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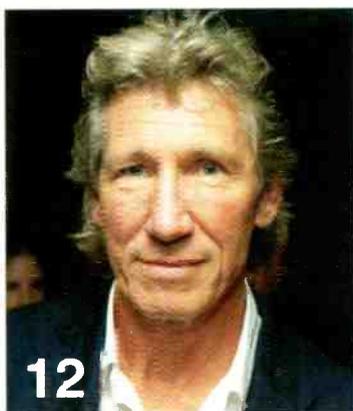
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Billboard Sept. 6-8 Renaissance Waverly, Atlanta

R&B hip hop conference awards

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



ABOVE: Joining the emerging trend of acts appearing in TV shows is Sonic Youth's Kim Gordon, who guests on the season finale of the WB's "Gilmore Girls." See page 31. Photo: Theo Wargo/WireImage.com
Roger Waters: Stephen Lovekin/WireImage.com

COVER: Photo-illustration: Stephen Webster

OPINION

EDITORIALS | COMMENTARY | LETTERS

Post-Spitzer, Indie Labels Still Need Access To Radio PDs

BY DON ROSE

Independent record labels have been watching New York State Attorney General Eliot Spitzer's payola investigation and the FCC's subsequent actions with great interest. "Payola-like practices," wherever implemented, have been damaging to the music industry, corrupting the process of music selection while depriving recording artists of access and the listening public from the bounty of more diverse playlists. I will argue that the system did not even serve radio programmers as it restricted their conversations to only a few providers of information.

Independent labels have been disadvantaged more than most as many have neither the ability nor the desire to

of "independent promotion."

Let's be clear: Independent promoters can be integral participants in the independent label ecosystem. Very few independent labels have large in-house promotion staffs with the regional operating structure required to coordinate a breaking hit. And almost all depend upon independent promotion firms for support, if not as the primary point of contact with radio programmers.

Unfortunately, the entire independent promotion industry has been tarred by the actions of a few who have been identified as instruments for corrupt practices. Today, many radio stations and chains have blanket bans in effect, prohibiting contact with any form of independent promotion, thereby shutting

with the major broadcasters. The American Assn. of Independent Music—which represents U.S. independent labels—recently sent a letter to FCC chairman Kevin Martin, strongly urging the commission to consider establishing a set of "best practices" to be integrated into any such settlement discussions.

Commissioners Jonathan Adelstein and Michael Copps responded with an invitation to discuss the independent community's needs and have asked us to assist in the development of these practices aimed at ensuring reasonable access to music programmers and a transparent process of music selection going forward.

Wish us luck. It won't be an easy task, and we welcome dialogue with all affected players to create a workable

ROSE

compete within or against the "communications-industrial complex." Even those labels fully "in the game" participate at great cost, often putting their livelihoods on the line with each successive campaign.

Therefore, we were gratified to see the system's abuses exposed with the hope of leveling the playing field for great music, regardless of the size or economic power of its source.

That is still our hope.

Since these practices have publicly surfaced, however, reports are that radio has reacted by retreating rather than by opening up to broader sources of material. One of the issues is over the definition

of indie labels out as an unintended consequence of this knee-jerk reaction.

Therefore, a policy must be created that ensures access to programmers for all with relevant music and information, and this must necessarily include independent promoters on whom the vast majority of indie labels depend.

It has been reported that the FCC is on a fast track to settle payola allegations

construct. But without a clear set of guidelines, strictly adhered to by all parties, the dynamic forces that have resulted in the current quagmire are destined to resurface, and sooner than we all think.

Let the best song win. ★★★

Don Rose is acting president of the American Assn. of Independent Music.

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The MVNO Flow
UMG's Rio Caraeff says Helio has edge



Indies' Online Stores
Definitive Jux directly sells Mr. Lif tracks



Roger Waters Q&A
Pink Floyd member on the 'Dark Side' legacy



Virgin Pulls A HMV?
Dave Alder's exit may be just the beginning



Fair And Free
Chris Gorog offers free tunes on Napster

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>>> RIAA SETTLES WITH BEARSHARE

Bearshare is the latest peer-to-peer network to bow to the music industry in the wake of the Supreme Court's ruling against Grokster. The RIAA on May 4 entered into a \$30 million settlement agreement against the file-swapping service.

The agreement follows similar pacts with Grokster, WinMX and i2Hub. The RIAA still has either pending litigation or cease-and-desist orders outstanding against Ware2P2P, Streamcast/Morpheus, Kazaa, Limewire, eDonkey and Soulseek.

>>> WMG REJECTS EMI

Warner Music Group has rejected a \$28.50-per-share takeover offer from EMI Group that valued the music major at \$4.2 billion.

In a statement, EMI confirmed that it approached WMG on May 1 with a cash and shares buyout proposal. WMG explained in a statement that EMI's proposal was "not in the best interests of our shareholders" and that it had "unanimously rejected it."

>>> ITUNES WINS PRICE BATTLE

The major labels' push for variable pricing in digital music has been tabled until at least 2007, a notion first reported in *Billboard* in October. The majors have re-upped their contracts with Apple Computer for the iTunes Music Store, leaving the 99-cent-per-song model intact for the time being. The labels ultimately were more interested in ensuring continued marketing initiatives and development of the video download business with iTunes than disrupting those efforts, a source familiar with the situation says.

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RICK DIAMOND/CMT

UpFront

MAY 13, 2006

COUNTRY BY PHYLLIS STARK

It's Bon Jovi Country

First Time A Rock Band Has No. 1 On Hot Country Songs

NASHVILLE—Bon Jovi has reached No. 1 on The Billboard Hot 100 four times in its hit-studded career. But recently, it notched a first—not just for the band, but for music history. The hit "Who Says You Can't Go Home" made Bon Jovi the first rock band to land atop *Billboard's* Hot Country Songs chart—a position it holds for a second week in this issue.

The road to its first country hit began when the band's Jon Bon Jovi and Richie Sambora created two versions of the song, both of which appear on their current album "Have a Nice Day" (Island), which has sold 1.1 million copies, according to Nielsen SoundScan. The band-only version is a hit on the adult top 40 and AC charts. The country version features Jennifer Nettles, lead singer of hot country act Sugarland. The single is available as a digital download. Starting May 23, the duet and video will be available exclusively through Target as a CD shrinkwrapped with Sugarland's album, "Twice the Speed of Life."

At the time the duet was recorded, Sugarland was little-known. Since then, "Twice the Speed of Life" (Mercury) has sold 1.9 million copies, according to Nielsen SoundScan; the group has landed three other top 10 songs.

Nettles was actually not the first choice for a duet partner. Jon Bon Jovi first asked Keith Urban to sing and play banjo on the track. But the collaboration wasn't what either artist had in mind. "Our voices were too similar," Bon Jovi says. "A banjo wasn't really the way to go. But I now had the idea that this could really work."

Universal Music Group Nashville co-chairman Luke Lewis suggested Nettles and sent Bon Jovi a copy of Sugarland's album.

While top pop producer John Shanks worked on the original track, Bon Jovi sent Nettles into the studio with Nashville producer Dann Huff, who "twanged it up for real," Bon Jovi says.

"I was so happy with it that I was willing to take a shot," Bon Jovi says. He was trying to avoid having his group seen as "carpetbaggers who were going to say they're a country band suddenly."

In fact, Bon Jovi already had some familiarity in Nashville. Jon Bon Jovi has made multiple trips to Music City for songwriting collaborations, and the group has recorded and performed there many times, including laying the tracks for the "These Days" album.

Jon Bon Jovi even spent five weeks on the Hot Country Songs chart in 1998 on a duet with Chris LeDoux, "Bang a Drum," and Bon Jovi's hit "Wanted Dead or Alive" was recorded by country artist Chris Cagle on his 2005 Capitol Records Nashville set, "Anywhere but Here."

The country promotion of "Who Says You Can't Go Home" kick-started last year when Sugarland and Bon Jovi teamed for a dynamic performance on a CMT "Crossroads" special. The reaction to that show helped convince Mercury executives to release the song as a country single.

Next, Bon Jovi appeared at the Country Music Assn. Awards in New York in November 2005. Bill Catino, executive VP of Universal Music Group Nashville, says the nationally televised CMA Awards performance "definitely gave [the song] a boost. [Programmers] say their phone lines started hitting" with requests.

Nettles and Bon Jovi then shot a video for the song, which played off the title to bolster Bon Jovi's support for the charity Habitat for Humanity. The video was filmed at a Habitat home-building site and got significant play on CMT and GAC. Last month it won the CMT Award for collaborative video of the year, and is nominated for an Academy of Country Music Award.

Country radio programmers, once notorious for shunning anything considered to be outside the parameters of the format, began to embrace "Who Says You Can't Go Home." It helped that Bon Jovi gave multiple interviews with country stations.

"Soon after the song was serviced to country, we found ourselves in the same boat as most country stations," says Chris Huff, APD/music director at KSCS and KTYS (the Twister) Dallas. "Wondering if we were really playing a Bon Jovi song between George Strait and Alabama. It may have seemed illogical to our programming minds, but it never seemed to violate our audiences' sensibilities."



JENNIFER NETTLES and JON BON JOVI combined to bring the rock band to the top of Hot Country Songs.

>>> **SIRIUS LOSSES, SUBS GROW**

Sirius Satellite Radio's first-quarter financials showed that losses widened sharply on spending that led to significant growth in subscribers to its pay-radio service. The New York-based company, No. 2 in the nascent pay-radio market to XM Satellite Radio, says its net loss widened to \$458.5 million, or 33 cents per share, from a loss of \$193.6 million, or 15 cents per share, a year earlier. Revenue jumped 193% to \$126.7 million, from \$43.2 million.

>>> **RIAA TARGETS 12 U.S. CITIES**

The RIAA has placed 12 U.S. cities on a priority watch list for physical-goods piracy. The cities are Atlanta, Austin, Chicago, Dallas, Houston, Los Angeles, Miami, New York, Philadelphia, San Diego, San Francisco and Providence, R.I. The record labels' trade group says it will step up law enforcement training and commit additional investigative resources in all of these cities in the coming year. The RIAA estimates that the music industry loses more than \$300 million per year to domestic physical goods (non-Internet) piracy alone.

>>> **STARBUCKS READIES EXCLUSIVE**

Starbucks' next exclusive is Diana Ross' "Blue," an album of standards recorded in 1971 and 1972 that was never released. It will be offered by the coffee retailer starting May 16 and the exclusive will last five weeks. In related news, Starbucks has hired the William Morris Agency to seek music, film and book projects for it to consider for marketing and distribution in its 11,000 locations worldwide. The company, which sold nearly 3.5 million CDs last year, entered the film business in April with a marketing and profit-sharing campaign for "Akeelah and the Bee," an urban drama about a young girl who defies the odds to reach the national spelling bee.

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LATIN BY LEILA COBO

Latinos Speak Out

Music Community Shows Its Support For Immigration Reform

On May 1, norteño icons Los Tigres del Norte—arguably the most influential regional Mexican group in the United States—walked down Wilshire Boulevard in Los Angeles, alongside hundreds of thousands of people protesting for immigration reform. And when the band was asked to speak but had no speech prepared, it instead sang half a dozen songs a cappella: "El Mo-

jado Acaudalado" (The Wealthy WetBack), "De Paisano A Paisano" (From Brother to Brother) and "Tres Veces Mojado" (Three Times a Wetback).

