invites nominations and applications for the position of dean of the Mike Curb College of Entertainment and Music Business. Building on the strength of its widely reputed BBA program in music business, the University seeks a visionary executive to lead the faculty and campus in enhancing the vitality of this program and in developing new and innovative programs to serve other facets of the entertainment industry. The current Mike Curb College of Music Business enrolls approximately 1,100 undergraduate students and employs 15 full-time faculty and 9 full-time staff. The program features state-of-the-art facilities, including on-campus studios, the Belmont Studios, formerly known as Ocean Way Nashville, and the historic RCA Studio B on Music Row; an established study and internship program, Belmont West, in Los Angeles, and another, Belmont East, in New York City; international study opportunities in Great Britain, Germany, and Australia; and an internal record label, Acklen Records.

About Belmont University

Belmont University is a coeducational university located in the heart of Nashville, Tennessee, less than a mile from Music Row. It is a student-centered, teaching university focusing on academic excellence and integrative learning, enrolls approximately 4300 students from 49 states and 25 countries, and employs approximately 200 full-time faculty teaching in undergraduate programs with 71 major areas of study and selected master's and doctoral degree programs. The university is currently in an aggressive growth phase and has increased enrollment by more than 45% in the last five years.

Qualifications for the Position

Education - Terminal or other advanced degree in area relevant to College programs (exceptional professional experience may substitute).

Experience - Significant record of ethical leadership in business and/or higher education and a significant record of professional and/or intellectual contributions to the entertainment or music industry.

Application Process

Visit the Belmont University website to learn about our campus and to find our mission, vision, and values statements at www.belmont.edu.

For additional information about the position and to complete the online application, please see the faculty position listings at www.belmont.edu/hr. While completing the application, applicants will be prompted to submit a cover letter, resume (curriculum vita, if desired), names and contact information for five references, and teaching philosophy. Each applicant is also asked to respond in writing to Belmont's mission, vision, and values statements <http://www.belmont.edu/visitors/mission.cfm> articulating how the candidate's knowledge, experience and beliefs have prepared him/her to function in support of these statements. Review of applications will begin May 1, 2006 and continue until the position is filled.

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Mileposts

COMPILED BY SARAH HAN shan@billboard.com

BIRTHS BOY: Jackson Wade, to Jill and John Ettinger, April 12 in Nashville. Father is VP of promotion at Mercury Records.

GIRL: Arianne Mae, to Adie and Jeremy Camp, April 5 in Nashville. Both mother and father are artists with BEC Recordings.

GIRL: Lily Barnett Mackta, to Adrienne Abbate and Dan Mackta, April 3 in Staten Island, N.Y. Father is a marketing consultant and former VP/GM at Or Music.

BOY: Maxwell Alexander, to Christy and Adam Sokoloff, March 8 in Athens, Ga. Father is VP of sales at the Merchandise Company.

INDUSTRY EVENTS

APRIL 22-23 Music City Tennis Invitational Tournament, Brownlee O. Currey Jr. Tennis Center, Nashville. 615-322-7733. musiccitytennis.com.

APRIL 22-27 NAB 2006, Las Vegas Convention Center. 888-740-4622. nabshow.com.

APRIL 24-27 Billboard Latin Music Conference & Awards, the Ritz-Carlton, Miami Beach. 646-654-4660. billboardevents.com.

APRIL 30-MAY 3 MUSEXPO 2006, Bel Age Hotel, West Hollywood, Calif. 310-286-0231. musexpo.net.

MAY 10-12 Electronic Entertainment Expo, Los Angeles Convention Center. e3expo.com.

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

MAY 16 BMI Pop Awards, Beverly Wilshire Hotel, Los Angeles. bmi.com.

MAY 17 BMI Film/TV Awards, Beverly Wilshire Hotel, Los Angeles. bmi.com.

MAY 22 ASCAP Pop Music Awards, Beverly Hilton Hotel, Los Angeles. 323-883-1000. ascap.com.

MAY 25 ASCAP Concert Music Awards, Walter Reade Theater at Lincoln Center, New York. 212-621-6000. ascap.com.

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

JUNE 15 Songwriters Hall of Fame, New York Marriott Marquis in Times Square. 212-573-6933. songwriters-halloffame.org.

JULY 13 What Teens Want—East, Grand Hyatt, New York. 646-654-7268. whatteenswant.com.