Part-way through the performance, Los Tigres leader Jorge Hernández says, the emotion made him forget the lyrics to songs he had been singing for a lifetime.

"Being there, surrounded by all these people, reminds you of why you came to this country, and those emotions came afloat," says Hernández, who is a U.S. citizen. "They were shouting the words to the songs, and tears came to my eyes. It was something I hadn't experienced before."

Among all the Latin musicians who either live in the United States or make their living there, Los Tigres del Norte have perhaps most consistently touched upon immigration and social class issues in their music. But they are by no means the only act to speak their mind about the burgeoning issues of immigration. Many other, mostly Mexican acts, including Mariana Seoane, Paquita la del Barrio, Grupo Montez de Durango and Graciela Beltrán also participated in

the march in Los Angeles. In New York, non-Mexicans, including José Alberto "El Canario" and Andy Andy, took to the streets. And many mainstream names, including Gloria and Emilio Estefan, Shakira and Daddy Yankee have voiced support for the immigration cause.

The issue dominated the Billboard Latin Music Awards April 27, as many acts used their podium time to speak words of solidarity for immigrants on live, national TV. The show acknowledged the issue with various Latin stars performing the song "No Me Llamas Extranjero" ("Don't Call Me Foreigner"). The performance, interspersed with stark black-and-white photographs of immigrants arriving at this country, elicited a standing ovation.

Latin retail and, especially radio, have played a huge role in supporting—and organizing—the Latin community at large. Music chain Ritmo Latino, for example, shut down all 45 of its stores May 1, even though it meant a major loss of income.

"Not all Latinos are in favor of the protests," Ritmo Latino head buyer Alberto Uribe acknowledges. "But Latinos make up the majority of people affected by these immigration laws. We

needed to show the community that supports us, that we also support them."

In such cities as Los Angeles, Chicago and Atlanta, Latin radio helped to organize rallies and distribute information. In Los Angeles, rhythmic KXOL had "Nuestro Himno," the controversial Spanish-language rendition of the national anthem, in heavy rotation prior to the march (see story, below).

In general, stations and their personalities ignored archly competitive lines to unite in spreading the word for a common cause. In Los Angeles, for example, rival morning DJs and PDs from stations like KXOL and regional Mexican outlets KLAX and KBUE marched side by side.

Additionally, stations including KBUE went off the air, "because our audience asked us to," PD Pepe Garza says.

Immigration issues have a history in Latin music, from the early-20th-century corridos (like "El Corrido De Gregorio Cortes") dealing with the U.S.-Mexican conflict to the songs of Los Tigres, who began singing about immigration in the 1970s. Most recently, Guatemalan pop star Ricardo Arjona, for example, has a single called "Mojado" on his latest album. The track, a duet with regional Mexican group Intocable, was inspired by Arjona's mother's own illegal crossing of the U.S. border, and lyrically moves from the poetic to the incisive with such lines as: "The wet-back, the undocumented,

he carries burdens the legal ones would never take on/The agony of a paper has made him a fugitive."

But some Latin acts may be avoiding the debate, as industry insiders say many non-Mexican acts do not see immigration reform as their issue. Cubans, for example, are granted automatic asylum if they set foot in the United States, and Puerto Rico, of course, is a commonwealth. According to U.S. Census numbers, 65% of the U.S. Latin population is of Mexican descent.

"I cannot think of any non-Mexicans who have come out in support of this" in Los Angeles, Garza says. But, he adds: "It would be far more helpful if some American acts spoke out." ●●●



Mexican norteño band LOS TIGRES DEL NORTE perform during an immigration protest May 1 in Los Angeles.



Anthem Divides A Nation

"Nuestro Himno" (Our Hymn)—the Spanish-language rendition of America's national anthem—has captured headlines and elicited a response from President Bush, who says the song should be sung in English. But it has also divided the Latin music community.

In Los Angeles, for example, KXOL had the song in heavy rotation, playing it more than 40 times—the number of spins generally associated with a top hit—the week ending April 30. However, as of May 4, only four of the 128 stations that report to Nielsen BDS had played the song, and no one besides KXOL had played it regularly. That station has now dropped the song.

"We wanted to make the statement that to become American and be patriotic, it wasn't necessary to leave your own culture behind," says Adam Kidron, president/CEO of Latin label UBO, which released the track to radio April 28. The song is performed by a slew of Latin artists—including Aventura, Olga Tañón, Ivy Queen and N'Klabe—and even Haitian Wyclef Jean.

But Billboard spoke to at least a dozen Latin artists, executives, journalists, programmers and publicists, none of whom supported "Nuestro Himno."

"You can interpret it in your heart in any language you want,"

says Jorge Hernández, leader of Los Tigres del Norte, an act committed to immigration reform. "But... we must respect this country's flag and anthem."

Los Angeles regional Mexican KBUE (La Que Buena) PD Pepe Garza worried that the song was being too closely associated with the pro-immigration movement. "Right now anyone can get in front of a microphone and Americans think they represent all Latinos," he says. "You can't speak for an entire community in that manner."

Ultimately, the controversy may be a marketing coup for UBO. "Nuestro Himno" will be included in an upcoming compilation titled "Somos Americanos" (We Are Americans).

"It goes against a national emblem," says Alberto Uribe, head buyer of Latin chain Ritmo Latino. "But, our clients have been requesting it."

Kidron says that "Nuestro Himno" was no marketing ploy. "Our profit margin on this album is real slim," he says, noting that \$1 of each disc sold will go to pro-immigration organizations. "We did this record for a reason. Nobody in their right mind would have thought the president would comment. No marketing plan goes that far." ●●●

A close-up photograph of bamboo stalks and leaves, filling the left and top portions of the page. The stalks are dark green and segmented, while the leaves are lighter green and pointed.

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MOBILE BY ANTONY BRUNO

MVNO Helio Says Hello

Wireless Operator Is Latest Entry In Race To Target Niche Users

The Earthlink/SK Telekom joint venture Helio is the latest company to join the suddenly crowded fraternity of upstart wireless operators hoping to challenge the mobile status quo.

Amp'd Mobile, Disney Mobile, ESPN Mobile and Virgin Mobile are already in the market, targeting niche-user bases with wireless service. These mobile virtual network operators (MVNOs) lease wireless airtime from established wireless carriers to offer the kind of mobile entertainment, news, and other content and services they feel their host networks are not adequately providing.

For between \$85 and \$135 per month plus extras, Helio aims to attract affluent, tech-savvy yuppies with a mix of cutting-edge wireless phones, video content and a wireless social networking service provided by MySpace. Amp'd, meanwhile, guns for a slightly younger user with less expensive devices and edgier content for between \$100 and \$150 per month. ESPN takes a sports-themed approach, while Disney Mobile is aimed at families with children.

Record labels and other content providers have high hopes for MVNOs like Helio and Amp'd for two reasons. First, they focus all their marketing on an audience proved to be voracious consumers of entertainment. Second, they built their services from the ground up—specifically to deliver mobile entertainment. Mainstream wire-

less operators, meanwhile, must market to multiple demographics and are saddled with systems not originally built for content delivery.

"We think there's an overall market opportunity for entertainment-focused wireless operators," says Rio Caraeff, VP/GM of Universal Music Group's mobile division, which also has an equity stake in Amp'd. "When it comes to product innovation, platform innovation and rapidly deploying new products or services, MVNOs have an edge."

According to an October 2005 A.T. Kearney report, 28% of mainstream carrier subscribers with multimedia phone owners downloaded some type of music content at least once per month in 2005. Almost all of Amp'd's subscribers do so regularly.

But not all MVNOs are expected to survive. It takes about \$500 million in funding to launch a MVNO, and analysts estimate they must then attract 1 million subscribers in less than three years to become self-sufficient before running out of cash.

Helio and Amp'd are attempting to build a mobile-entertainment brand from scratch at a time when larger carriers with deeper pockets and better name recognition are dedicating an increasing amount of time and money to promote their own entertainment services.

Furthermore, MVNOs have a limited retail sales presence—considered an essential distribution channel. At launch,

Helio phones and services are available only via the Helio Web site or a toll-free number. The company says it will expand availability to more than 1,000 retail locations by the end of May and 3,000 by the end of the year, including Tower Records and Sam Goody.

None of the new MVNOs are discussing subscriber numbers yet, but initial estimates are that Amp'd picked up no more than 100,000 subscribers in the first quarter of the year.

But analysts and investors alike say it's too early to predict

DIGITAL BY SUSAN BUTLER

Digital Sales Data Streamlined

Music and technology industry heavyweights have taken an important step toward clearing the logjam of licensing and sales data shared among all involved in distributing digital content. Major record companies, technol-

"By working together and developing voluntary technical standards, we can harmonize and streamline the exchange of information relating to digital music," says ASCAP's Chris Amenita, the newly appointed chairman of DDEX.

As the number of digital service providers has grown from a handful to more than 100, the amount of data exchanged has grown exponentially. Each service provider's agreement has requirements on what information will be provided to report sales, and how the services want to receive new content and metadata such as album and song titles; artist, songwriter and publisher information; copyright owners; and ISRC recording codes.

Some services deal with more than 1,000 labels and publishers, with many content providers identifying their titles and artists by numbers or other codes rather than by full legal names. Converting that information to accurately report on sales and pay creators is labor-intensive and increases costs.

Amenita says that DDEX membership is offered at different levels and different fees. It is open to any organization with an interest in the legal distribution of music, such as record labels, music rights collecting societies, digital and mobile service providers, and digital music aggregators and broadcasters. Membership will not be extended to trade groups to prevent bloc voting.

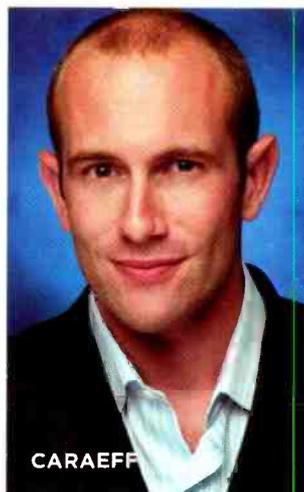


AMENITA

ogy giants and music publishing groups have formed the Digital Data Exchange (DDEX), a membership-based, nonprofit organization, to develop global communication standards.

DDEX charter members are EMI Music, Sony BMG Music Entertainment, Warner Music Group, Universal Music Group, Apple Computer, Microsoft, RealNetworks, ASCAP, the Harry Fox Agency, U.K. collecting society MCPS-PRS Alliance and Spanish society SGAE. French society SACEM is expected to become a charter member shortly.

The group hopes to improve the quality of information relating to music, the identification of rights owners, the reporting of sales data and, ultimately, the distribution of royalties to rights holders.



CARAEFF

winners and losers.

"You can't really judge what these guys do in the first quarter at all," Yankee Group analyst Marina Amoroso says. "What's important is how they're doing in three quarters from now, because that's when you should be seeing the ramp-up."

>>> DYLAN DEBUTS ON XM

XM Satellite Radio's "Theme Time Radio Hour With Bob Dylan" debuted May 3. It was the first broadcast of Dylan's new weekly show. Each one-hour program is built around a single theme and offers musical selections handpicked by Dylan. Song lists for future episodes will be built around such themes as "cars," "dance," "police" and "whiskey" and complete track lists will be posted on xmradio.com/bobdylan. The show airs on XM's Deep Tracks channel Wednesdays at 10 a.m.

>>> HALL TO HONOR MAYER

John Mayer will be the recipient of the Hal David Starlight Award at the 2006 Songwriters Hall of Fame Awards. The award honors gifted songwriters, who in the early years of their careers have original songs making a significant impact in the music industry. Mayer, whose next studio album is slated for release in August, joins the company of Rob Thomas and Alicia Keys, who are past recipients of the award. The Songwriters Hall of Fame Awards Dinner will be held June 15 at the Marriott Marquis Hotel in New York.

>>> LOUDEYE SOLD TO MUZE

Loudeye, which has been searching for a buyer since February, has sold its U.S. operations to digital entertainment firm Muzé for \$11 million in cash. The Seattle-based company will continue to run the U.K.-based OD2 service, which provides the back-end technology that powers multiple mobile and online music services throughout Europe. It will remain headquartered in the United States. According to the agreement, New York-based Muzé will take over all of Loudeye's online and mobile music digital delivery services.

Compiled by Chris M. Walsh. Reporting by Lars Brandle, Antony Bruno, Susan Butler, Brian Garrity, Melinda Newman, Sven Philipp and Reuters.

RETAIL BY CHRIS M. WALSH

MUSIC DVDS TAKE FIRST DIVE IN '05

According to recent year-end shipment numbers released by the RIAA, music DVDs are down—for the first time since they started reporting in 1998—from the previous year. The category, which posted a 52% increase in 2004 and a 56% increase in 2003, slipped 3.8% in 2005, to \$539.8 million in shipments.

In part, music DVDs are following the softening trend of all DVD sales and shipments, caused by consumer collection saturation levels and

other consumer options, according to NPD Group analyst Russ Crupnick. "There's a distraction factor," Crupnick says. "If you have 95 hours of content on your DVR, you're not rushing out to go out [and] buy a DVD. There's also not enough content users [who] want to go out and buy."

Retailers seem to echo the sentiment. "It seems like there may have been a dip because of a lack of giant titles," Newbury Comics DVD buyer Larry Mansdorf says. "A lot of the content

wasn't up to par, so they're just hitting the hard-core fan."

Music DVD sales growth may also be getting tangled in the Web: As sales slump, the user base for videos from digital giants like Yahoo Music and AOL

Music has exploded.

According to Yahoo, it served 4 billion videos to users in 2005, up from 2.9 billion the previous year. AOL Music was the exclusive online broadcaster for the Live 8 concerts last July. According to AOL, more than 5 million people tuned in live, and more than 25 million songs were streamed the first week they were available.

Erik Flannigan—GM/VP of AOL music, movies and TV—argues that the Web is actually helping DVD sales. "Streaming

is just whetting the appetite for having a permanent copy," he says. "With all the original live programming we're doing, the one thing that comes back to us all the time is people's desire to own that stuff."

But the numbers don't always support that theory. "Live 8 2005" has sold 121,000 copies since its November release—a respectable number but far behind the year's top seller, Jay-Z and Linkin Park's "Collision Course," which sold more than 500,000 copies in its second year of release.

3.8%

Slip in DVD shipments in 2005

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Indie Labels Launch DIY Download Sites

As major labels quietly lobby Apple to bring variable pricing to its iTunes store, some indies are taking matters into their own hands.

Last week, New York-based hip-hop label Definitive Jux launched its own download store. The site follows in the footsteps of other such indies as Warp Records and Arts & Crafts, allowing the labels to sell directly to fans and set their own prices.

Def Jux co-owner Amaechi Uzoigwe says the label was motivated to open its own download store as it watched its payments from iTunes grow each month. While not revealing a specific number, Uzoigwe says Def Jux earns "in the six figures, annually," from iTunes.

"If we're clearing that kind of money on iTunes, we're onto something here," he says.

But with iTunes' growing popularity, Uzoigwe noticed his indie taking a back seat to the major labels at the download store. In that sense, he saw the digital outlets starting to mirror the traditional retail world, where new releases from major labels often get preferential treatment.

"We were one of the first indie hip-hop labels up with iTunes, and we got a lot of love," he says. "We still get a lot of love, but now they're selling Gwen Stefani and top 40 stuff. I don't blame them, but for us, we're relegated to the back pages way more than we were before. It's business, and we're not going to complain. We are going to be proactive."

Yet when it came time to set prices for the download store, Def Jux could not escape the impact of iTunes. A single track at the label's store costs 98 cents, and an album goes for \$9.98. Warp's bleep.com prices singles at \$1.35, and the Arts & Crafts download store sells its songs for \$1.52.

"For us, to charge more than iTunes is a slap in the face to the consumer," Uzoigwe says. "If there's no middleman, it's a money grab, and we weren't comfortable with that."

The Def Jux MP3 downloads will not contain any digital rights management encoding. The site

will also highlight exclusive content, and Uzoigwe envisions a time when the label's artists—which include EL-P, Company Flow, Mr. Lif, RJD2 and Aesop Rock—will upload new tracks and freestyles to the site on a monthly basis.

The creation of Def Jux's store was largely spearheaded by the label's director of marketing and new media, Jay Drake. An outside programmer was hired to help design the site, but most of the work fell to Def Jux interns. When all was said and done, designing the store was not a huge cost to the label.

"When we first wanted to do this two years ago, we were quoted between \$40,000 and \$60,000," Uzoigwe says. "It ended up being a fraction of that."

Drake says more labels do not create their own boutique stores because of the time it takes to build a site and a lack of Web expertise at a lot of imprints. That's a situation that could soon change.

Santa Monica, Calif.-based Musicane, a subsidiary of MyMPO.com, has been offering artists and labels the ability since January to sell downloads via their own Web sites, with a third-party company administering the back end of the site.

For \$19.99 per month and 30% of each digital sale, Musicane will provide the tools to create an artist- or label-branded download site and to sell videos and ringtones, if desired.

Musicane CEO Sudhin Shahani says the cost to labels is small, since the site offers the "ability to customize a store without needing the technical knowledge or a graphic designer or a programmer." It's well-suited, Shahani says, for small labels without the resources of a Def Jux.

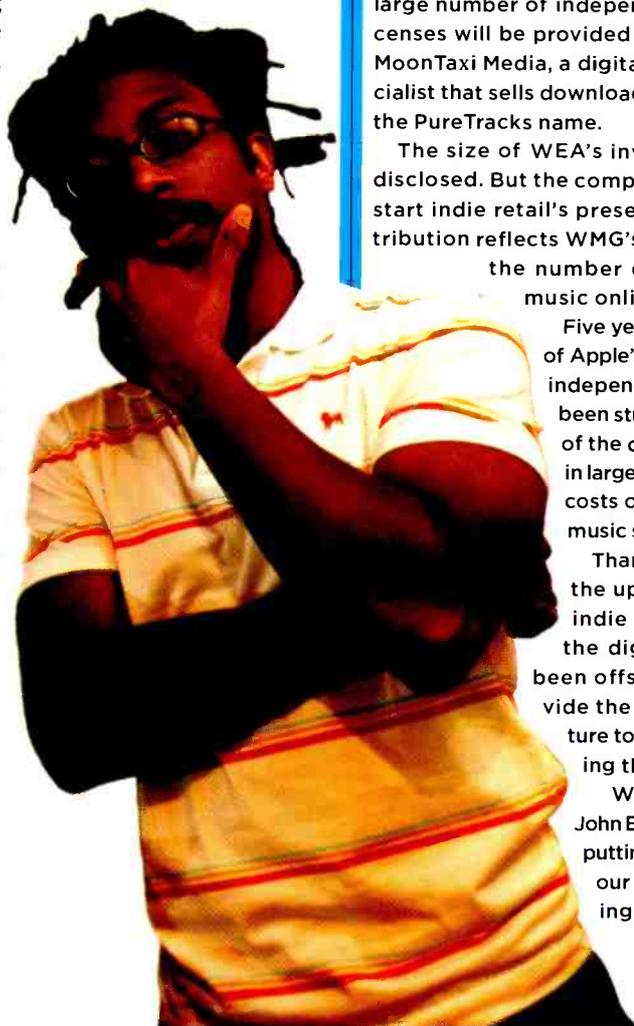
Musicane has reached an agreement with digital distributor the Orchard, and Shahani says about 1,500 artists are using the service.

Meanwhile, digital distributor the Independent Online Distribution Alliance will announce its service in a few days, says Tim Mitchell, VP of business and

product development. It will allow its labels to create a storefront to sell their own downloads, with the IODA administering the back end of the site.

Of course, all of these label-centric stores could leave traditional retailers a bit uneasy. Uzoigwe admits that, with exclusive content going straight to the Def Jux Web store, the label's physical distribution partners "hate it." But Uzoigwe believes the site will position Def Jux to be at the forefront of a new business model. New artists, for instance, will get digital-only trial runs before a single CD is pressed, saving a slow-selling artist up to \$100,000 in unrecoverable debt.

"Retailers been making a lot of money off of record labels, and it's a bad business model," Uzoigwe says. "We're not antagonizing them. Our great relationships with a lot of retailers aren't going to stop. But for anyone to think if we ignore the Internet it will help retailers, that's nuts. It's delusional. The Internet is happening."



DIGITAL BY TODD MARTENS and BRIAN GARRITY

WEA Gives Indie Labels A Hand With Online Retail

Many of the nation's top independent record stores will finally enter the digital download business, thanks to a big assist from Warner Music Group.

WEA, WMG's distribution arm, is bankrolling a new digital download service, set to launch by the end of May. It will be used by the 184 independent stores that make up the three independent retail coalitions: the Alliance of Independent Media Stores (AIMS), the Coalition of Independent Music Stores and the Music Monitor Network (MMN). Each site will be branded with the individual store's name.

WEA has hired B3, an e-commerce company based in Burbank, Calif., to create storefronts and a shared back end for each

music community is part of our core strategy."

To be sure, the indie merchants are in need of support. According to the Almighty Institute of Music Retail, which offers a store database online, almost 650 indie stores—and nearly 1,200 chain outlets—have gone out of business in the past two-and-a-half years.

"I don't think any of these stores suddenly expect that we'll be in business the next 20 years because of this gift," says Eric Levin, who runs Criminal Records in Atlanta as well as AIMS. "But it adds to our suite of offerings, and that's what we're constantly doing. This is a new SKU—that's the way I look at it."

The retailers using the service will be able to offer digital albums packaged with extra content (including videos, interactive digi-

'We're putting our money where our mouth is. Supporting the independent music community is part of our core strategy.'

—JOHN ESPOSITO, WEA

of the indie coalitions. The stores will feature music from all the major labels and a large number of independents. Content licenses will be provided by Toronto-based MoonTaxi Media, a digital distribution specialist that sells downloads in Canada under the PureTracks name.

The size of WEA's investment was not disclosed. But the company's bid to jumpstart indie retail's presence in digital distribution reflects WMG's desire to expand the number of outlets selling music online.

Five years after the launch of Apple's iTunes Music Store, independent retailers have been stuck on the sidelines of the download business, in large part because of the costs of building a digital music store.

Thanks to WEA's cash, the upfront costs to the indie retailers utilizing the digital service have been offset. WEA will provide the digital infrastructure to stores for free during the next two years.