AUG. 2-4 Billboard/American Urban Radio Networks R&B/Hip-Hop Conference & Awards, Atlanta. 646-654-4660. billboardevents.com.

AUG. 2-5 NARM 48th Convention & Marketplace, Gaylord Palms, Orlando, Fla. 856-596-2221. narm.com.

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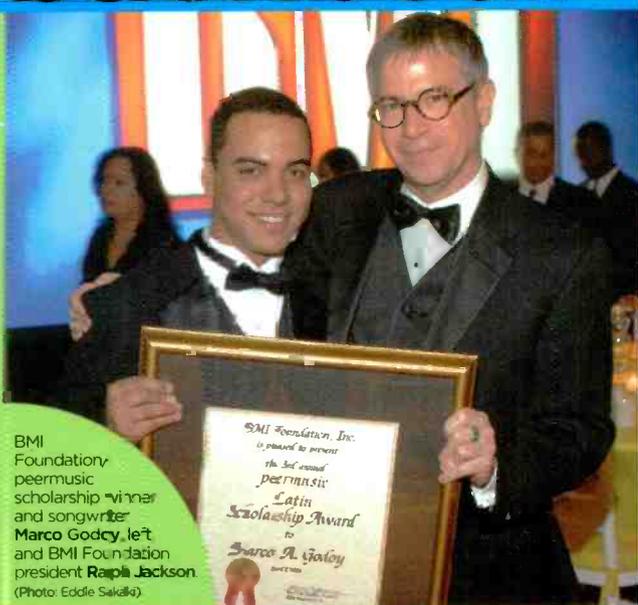
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BMI LATIN MUSIC AWARDS

BMI's 13th annual Latin awards had dozens of artists take the stage to honor BMI Icon **Juan Luis Guerra** for his "unique and indelible influence on generations of music makers." The BMI awards, which took place April 7 at New York's Metropolitan Pavilion, also honored the songwriters and publishers of the past year's most-performed Latin songs on American radio and TV, according to BMI's lists. This year's Latin song of the year for scoring the most airplay was "Miedo," penned by **Enrique "Fato" Guzmán Yáñez** (SCAM). Mexican publisher Ser-Ca won the publisher of the year award for the second consecutive year, with five songs on the list. Colombian singer/songwriter **Juanes** was the winner of the Latin songwriter of the year award, with three songs in the top 50. The BMI awards were hosted by BMI president/CEO **Del R. Bryant** and **Diane Almodovar**, BMI VP of writer/publisher relations, Miami. (Photos: Lester Cohen/WireImage.com except where noted)

Juan Luis Guerra is flanked by BMI's Del R. Bryant, left, and BMI's Phil Graham.



BMI Foundation peer music scholarship winner and songwriter **Marco Godoy**, left, and BMI Foundation president **Ralph Jackson**. (Photo: Eddie Sakala)



Shown, from left, are BMI's **Diane J. Almodovar**, **Los Tucanes de Tijuana's Mario Quintero**, **Canciones Primo Publishing** president **Franzesc Best**, and BMI's **Del R. Bryant**, **Delia Orjuela** and **Porfirio Piña**.



From left are BMI's **Del R. Bryant**, **Ser-Ca Publishing's Servando Cano**, BMI's **Diane J. Almodovar**, songwriter **Enrique "Fato" Guzmán Yáñez**, **Vander America Music's Edmundo Monroy**, and **Ser-Ca Publishing's Josué Contreras**, **Roberto Martínez Álvarez** and **Manelick Martínez** (in front).



CMT's **Chris Parr**, left, hangs out with male video of the year award winner **Kenny Chesney** at the award's after-party. (Photo: Rick Diamond/WireImage.com)



MTV Networks' **Judy McGrath** takes a moment to congratulate **Keith Urban** for winning video of the year for "Better Life." (Photo: Rick Diamond/WireImage.com)