WEA president/CEO John Esposito says, "We're putting our money where our mouth is. Supporting the independent

tal booklets and bonus tracks) in a single downloadable file, downloads of in-store performances, music downloads from local artists and coupon-based download promotions in addition to the standard content available through virtually every online music service.

Indie merchants are particularly anxious to access the digital-only value-adds and exclusive content that the majors regularly dole out to iTunes and other online sellers.

The downloads, however, will not be iPod-compatible. The retailers are banking on indie-only exclusives and download coupons given to those who purchase a CD or a vinyl LP to drive digital purchasing.

"This will mainly be about marketing," MMN president Michael Kurtz says. "We'll have our special downloads, our unreleased tracks and our local content."

Kurtz says the stores will also experiment with a variable pricing scheme, with downloads from developing artists priced for less than those from established acts. However, he declined to say whether the indie stores would follow the standard 99-cents-per-track pricing.

Levin hopes the offering ultimately will help drive more foot traffic to the stores.

"None of us are particularly interested in selling digital files," he says. "We want to get people into these community centers, the stores. I look forward to selling an LP that comes with a coupon for the digital files."



Making The Brand

MICHAEL PAOLETTA mpaoletta@billboard.com

Bands Meet Brands

Music, Ad Worlds Connect At Leo Burnett Initiative

Licensing music for an ad campaign is not new. There are times when the musical use is strategically smart (think Sting and Jaguar). Other times, it amounts to a waste of time, energy and money (Celine Dion and Chrysler).

To that end, the players in the world of brand marketing are ever contemplating the best ways to satisfy the needs of their clients—brands and bands. The Leo Burnett agency in Chicago has hit upon a smart concept with its daylong Artist-in-Residence music program (Billboard, May 6).

Days after immersing myself in the agency's program and translating the experience into words, the excitement of witnessing the Goo Goo Dolls and the Donnas, on separate days, meeting with the agency's creative and music production teams remains. The days provided a window into some eye-opening questions—and answers—from

artists and agency.

More than once, phrases like "making connections" and "forming relationships" were bandied about when describing the year-old program's long-lasting goal. Sure, deals may be made on the spot, but this program leans more toward the future.

"Things don't always work out immediately," Leo Burnett VP/music producer **Bonny Dolan** said. "But other doors can open down the road. Once the connection is made, the real work begins."

Goo Goo Dolls manager **Pat Magnarella** views the program similarly: "The band was into being here. It's another opportunity to meet people who, someday, with the right campaign, might be able to help us out."

In the past 12 months, the AIR program has also welcomed **Chaka Khan**, **Cheap Trick**, **Collective Soul**, **Gary Allan**, **Good Charlotte**, **Lifeshouse**, **Mando Diao**, **Mohair**, **Miri Ben-Ari**, **Nickel Creek**, the **Redwalls**, **Tri-**

cia Yearwood, **Jewel** and the **Kaiser Chiefs**.

The program has resulted in a handful of success stories. **Collective Soul's** "Better Now," from the band's 2004 self-released studio album, was used in three spots for **Kellogg's Special K** cereal. Following its day at Leo Burnett, **Cheap Trick** wrote a song specifically for **McDonald's Wakeup Call** regional campaign. The band also appears in the commercials, which are airing now. Four artists are also confirmed to participate in **McDonald's** annual convention, May 1-4, as a surprise to the attendees.

When booking acts to participate in the program, **AIR** co-designers—**Dolan** and **Leo Burnett** director of music **Ira Antelis**—work primarily with labels, managers and publishers. In fact, of the 16 acts that have participated in the program, **EMI Music Publishing** claims nearly half, including the **Goo Goo Dolls** and the **Donnas**.



The **GOO GOO DOLLS** drop by Chicago ad agency **Leo Burnett's** Artist-in-Residence music program to discuss potential branding ops.

John Mellilo, senior VP of **EMI Music Resources**, likes that the program puts people in situations where they can think freely and openly. "The more you make business organically creative, the better the business runs," he says.

Creative and personal exchanges—open dialogue—are poised to push opportunities forward. And while other agencies, including **TBWA\Chiat\Day** in Los Angeles, and publishers like **EMI Music Publishing** and **Cherry Lane Music Publishing**, host their own artist showcases, the level of creative integration in **Leo Burnett's AIR**

program goes beyond what traditionally happens between agency and artist.

At a time when record label marketing budgets aren't what they used to be, a program like this can be incredibly beneficial for the participating artists. To be sure, an ad campaign, with the potential to reach 50 million pairs of eyes, is a pretty powerful tool.

A strong campaign, **Leo Burnett** executive VP/director of broadcast production **Chris Rossiter** noted, provides an artist with "X millions of dollars worth of media exposure." With people fleeing terrestrial radio, he added an agency "can provide

the best exposure, across different platforms, to reach people."

Will this result in agencies trading more and more media exposure for music use in future campaigns? Time will tell.

In the meantime, we'd like to see the **AIR** program cast its artist net wider—Latin and electronic music, for example, are two areas largely untapped by **Leo Burnett**. We could easily imagine electronic DJ/producer **Paul Van Dyk**, Colombian artist **Shakira**, R&B/hip-hop newcomer **Juelz Santana** or folk-pop singer/songwriter **Alana Davis** having a lot to offer the creative types at the company. ●●●

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Floydian Theory

Billboard Shines Some Light On 'Dark Side Of The Moon' As It Cracks 1,500 Weeks On The Chart



On March 17, 1973, a band in musical transition named Pink Floyd hit the Top 200 chart with the release of its new album, "Dark Side of the Moon." It entered the chart at No. 95, the top debut that week. And then a funny thing happened: It never left.

Or almost never, anyway. More than 14 years later—736 weeks to be precise—in July 1988, it finally fell off The Billboard 200. Add in a later run on that chart and another 759 weeks on the Top Pop Catalog Albums chart, and Pink Floyd, with this issue, reaches the staggering plane of 1,500 weeks on the charts.

It's difficult to contextualize just how singularly dominant a chart—and cultural—force the album has been. The runner-up for time served on The Billboard 200 is several years behind (see sidebar). Pink Floyd's lead in

total chart weeks is greater than Bob Marley's second-place spot by an almost 2-1 margin.

"Dark Side" is the 900-foot bunny of Energizer rabbits. Label sources say the album has sold roughly 40 million copies worldwide—on the short list of the all-time top sellers—and still routinely moves 8,000-9,000 copies on a slow week. The charts on this page document its nonstop retail and radio presence: The album still often outpaces the low end of The Billboard 200, and every song on the more than 30-year-old record still gets radio play, with some among the most-played songs at classic rock stations monitored by Nielsen BDS.

"You'd think that after 30 years, there would be some burn on the album," says Fred Jacobs of Jacobs Media, a radio consul-

tancy that frequently advises classic rock stations. "The fact is, in most classic rock music tests, tracks from 'Dark Side' populate the top 20, 25 songs, and usually something ends up being in the top five or 10."

Several factors contribute to the album's staying power beyond the obvious fact that it is a classic recording.

Unlike other top sellers—the Beatles, for example—Pink Floyd only has one or two records that most fans buy upon discovering the band ("The Wall" would be another). And older fans have frequently been compelled to repurchase the record, as it is reissued in new packages or on new platforms.

Capitol, which controls "Dark Side of the Moon" in the United States, is working on promotions for the album on Apple's iTunes Music Store; the song "Money" routinely sells about 1,000 digital copies per week.

Capitol still actively coordinates sales campaigns around holidays, band anniversaries and events. And the iconic imagery of "Dark Side" even helps perpetuate the world's fascination with the album.

Asked to describe the sales pattern for "Dark Side" merchandise, Norman Perry, president of Anthill Trading, which handles Pink Floyd's merchandising, says, what else? "Perpetual."

Additional reporting by Christa Titus and Ray Waddell.

Waters Revisits The 'Dark Side'

In an exclusive Billboard Q&A, former Pink Floyd frontman **ROGER WATERS** dishes on an album that changed his band forever and made his wife cry. **RAY WADDELL** holds court.

Why do you think this record has struck such a chord with so many different generations?

Musically, this thing has really stood the test of time. There was something about the symbiosis of the musical talents of the four of us that worked really well. But also, in terms of the lyrical content, philosophically it holds an appeal to each successive generation because it feels like it gives you permission to question things, maybe, which is something that is very appealing to us as we hit puberty and drift beyond it into real life.

Did you feel like you had accomplished your goals in the studio?

When the record was finished, I took a reel-to-reel copy home with me, and I remember playing it for my wife then, and her bursting into tears when it was finished. And I thought, "This has obviously struck a chord." I was kinda pleased by that. I thought to myself, "Wow, this is a pretty complete piece of work," and I had every confidence that people would respond to it.

The imagery is a big part of the album's legacy.

Storm Thorgerson and Aubrey Powell designed it at Hipgnosis. They came in with like six or seven ideas for album covers and threw them on the floor in the control room, and we all, as one man went, "That one!" There wasn't any conversation. There is just something so cool about it.

Did "Dark Side" mark a turning point for Pink Floyd in the studio?

Yeah. Up until "Dark Side," we were a very cohesive team. We were very much a band, we worked very closely together, and we were content to do that. ["Dark Side"] marked a

watershed in that, after that [recording] became more and more problematic. With "Dark Side" we had sort of achieved what we'd set out to achieve as young men going into the music business. After that we clung together out of fear more than out of hope.

You plan to play the album in its entirety on your upcoming tour. How did that come about?

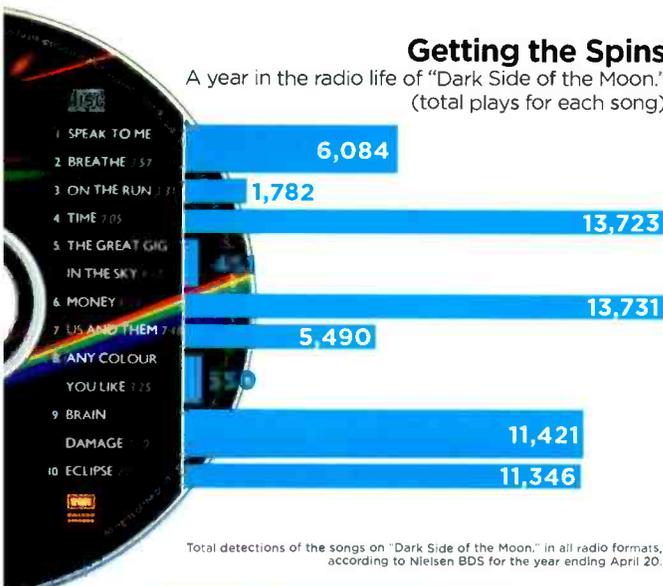
It was a request from Formula 1 in France. They wanted a big event to go on July 14, the day before the French Grand Prix, at Magny-Course, about 100 kilometers south of Paris. Somebody rather fancifully suggested Pink Floyd playing "Dark Side of the Moon," and somebody else rather fancifully approached various people who said, "Are you fucking insane? It's not going to happen." So they asked me . . . The more I've worked on it, the more the idea has grown on me. I'm going downtown as we speak to work on visuals for "Dark Side of the Moon" and the rest of the show. I've got a great band together, and I have every hope that we will do the work justice.

Go to billboard.com for additional comments from Waters on "Dark Side of the Moon," his upcoming tour and thoughts on a Pink Floyd reunion.



Getting the Spins

A year in the radio life of "Dark Side of the Moon." (total plays for each song)



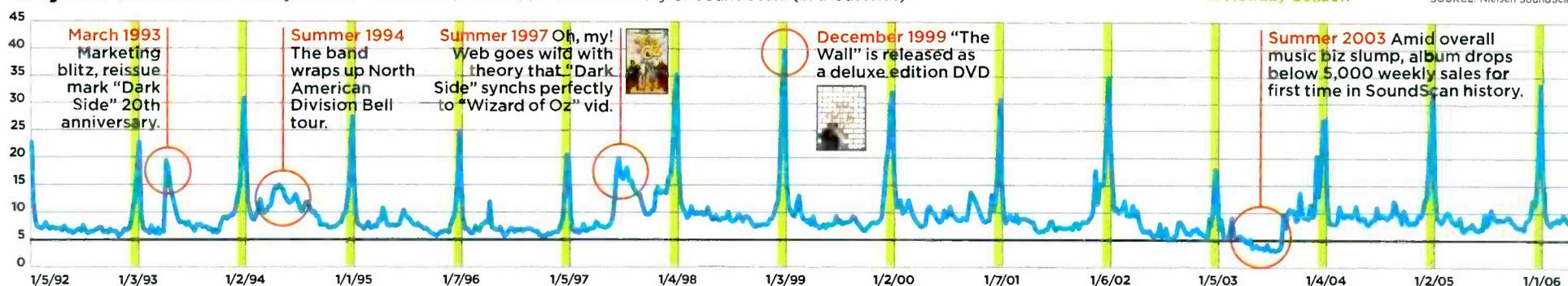
Total detections of the songs on "Dark Side of the Moon," in all radio formats, according to Nielsen BDS for the year ending April 20.

The Mainstays

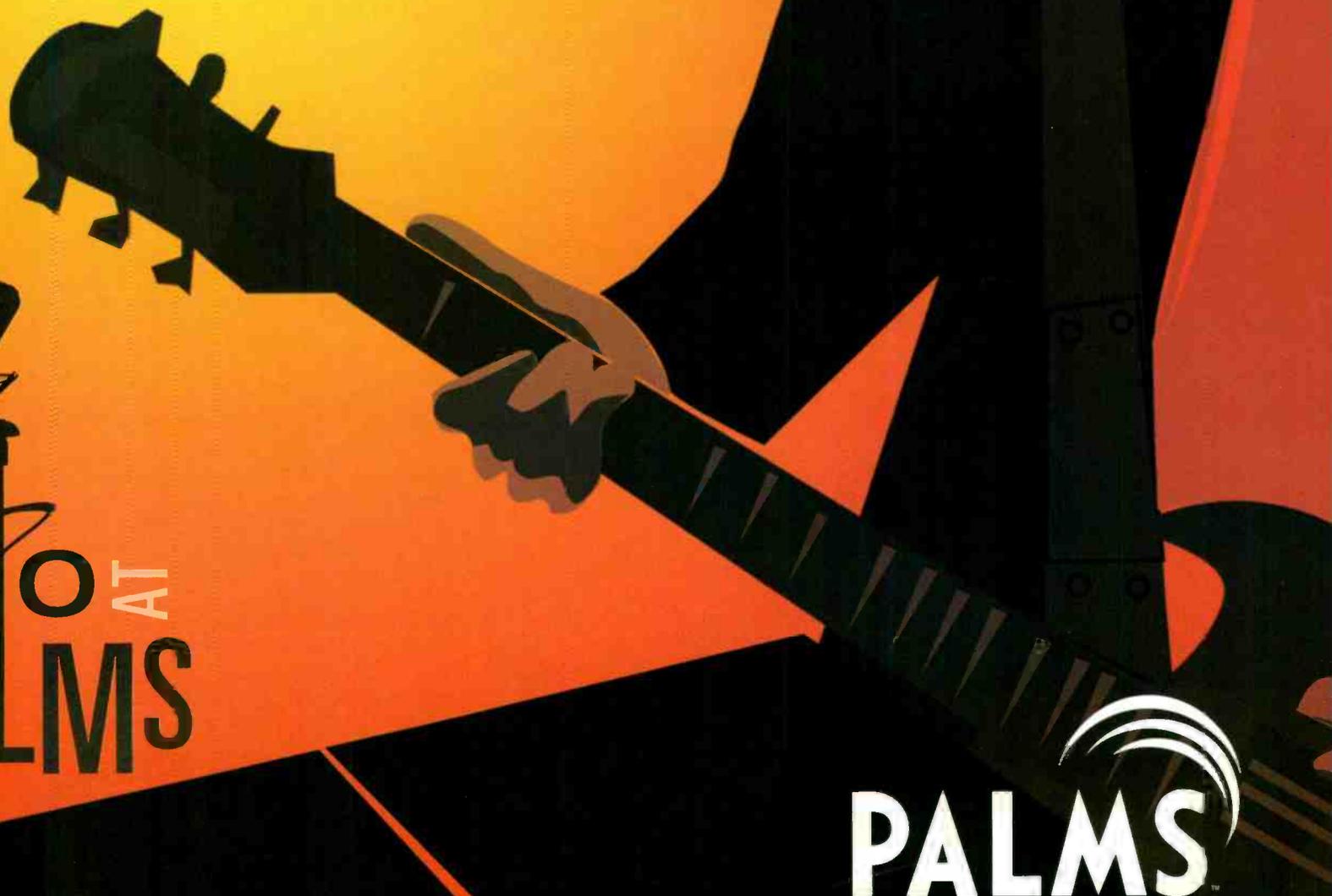
How impressive is 1,500? The runners-up are years—literally—behind. A look at the other acts with 500-plus chart weeks:

Bob Marley & the Wailers, "Legend"	845 weeks
Metallica, "Metallica"	748 weeks
AC/DC, "Back in Black"	727 weeks
Journey, "Journey's Greatest Hits"	660 weeks
Queen, "Greatest Hits"	636 weeks
Bob Seger & the Silver Bullet Band, "Greatest Hits"	597 weeks
Tom Petty & the Heartbreakers, "Greatest Hits"	545 weeks

Buy the Numbers Weekly sales of "Dark Side of the Moon" for the history of SoundScan. (in thousands)



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EMI

EMI Studios Group seeks rightful owners of tapes retained following the sale of the Townhouse Studios in 2002.

The EMI Studios Group would like to make it known that they have approximately 900 music tapes, belonging to third parties, which despite best efforts, they have not yet been able to establish ownership of.

More than 10,000 tapes were retained by EMI following the sale of Townhouse Studios (which EMI owned until 2002). These tapes would have accumulated from recording, mixing or mastering sessions prior to 2002.

EMI have managed to return more than 9,000 of the tapes to their rightful owners but have been unable to identify who owns the remaining 900.

If you were a client of the Townhouse Studios, Goldhawk Road, London, before 2002 and believe that you may have left tapes at Townhouse Studios, please contact Cary Anning, with proof of ownership, on +44 (0)20 7266 7233 or email cary.anning@emimusic.com. Due to space restrictions at the EMI archives, storage of these tapes will not be possible after 1st January 2007.

Regretfully, any tapes remaining after that date will be destroyed.

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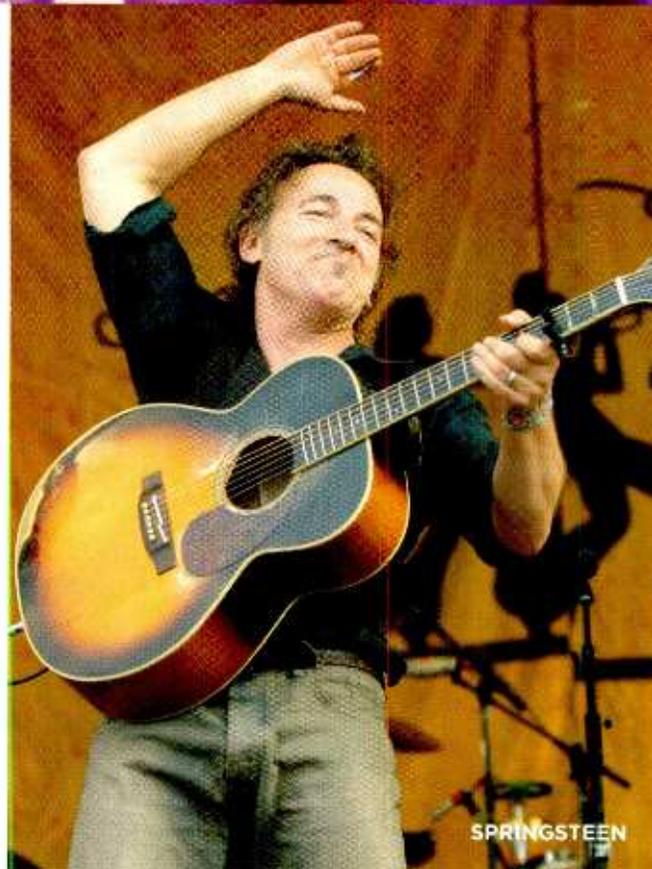
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LITTLE STEVEN'S UNDERGROUND GARAGE



GARAGE ROCK



A slight thematic digression (if I may).

Well, it might seem like an unrelated subject, but I think Bruce Springsteen has discovered the original garage rock.

His new album, "We Shall Overcome: The Seeger Sessions," and tour are a tribute to the importance of Pete Seeger and a bit misleading as to the epic nature of the music the tribute evolved into. I just came from the show, and it is exhilarating, joyous, unifying, completely original yet familiar by genetic memory, important and as emotionally satisfying as anything I've ever seen or heard.

I've never seen a show or heard music that *everybody* could like. The music is essentially the first 50 years of true, undiluted Americana.

It is all acoustic with 17 people, and yet it rocks as hard as anything you've ever heard. I won't use the word "spiritual" and scare you away, but if that word means raising the human spirit, this stuff does it. "Depression rock," the next big thing! And just in time by the way.

This is early American musical history mixed with Bruce's own lifelong musical journey. The ability to combine such a wide range of geographical, musical, emotional, historical and autobiographical elements so effortlessly into a coherent, dynamic whole is breathtaking. It is safe to say no one else could have pulled this off, and I don't believe Bruce could have had he thought about it too much. The beauty of this is a complete absence of

intention or agenda. Clearly a victory of instinct over intellect.

To be perfectly honest, my barely-made-it-through-high-school education is not capable of the eloquence needed to describe how good this is. Do not miss this show or album.

Now, as for our Coolest Song, the Hellcopters finally get the respect they deserve this week. Yes, it's been out for a minute in Sweden, but the record's too good to be ignored.

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) NOTHING TERRIBLY NEW Universal	THE HELLCOPTERS
2 HANDS V2	THE RACONTEURS
3 WISH I NEVER LOVED YOU Cooking Vinyl	BUZZCOCKS
4 WORLD WIDE SUICIDE J Records	PEARL JAM
5 DON'T LISTEN TO THE RADIO Capitol	THE VINES
6 STEADY, AS SHE GOES V2	THE RACONTEURS
7 I BET YOU LOOK GOOD ON THE DANCEFLOOR Domino	ARCTIC MONKEYS
8 WALK OF FAME Teenacide	BCINK!
9 WELCOME TO MY HEAD 00:02:59	WILLIE NILE
10 CHINESE BURN Laughing Outlaw	THE LEN PRICE 3

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

RICK DIAMOND/WIREIMAGE.COM

TOURING BY RAY WADDELL

Smart Money: Live Music Deals Ramp Up

Corporate America is investing more than ever in live music, with sponsorship dollars for tours, concert series and venues expected to jump 15% this year, according to the IEG Sponsorship Report, which tracks the sponsorship business.