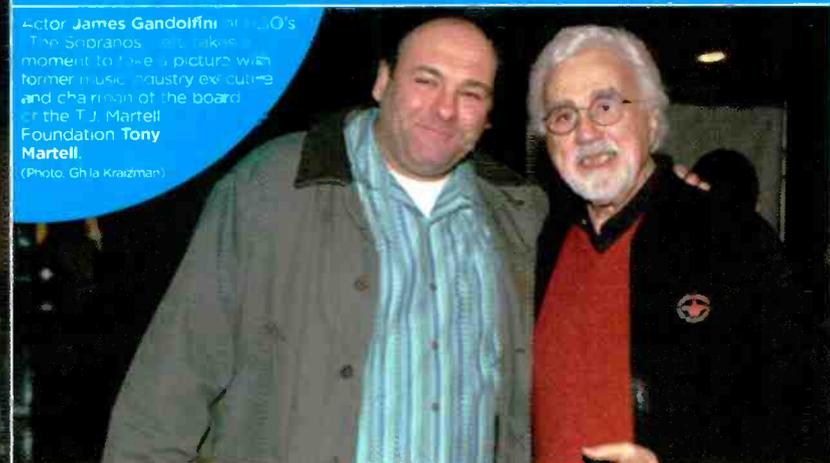
Columbia Records president **Steve Greenberg** and his family were joined by Columbia/Daylight act the **Jonas Brothers** at the event. From left are Greenberg's wife **Jennifer Sylvor**, band members **Nicholas Joseph** and **Kevin Jonas**, Greenberg, and, in front, the Greenbergs' daughters **Abigail** and **Amelia**. (Photo: Stephen Lovell/WireImage.com)

CMT MUSIC AWARDS: Country music stars shined as they received their fan-voted awards during the live showing of the 2006 CMT Music Awards April 10 in Nashville

T.J. MARTELL FAMILY DAY: More than 1,200 people gathered at this year's T.J. Martell Family Day March 5 at New York's Roseland Ballroom. The event raised more than \$360,000 for leukemia, cancer, and AIDS research.



2006 CMT Music Awards two-trophy winner **Carrie Underwood** is flanked by RCA's **Butch Waugh**, left, and RCA's **Joe Galante**. (Photo: Jeff Kravitz/WireImage.com)



Actor **James Gandolfini** takes a moment to take a picture with former music industry executive and chairman of the board of the T.J. Martell Foundation **Tony Martell**. (Photo: Ghia Kraizman)

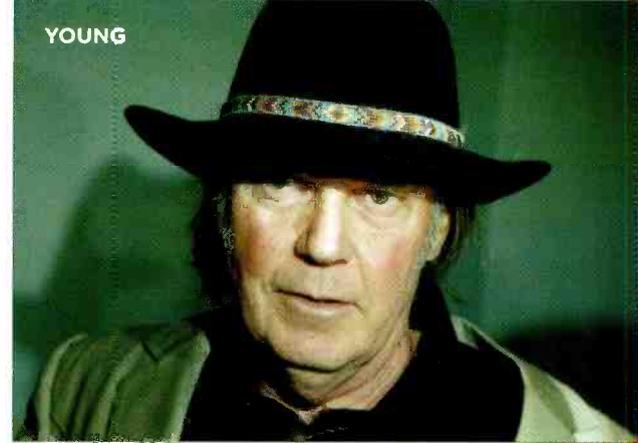
INSIDE TRACK

EDITED BY MICHAEL PAOLETTA

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WAR IS GETTING OLD TO YOUNG

Neil Young is going to war—against the Iraq war. The Canadian-born singer/songwriter has completed an unscheduled album called “Living With War,” which Reprise Records will release soon. The album was recorded in three days in early April. “It is a metal version of Phil Ochs and Bob Dylan,” Young says on neilyoung.com, where the lyrics are being streamed along with Young’s message. The most direct song may be “Let’s Impeach the President,” but the album is full of thought-provoking tunes about what the artist sees as the increasingly futile sacrifice of young soldiers and their families. One track, “Shock and Awe,” mocks Bush’s now infamous “Mission Accomplished” photo op, contrasting that with the soldiers arriving home in coffins that no one sees.



YOUNG

UMG DIALS DIRECT

Universal Music Group’s mobile division is getting increasingly aggressive in making master ringtones available to music fans directly—and not just through wireless carriers. Track has learned that the music giant has licensed its full catalog of master ringtones to Thumbplay.com, an online mobile content service that operates outside of wireless operators.