IEG predicts live music-related sponsorships will hit \$867 million in 2006, up from \$754 million on music deals last year.

The spending increase outpaces last year's 8.5% growth and IEG's projected 10.6% in-

tones and access the band's music videos.

Chipps says large festivals and festival tours are also attractive for sponsors, with Lollapalooza, Austin City Limits Music Festival, Coachella, Milwaukee Summerfest, Vans Warped tour and Ozzfest drawing more and more interest from marketers.

"These types of events often generate more excitement than one-off music tours, and they are usually easier for sponsors to activate because they often take place over a couple of days

Ultra Music Festival as examples.

New product categories sponsoring music include flash memory and computer chip manufacturers, with SanDisk sponsoring punk rock's Vans Warped tour, and Advanced Micro Devices supporting the Austin City Limits Music Festival.

Other emerging industries within the music sector include energy drinks, secondary ticketing outlets and financial services categories. Deals include RockStar Energy Drink's title sponsorship of the Taste of Chaos tour; Stubhub.com's sponsorship of New Orleans' Superfly During Jazzfest concert series; and First Midwest Bank's title of the Chicago area's former Tweeter Center amphitheater.

Companies are increasingly moving away from the signage-driven deals that marked the birth of tour sponsorships 20-plus years ago. "Companies want integrated marketing platforms that can be leveraged through advertising campaigns, one-on-one marketing opportunities and other vehicles," Chipps adds.

"Companies use sponsorship to engage consumers. Signage doesn't do that. Companies that are just looking for impressions should buy print or radio ads."

For tour sponsorships, the days of slapping a banner onstage are pretty much over. "Companies are looking for bigger, more robust partnerships that offer multiple touch points," Chipps says. "Music properties can, and should, help them achieve that goal."



'Companies use sponsorship to engage consumers. Signage doesn't do that.'

—BILL CHIPPS, IEG

crease for the overall sponsorship industry.

"Music provides direct access to a highly targeted audience that is increasingly difficult to reach through traditional media," IEG Sponsorship Report senior editor Bill Chipps says. "As a result, more and more companies are aligning with music to break through the clutter and gain one-on-one marketing opportunities."

Several factors are driving the rise in music sponsorship spending, among them increased spending by telecommunications companies. Already one of the most active in music marketing, many telecom players have ramped up their investments in the live music business as they seek platforms to showcase new products to the highly coveted youth and young-adult market.

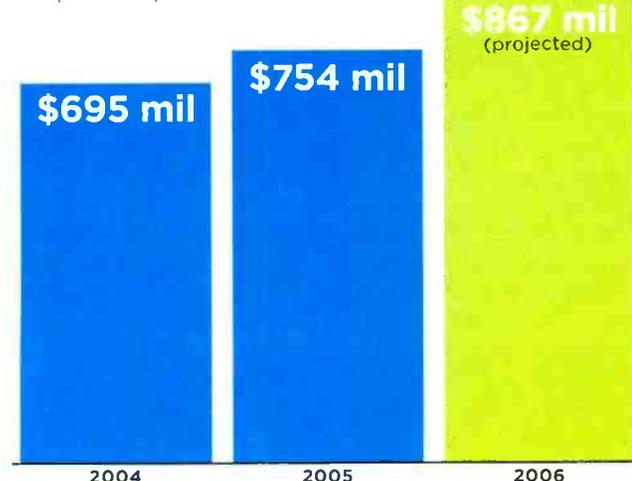
Content is playing a key role in telecom's growing interest in live entertainment. Chipps cites Sprint Nextel as an example. The company leveraged its sponsorship of Bon Jovi's North American tour to gain exclusive content for subscribers, including access to a streamed concert and two previously unreleased songs. Sprint customers can also download Bon Jovi ring-

as opposed to months on the road," Chipps says. "On top of that, these types of events typically have more staff and other resources to work with sponsors as opposed to tours."

Interest in niche music is also on the rise. "We're seeing a growing number of companies aligning with niche musical genres, which gives marketers something to 'own' and gain a point of differentiation," Chipps says, citing Rolling Rock's sponsorship of Little Steven Van Zandt's Underground Garage Tour, the RockStar Taste of Chaos Tour and Absolut's sponsorship of the

Music Sponsorship Spending

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GLOBAL BY STEVE McCLURE

Amazon Grows As Retailers Consolidate In Japan

TOKYO—Consolidation is king in the Japanese retail sector.

Mergers and alliances have become commonplace as traditional music merchants tackle the challenges of digital downloads and competition by e-tailers—most notably Amazon, which launched in Japan in 2001. One well-placed retail source puts Amazon as Japan's third-biggest music retailer.

HMV Asia Pacific president Paul Dezelsky views recent consolidation as a natural development. "As the Japanese music market has been shrinking, it's not really surprising that we are seeing some consolidation [at] retail," Dezelsky says.

"Music retail here has historically been very fragmented," he adds. "Online sales have been growing because there is an ability to present a much larger range and depth of information."

The most recent consolidation came in March when Culture Convenience Club and

ture with Napster, which is expected to begin selling downloads later this year.

In November, NTT DoCoMo, Japan's biggest mobile-phone operator, bought a 42% stake in Tower (Billboard, Nov. 26, 2005).

"I expect further consolidation," says John Yang, a Tokyo-based equity analyst with Standard & Poor's. "It is becoming harder for any music retailer to differentiate from others when users can simply download music online."

IFPI figures for 2005 put the retail value of the Japanese recorded music market at 600 billion yen (\$5.3 billion), down 27% since its 1997 peak of 819 billion yen (\$7.2 billion).

Although authoritative data is not available, one industry source suggests the current market share in Japan is:

Tsutaya	11%
Tower	9.6%
Amazon	8.6%
Shinseido	8.3%
HMV	6.6%

toire, roughly mirroring Japan's overall market.

"When we started, we had very strong niches in jazz, classical and anime, but as we've grown, our J-pop [Japanese pop music] penetration has also increased," she adds.

The IFPI estimates the trade value of the Japanese digital music market in 2005 at 30.5 billion yen (\$268 million), with 91% of those sales through mobile channels.

Tower Records Japan's merchandise department GM Takeshi Imaizumi views the increasing demand for music digital delivery as bad news for retailers. "As content owners, record companies can survive even if the CD format doesn't," Imaizumi says. "But for retailers, it's going to be very tough."

However, a spokeswoman for CCC sounds a slightly more optimistic note. "Although online music distribution has started up, sales at Tsutaya



Fans are increasingly buying music from acts like DESTINY'S CHILD via Amazon or other digital download sites, resulting in more retail consolidation in Japan.

\$5.3B

IFPI estimate of the retail value of Japan's recorded music market in 2005

music retailer Shinseido announced plans to join forces to create Japan's biggest audiovisual software chain (billboard.biz, March 22).

CCC operates the 878-store entertainment retail/rental chain Tsutaya; Shinseido has some 230 stores nationwide. The deal followed CCC's purchase last year of the 22-store Virgin Megastores Japan chain from department-store operator Marui (billboard.biz, April 5, 2005).

Tower Records Japan purchased the 30-store Wave music retail chain in April 2004, and last year formed a joint ven-

"Where Amazon is really differentiating itself is in the music DVD market," says Lauren Kawasaki, VP of media products at Tokyo-based Amazon Japan. "That's been a huge growth area for us."

"We see ourselves as a music store [offering] CDs, DVDs, sheet music and music magazines," she adds. "We will continue to add selection to the Web site that music lovers want."

Kawasaki says Amazon Japan's music sales are split roughly 75%/25% between domestic and international reper-

stores have not gone down," she says. "Online music distribution has reached out to customers who did not have as many opportunities to listen to music until now."

Most major Japanese music retailers already operate Web sites offering physical product and are planning their own digital services.

But Dezelsky insists that for the Japanese public, "stores will continue to have a role. They offer immediacy and a more personal service for the majority of consumers who still want to own physical product." ■

GLOBAL BY LARS BRANDLE

Universal Looks East

EU Candidate Romania Seen As Ripe Market For Music Sales

LONDON—As Romania strides toward membership in the European Union (EU), the Eastern European nation is also emerging as a valued recorded music market.

Universal Music Group International has identified Romania as a strategic link in its Pan-European network. The company is in the final stages of setting up a wholly owned affiliate in the country—the first major record company to do so.

“A country of almost 22 million which is entering the European Union has got to have growth potential for the business,” says Victor Antipapas, UMGI’s president for Eastern Europe.

UMGI is targeting June 1 as the new company’s official launch date. It will have 10 staffers in Romania’s capital Bucharest and will be helmed by GM Ioana Fesnic.

Fesnic previously managed the media division of retail conglomerate RTC and also serves as head

of national labels body UPFR.

The new business will be UMGI’s fifth operating company in Eastern Europe. It already operates in Poland, Hungary, the Czech Republic and Russia.

The EU’s proposal to admit Romania on Jan. 1, 2007, comes following years of structural and political reform since the 1989 fall of dictator Nicolae Ceausescu and his oppressive regime.

But EU membership is not yet a sure thing. Membership obliges Romania to bring its house in order with regard to copyright protection, and the EU has frequently raised concerns about the adequacy of copyright enforcement in the country.

The IFPI has also expressed deep concern on physical piracy in Romania. Government promises for better copyright protection have not been followed up with “concrete action,” the labels body warned in a March report. “The level of music piracy in Ro-

mania, especially of European and international repertoire, continues to be high at a staggering 80%,” the IFPI said.

UMGI remains bullish on tapping a market that combines a vibrant domestic music scene with a consumer base receptive to international repertoire.

In 2004, O-Zone, a trio from the republic of Moldova, gave Europe its first Romanian-language breakout with its recording of “Dragostea Tin Dei” for local independent label Media Services.

UMGI companies licensed and released the single in a number of European territories. A No. 1 on Billboard’s Eurochart Hot 100 Singles for 12 weeks, it went on to sell a cumulative 2 million copies for Universal in the region, including 1 million in France alone. It was also a major hit in Japan.

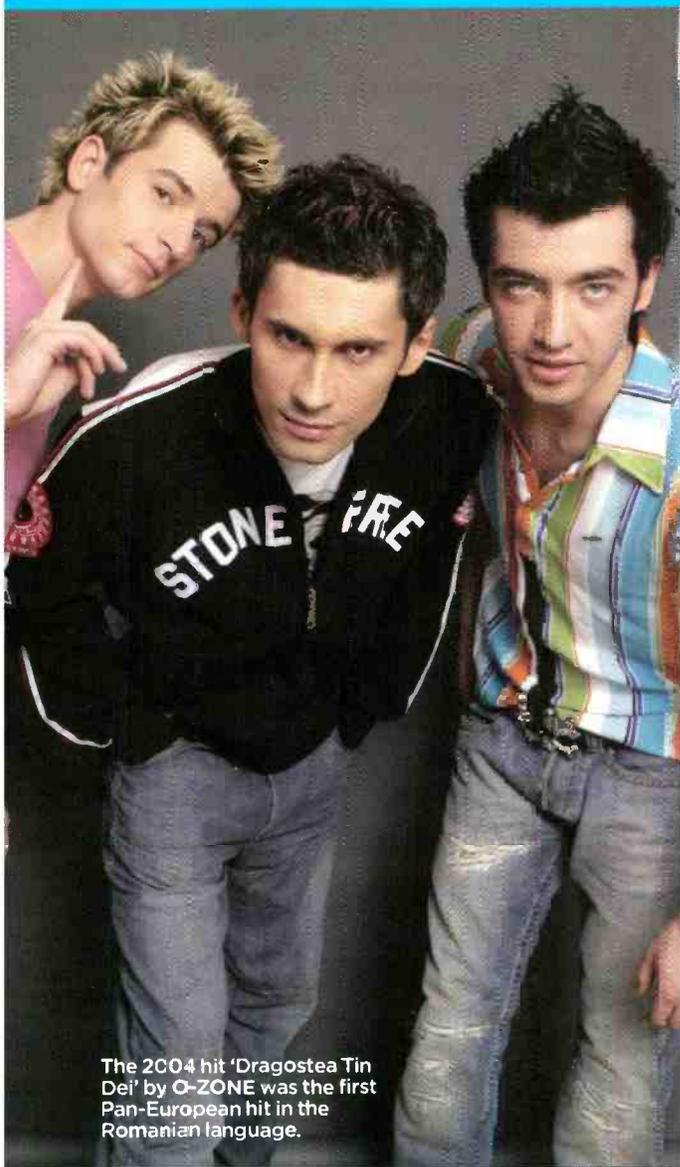
Until now, UMGI has been represented in Romania by licensee Zone Records, a subsidiary of RTC. Zone claimed a

share of roughly 13% of sales of international repertoire in Romania. Antipapas says the new company is expected to improve upon this result, initially through expanding distribution and higher retail penetration.

The company will also attempt to engage record buyers with a two-tiered pricing system. A typical current international CD carries a price tag of roughly €20 (\$25), which Antipapas concedes is a relatively high sum for the average consumer. Going forward, Eastern European versions of frontline product will be priced at 25%-30% less.

“If handled right and taken seriously,” Antipapas says, “Romania will be a valuable addition to European music markets.”

According to the IFPI, the legitimate Romanian market was worth \$34.6 million at retail in 2004, with domestic repertoire accounting for 77% of sales. Figures for 2005 are not yet available.



The 2004 hit ‘Dragostea Tin Dei’ by O-ZONE was the first Pan-European hit in the Romanian language.

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Is Virgin Planning A HMV-Style Exit?

With three Virgin Megastores closing and the impending departure of the chain's highly visible chief marketing officer, **Dave Alder**, U.S. distributors are pondering whether Virgin Entertainment Group North America (VEGNA) is pulling a HMV.

For the first few years of the new century, HMV closed its U.S. stores one by one and danced around questions about whether it was pulling out of the United States until the answer didn't matter anymore. About a year ago, it finally issued a press release stating it would close its last three stores.

At one point Virgin had 23 stores, but with its announcement that it is shuttering its South Miami and Dallas stores this summer and its Boston store next summer, it will have 14 outlets left. That store count could go to 15 if it finds a replacement location for the Boston store—that property is being redeveloped, and Virgin says it is scouting new locations.

As we all know, actions often speak louder than words. But the current actions—the closures—are in line with Virgin Entertainment Group International CEO **Simon Wright's** words from two years ago (Oct. 2, 2004). At the time, Wright acknowledged that the chain had identified about 10 unprofitable store situations that needed to be solved either through closures or renegotiated rent structures. You might notice that 23 - 10 = 13, which is pretty close to the 14-store count that VEGNA will have if a Boston replacement store isn't found.

Let's not forget that in the United States VEGNA opened the Hollywood store in October, and remodeled and re-merchandised its flagship store in Times Square. Last year, Wright told Billboard that the company's future in the States would depend on how

the new merchandising model in those stores perform. Both locations feature plenty of high-margin fashion clothing and lifestyle merchandise in prominent real estate.

Wright now says that while those stores are performing well, "market conditions are tougher than expected." Nonetheless, the chain is still looking for locations in New York, California and Miami if the right real estate becomes available.

He adds that the store clos-



ALDER

ings and Alder's departure are unrelated. "Alder has some plans that he wants to go off and do, and this allows him to do it."

In fact, Alder, whose last day will be May 26, played the lead role in the reinvention of Virgin's product assortment, store design, retail marketing and overall brand positioning, according to a company statement announcing his departure. Alder was with the chain for more than 20 years. Following Alder's departure, VEGNA VP of products **Kevin Milligan** and senior director of marketing **Dee McLaughlin** will report directly to Wright, who wasn't available for comment at press time.

So even though VEGNA is closing three stores and not replacing Alder, it's still too early to compare the chain's activities to that of HMV.

If between now and June 2007 VEGNA opens another

Boston store or another location elsewhere, that would certainly show the chain's interest in the United States. Likewise, it will also be telling if a replacement store isn't found for the Boston area. In April 2004, VEGNA executives said they were looking for a replacement store for the Columbus, Ohio, location that shuttered—an opening the folks of Columbus still await.

AFTER THE FOX: Trans World Entertainment held a highly successful marketing meeting with vendors about new advertising and promotion opportunities that left labels and distributors happy about the emphasis on using outside media.

Trans World has long been the champion of in-store promotion, but sometimes has been criticized for not using enough outside media to promote acts and drive traffic.

"We showed our vendors how we want to become an entertainment brand that will use TV, radio and in-store programs to support their artists to drive sales and incremental revenue," says **Jim Litwak**, president of the Albany, N.Y.-based chain.

At the meeting, Trans World told suppliers that the 150 Sam Goody stores it acquired would all change to the FYE logo during the next 18 months. The company also announced that Musicland's **Sonya Askew**, as director of urban marketing, would work from the company's headquarters.

The tag team of Askew and **Violet Brown**, the chain's urban buyer based in Los Angeles, is the best in the country, Litwak says.

Meanwhile, the company announced that **Fred Fox**, executive VP of merchandising and marketing, has left the chain. Director of marketing **Barry Burmaster** will now report directly to Litwak, and the company is looking for someone to head merchandising.

GLOBAL NEWSLINE

>>>SMEJ SALES SLIP

Japan's market-leading record company Sony Music Entertainment (Japan) reported a fall in revenue for the year ended March 31.

SMEJ revenue totaled 152.5 billion yen (\$1.3 billion), down 1.1% from the previous year. Sales and distribution of recorded music accounted for 85.7 billion yen (\$748.2 million), up 0.7% on the previous year. The remainder came from other operations including music publishing and artist management. That 66.8 billion yen total (\$582.7 million) was down 3.3%. SMEJ did not release profit figures.

Domestic product accounted for 79.4% of recorded music sales, compared with 79.2% in the previous year. SMEJ and BMG Japan remain separate in Japan despite the Sony-BMG merger elsewhere. —Steve McClure

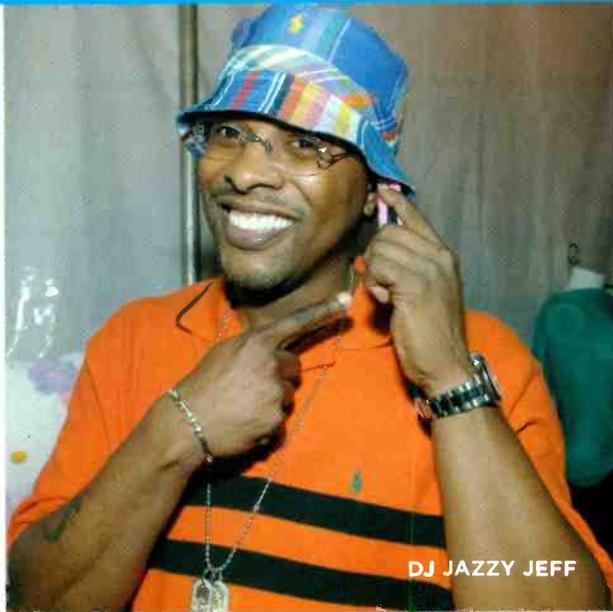
>>>NEW MUSIC STRATEGY AT BBC

The BBC has unveiled an integrated multimedia strategy that it says will strengthen the role of music in its programming.

Britain's public broadcaster published the conclusions of Creative Future, a yearlong project to identify its ambitions in the online age.

It included a raft of music-led TV, radio and Internet services. Among them are proposals to support new artists, new music and U.K. music so that the BBC "becomes the destination for unsigned bands and young musicians to turn to for support."

Others include the creation of more BBC music-based events and the development as "major multiplatform music brands" of digital/cable TV channel BBC Three, top 40 network Radio 1 and the latter's digital sister station, 1Xtra.



DJ JAZZY JEFF

Implementation of the strategy over the next six years is to be led by BBC director of radio and music Jenny Abramsky. —Lars Brandle

>>>UNIVERSAL ITALY RESTRUCTURES

Universal Music Italy has unveiled a new management structure. Effective immediately, head of international Massimo Battaglia becomes head of commercial affairs/new media and mobile. He assumes the responsibilities of former head of commercial affairs Nino Rossi, who has left the company.

Battaglia's head of international role goes to Graziano Ostuni, formerly deputy director of BMG Music Publishing Italy's light music division. Simultaneously, Universal Music Publishing Italy GM Corrado Filpa is named Universal Music Italy CFO. He replaces the departing Marco Blasi.

Universal Music Italy has been without a president/CEO since the December 2005 departure of Piero La Falce. The new appointees report to Pascal Negre, president of

Universal Music Group International Mediterranean, South America and Middle East president. Negre remains the Italian company's acting head. —Mark Worden

>>>AUSSIES GET URBAN AWARDS

Australasian hip-hop, R&B and soul acts will be honored at the inaugural Urban Music Awards Australia & New Zealand July 21 at Sydney's Homebush State Sport Centre.

The event is being organized by Sydney-based event management and marketing company Qi Media. Nominees and winners for the 17 categories will be decided from public votes via the awards' Web site. Gibson Guitars is the sponsor.

Qi Media managing director Jade Harley says excerpts from the awards ceremony will be carried in Australia on satellite/cable music TV broadcaster Channel [V] and radio network Austereo. Negotiations for New Zealand are ongoing, she adds.

U.S. artists DJ Jazzy Jeff and Kurtis Blow will present the show and perform. Local acts will also play on the night. —Christie Eliezer

>>>LEGAL ROLE FOR YEATES

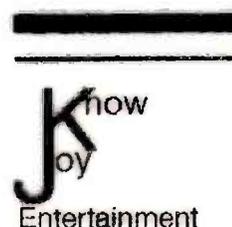
Former BPI director general Andrew Yeates has joined London-based entertainment and media law firm Sheridans as a consultant specializing in general copyright and rights issues. The company says Yeates will work closely with its film and TV partners, Peter McInerney and Robin Hilton.

Lawyer Yeates was director general of the BPI July 2000-April 2004. Prior to joining the labels body as legal affairs director in July 1999, he had been corporation secretary/head of rights at national U.K. broadcaster Channel 4. He is also a former legal adviser for U.K. collecting society PPL. He continues to chair the Creative Exports Group of the U.K. government's Department of Culture, Media and Sport. —Lars Brandle

MBK Entertainment and KnowJoy Entertainment
would like to congratulate
Lyfe Jennings
on being certified platinum on his debut album
"268-192"

Look out for Lyfe's sophomore smash
"The Phoenix," coming in August 2006.