CUTTING HIS STILETTO TIES

Jerry J. Sharell has exited Stiletto Entertainment to hang out his own management shingle. Sharell started at Los Angeles-based Stiletto four years ago as Barry Manilow’s in-house publicist until taking on “American Idol” contestant Kimberley Locke for management at the company. He takes Locke, who scored three top 10 AC hits with her last album, to Sharell Management, and has also signed R&B singer Amos Winbush, cousin to Angela Winbush. Locke’s second Curb album, “Based on a True Story,” comes out this summer. No doubt Sharell will be celebrating his startup during the Society of Singers’ June 3 benefit concert, which will feature his similarly named dad, SOS president Jerry Sharell, crooning along with Steve Tyrell and Gary LeMel.

THE WRITE STUFF

Songwriter Diane Warren will need to make room on her mantel for another award—or get a bigger mantel. On June 6, she will receive the Crystal Award alongside Jennifer Lopez and producer Lauren Shuler Donner. The honor, presented by Women in Film, was established in 1977 to honor those who have helped further the role of women in the entertainment biz. Warren’s songs have been featured in more than 100 films. She has been named ASCAP’s songwriter of the year six times.



LENNOX

ASCAP HONORS ANNIE

Speaking of ASCAP, Annie Lennox will receive the ASCAP Founders Award May 22 at the society’s 23rd annual Pop Music Awards. The Beverly Hills ceremony, which honors the ASCAP pop songwriters with the most-performed hits over the last year, will also salute Green Day with a Creative Voice Award. Past recipients of the Founders Award include Elvis Costello, James Taylor, Burt Bacharach & Hal David, Stevie Wonder, Tom Waits, Joni Mitchell, Jerry Leiber & Mike Stoller and Quincy Jones. The Creative Voice Award, which was introduced in 2004, is given to ASCAP members who, in addition to their career achievements, have made significant contributions to their community.

MORE DOORS OPENING

As part of the Doors’ 40th-anniversary celebration (Billboard, April 15), the band will soon make 12 concerts from 1967 to 1970 available for download from its Web site, TheDoors.com. The initiative is powered by Basecamp Productions, which built Pearl Jam’s successful concert download store last year. Fans will be able to choose favorites from the performances, many of which are previously unreleased, rather than having to buy a complete show. “These huge bands have all these fans that spend hours online,” Basecamp principal Joshua James says. “Why send them off to iTunes to buy music when they want to hang out right there on the band’s Web site?”

TRUE BLUES

B.B. King is growing old with grace. “I’m diabetic, bad knees, bad back,” the 80-year-old blues legend told the packed house during an April 18 show at his namesake club in midtown Manhattan. These days, King sits in a chair when he performs, but age has not dulled his eye for the opposite sex. “Ladies, I’m old, but I ain’t dead,” he declared at the show—said to be the 10,000th performance of his 60-year career. King closed the show on a poignant note, shocking the crowd with the news that in the past week he had lost a son (Walter, who died of cancer) and a 14-year-old grandson (who died of a gunshot wound). King has said throughout his current run of dates that this might be his final tour.

MINDFREAK OVER MATTER

Godsmack’s Sully Erna and illusionist Criss Angel are working on a new trick. The two have taken the theme song from Angel’s popular A&E series, “Mindfreak,” and are reworking it for Angel’s forthcoming Koch Records album. “The theme song was more electronic, more Ministry, and Criss wanted to make it more power and rock,” Erna says. Erna has brought in guitar wiz Nuno Bettencourt to play on the track. Erna will appear on “Mindfreak” during the new season, which debuts May 31.

Executive TURNTABLE

EDITED BY SARAH HAN

RECORD COMPANIES: Sony BMG Music Entertainment in New York names **JJ Rosen** senior VP/GM of U.S. digital business. He was VP/GM.

Equity Music Group in Nashville names **Derek Simon** senior VP of marketing and artist development. He was an independent marketing consultant.

Universal Motown Records Group in New York promotes **Jill Rabin** to VP of production. She was director of production.

Sony Music Nashville taps **David “Bubba” Berry** as Southwest regional promotion manager of Columbia Records. He is based in Dallas. Berry was West Coast promoter at CO5 Nashville.

PUBLISHING: Cherry Lane Music in New York ups **John Stix** to senior VP of rights acquisitions. He was VP.

Sony/ATV Music Publishing Nashville promotes **Terry Wakefield** to senior VP of creative. He was VP of creative.

ASCAP in Nashville promotes **Dan Keen** to VP of membership, Nashville. He was an assistant VP.

BMG Music Publishing Canada names **Aideen O’Brien** director of music publishing. She is based in Toronto. O’Brien was managing director at Carlin Music Publishing Canada.

Blacktop Music Group in Nashville names **Kim Wiggins** creative director. She held the same position at Masville Music.



BOOKING AGENCIES: Harry Fox Agency in New York promotes **Laurie Jakobsen** to VP of communications and marketing. She was senior director of communications.

RADIO: CBS Radio in New York promotes **Jonathan Azu** to VP of strategic music partnerships. He was director of marketing.

RELATED FIELDS: Network Live in Los Angeles names **Jonathan Anastas** VP of marketing. He was senior VP/account director at Doner.

HIT Entertainment in New York names **Jorge Ferreiro** senior VP of creative resources. He was VP of global creative at Sesame Workshop.

Send submissions to shan@billboard.com.

GOODWORKS

CHAPIN HONOR FOR CHAPIN

It will be a family affair June 5 at the Lighthouse at Chelsea Piers in New York when Tom Chapin hosts the annual WHY-Chapin Awards Dinner honoring his sister-in-law Sandy Chapin, widow of Harry Chapin, for whom the dinner is named. Sandy is a longtime board member of WHY (World Hunger Year), an advocacy group for the poor. The dinner will also honor Darryl “DMC” McDaniels. For journal and ticket information, go to worldhungeryear.org.

BLUESMAN IN NEED

Singer Curtis Salgado, who has been in the Robert Cray Band and Roomful of Blues, has liver cancer. A former Handy Award nominee, he has been in Nashville working on an album for Shanachie Records. He will soon begin treatment and is in line for a liver transplant. A fund has been established to help with his medical costs. Information is at curtissalgado.com.

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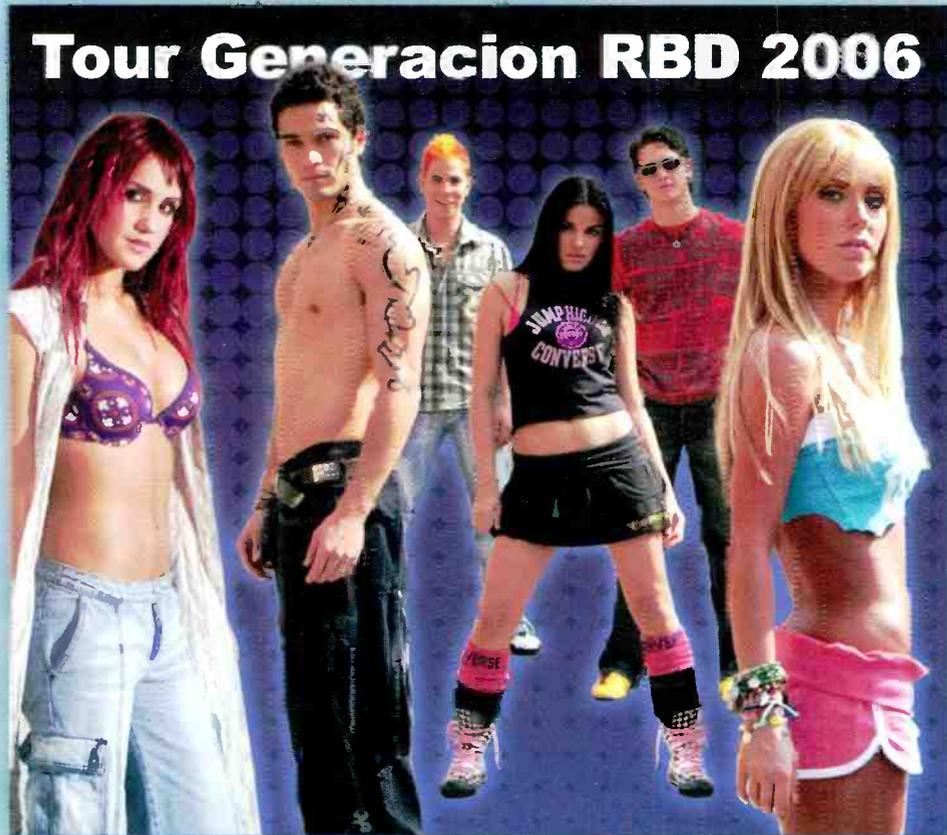
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