BECOME A PART OF THE LYFE EXPERIENCE.



DIGITAL MUSIC BY ANTONY BRUNO

Napster's New Old Business Model: Free

In their continuing struggle to attract music fans from iTunes, subscription music services are resorting to what made digital music popular in the first place—a price tag marked “free.”

This time, however, they have the support of the music industry, because these services are using online advertising to compensate labels, artists and publishers for the rights to their work.

The latest iteration of this strategy is the relaunch of the napster.com Web site. Previously, napster.com existed only as a place to download the company's software—originally as a peer-to-peer application and more recently as a subscription service. It is now presented as a complete music portal. Visitors can access and play any song in Napster's 2 million-track library free for up to five times before they are required to either buy the track or subscribe to the service.

“We never intended to be a Web-based experience,” Napster CEO Chris Gorog says. “But this was an effective piece of real estate we weren't using to any scale.”

This closely follows a similar move by rival RealNetworks, which in December introduced a new version of the rhapsody.com site that allows anyone to stream up to 25 songs per month for free, without buying or subscribing.

Both services sell banner ads on their sites, as well as on their Web-based music players. Both also

share the generated ad revenue with labels and publishers in return for music licensing rights.

The result is yet another new source of income for a music industry desperate to recoup its losses from the continuing decline of physical CD sales.

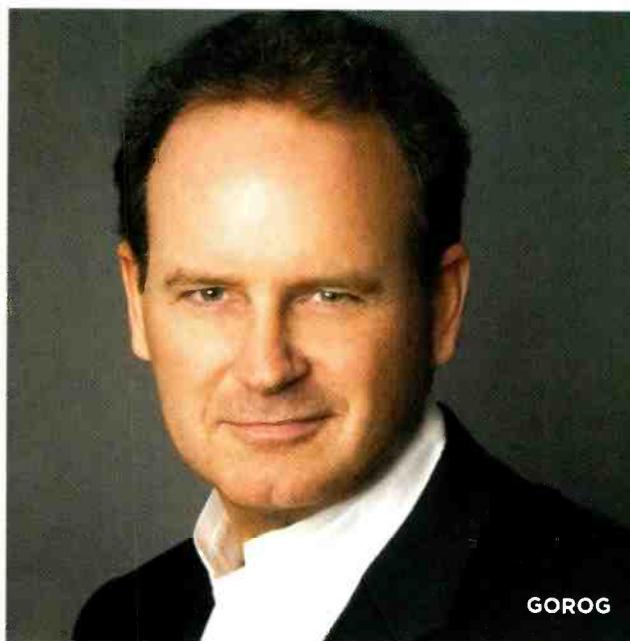
“It's a great model,” Pali Research analyst Richard Greenfield says. “It just shows how there's more and more ways to make money off of music beyond the specific sale of it.”

Subscription services pay labels and publishers a per-subscriber minimum each month, estimated to be about \$6-\$8 per month. Now Napster and Rhapsody will include a percentage of that monthly ad revenue as well.

The amount of advertising revenue each label and publisher receives will vary based on the number of times their artists' music is played each month, according to industry sources.

And each service pays a different amount. It is widely believed that Napster is paying the music industry a larger split of its advertising revenue than RealNetworks, primarily because napster.com only limits the number of times an individual song can be played while rhapsody.com limits usage to just 25 songs per month.

“The more control you have over what the user can do and the less that the user can do with it, the lower the split,” says Chris Castle, a music industry lawyer spe-



GOROG

cializing in digital music services.

These moves come at a time when Internet advertising is at an all-time high. According to the Interactive Advertising Bureau, online advertising in the United States grew by 30% last year to \$12.5 billion. Forrester Research estimates this figure will grow to \$26 billion and represent about 8% of all advertising spending by 2010.

But the determining factor for marketers as to where they will spend these dollars online is the same as that of any other medium—viewers. By that measuring stick, Napster and Rhapsody have some catching up to do.

According to Nielsen NetRatings, rhapsody.com had 2.3 million unique visitors in March, while napster.com had 1.9 million. By way of comparison, iTunes received 20 million unique visitors in March.

Piper Jaffray analyst Gene Munster estimates Napster's ad revenue will total about \$50 million annually.

“It's not going to be Google revenue by any stretch in terms of advertising,” Gartner G2 analyst Mike McGuire says. “But it's probably enough to help fund it and pay for the licensing of the music. Now it's up to them to drive traffic.”

According to RealNetworks VP of music and mobile services Kevin Nakao, the free rhapsody.com service is responsible for the majority of its monthly subscriber growth since the free service launched. The company has more than 1.5 million paid music subscribers, although this figure accounts for all RealNetworks music services, not just Rhapsody.

“Right now it's one of our best-

performing channels for acquiring new subscribers,” he says. “They're certainly the highest conversion rates I've ever seen in a Web or a direct-marketing environment.”

If sustainable, this would be good news to the music industry. Record labels roundly profess their preference for the reoccurring revenue gained via subscription services over the thin margins collected from à la carte sales. But to date, consumers have not shared that enthusiasm.

The idea of music as a service that is “rented” over music that is owned and purchased has proved a tough sell. With an estimated customer acquisition cost of \$100 per subscriber, Napster spent tens of millions on marketing alone just to convince music fans to download their subscription software for a free trial. It currently has about 600,000 subscribers from the effort.

This new model allows Napster and Rhapsody to offer an indefinite trial period while still collecting revenue and paying labels for the ability to do so.

“We find it an interesting approach,” EMI executive VP of strategy and business development Adam Klein says. “There's a huge amount of evidence that shows consumers need to listen to streams a certain number of times before they commit to buy. Consumers who spend more time experimenting with music end up spending more money buying music. We have to be progressive in our experimentation, understand where consumers are going and adjust our product accordingly.”

BITS & BRIEFS

NO PERFORMANCE

Opponents of the proposed Perform Act, introduced at the end of April, are already coming out of the woodwork. Most notably? Consumer Electronics Assn. president/CEO Gary Shapiro. His organization is taking a strong stance against the bill, calling it a “gross extension of copyright protection” and mounting a crusade to defeat the measure.

Among the tactics are public service announcements calling record labels the “real pirates.” CEA last year introduced a competing piece of legislation called the Digital Media Consumers' Rights Act, also making its way through Capitol Hill.

The Perform Act—introduced by Sens. Dianne Feinstein, D-Calif.; Bill Frist, R-Tenn.; and Lindsey Graham, R-S.C.—seeks to prohibit the disaggregation of Internet, satellite and high-definition radio streams into personalized playlists and create standardized licensing scenarios for various platforms—satellite, Internet cable—that deliver radio-like services.

SONY VS. APPLE V.2

Sony Electronics is aiming to take on Apple's iTunes Music

Store and iPod—again. Speaking to reporters in Japan, Sony senior VP Takao Yuhara says the company is developing a new music player and dedicated download service that should go live by next year in multiple markets, including the United States.

To date, Sony has had little success. Its cute but functionally challenged Bean MP3 player was pulled from shelves earlier this year. Consumers had shunned its incompatibility with subscription music services, which are powered by Microsoft technologies.

MOTO MUSIC STUDIO

Motorola introduced a free online music studio that allows users to create customized multimedia content for their mobile phones. StudioMOTO users can engage software and services on the site to design multimedia mobile greeting cards using a library of preselected music, beats, video animation and other content. They can put custom ringtones and access exclusive behind-the-scenes video footage of select artists to put together mobile music videos. Participating acts include the 88, Bang Sugar Bang and Paco.

NOKIA BILLS N72 AS A 'COMPUTER'

Just when Nokia finally made the N91 über-music phone available to U.S. customers, the Finnish handset manufacturer unveiled three more multimedia phones sure to cause geek mouths to water in anticipation all over again.

Of the new line, the N72 is Nokia's newest high-end music phone. Billed as a “multimedia computer,” it features an integrated music player with one-click direct access to stored music files. Other music features include an FM radio tuner and Nokia's Music Manager synchronization software.

Unlike the N91, which holds 4GB of internal storage, the new device packs a mere 20MB, but features an expandable memory card slot for additional capacity.

Other features include a 2-megapixel camera with flash, Bluetooth connectivity and a high-definition, color display screen.

The phone will be available in black or pink this June for an expected \$400 everywhere but in the United States—overseas networks and users are a bit more advanced. No word yet on its domestic arrival date.

—Antony Bruno



YAHOO! MUSIC MAY 13 2006

TOP 20 STREAMS

1	SHAKIRA Hips Don't Lie EPIC	7,397,825
2	T-PAIN I'm N Luv (Wit A Stripper) JIVE	3,392,031
3	SEAN PAUL Temperature VP/ATLANTIC	3,068,256
4	JAMES BLUNT You're Beautiful ATLANTIC	2,884,784
5	PINK Stupid Girls LAFACE/ZOMBA	2,702,636
6	KELLY CLARKSON Walk Away RCA	2,463,060
7	RIHANNA SOS DEF JAM	2,188,667
8	NATASHA BEDINGFIELD Unwritten EPIC	2,115,820
9	THE PUSSYCAT DOLLS Beep A&M	2,091,842
10	BEYONCÉ Check On It COLUMBIA	2,022,198
11	NE-YO So Sick DEF JAM	1,942,343
12	KELLY CLARKSON Because Of You RCA	1,872,659
13	DANIEL POWTER Bad Day WARNER BROS.	1,765,818
14	CHRIS BROWN Yo (Excuse Me Miss) JIVE	1,625,046
15	MARY J. BLIGE Be Without You GEFFEN	1,608,608
16	BUBBA SPARXXX Ms. New Booty PURPLE RIBBON/VIRGIN	1,600,751
17	TEDDY GEIGER For You I Will (Confidence) COLUMBIA	1,587,903
18	RASCAL FLATTS What Hurts The Most LYRIC STREET	1,581,611
19	THE PUSSYCAT DOLLS Stickwitu A&M	1,381,855
20	RAY J One Wish KNOCK OUT/SANCTUARY	1,318,568



Diva breaks new four-week stream record with more than 7 million streams largely due to the viral success of the “Fans Only” version of the video.

The ladies will become real-life dolls this Christmas, as Hasbro will release a line of figures based on the group.



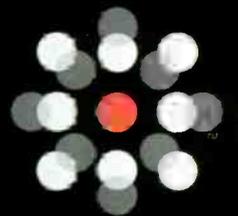
The top 20 audio and video streams (combined) for the four weeks ending April 23. Source: Yahoo! Music.



MUSICIANS WHO PLAY FROM THEIR HEARTS. EVEN WHEN THEY'RE BROKEN.

You'll find the largest collection of amazing independent artists at eMusic. You can download songs for just 25 cents and it all works with your iPod® player. And right now, receive 25 free songs that you keep forever just for checking out the site. eMusic. The heart and soul of independent music.

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BY TAMARA CONNIFF

(James Hetfield & Bill Silva)

It's 9 a.m. and James Hetfield is on his way to the recording studio where his band, Metallica, is working with producer Rick Rubin on a new album. Five years ago, Hetfield would not have been awake or sober enough to get into the studio so early in the morning. "I would have been going to bed at 9 a.m., not going to work," he says.

Things have changed for Hetfield. He is sober, creative, and on May 12 he will receive an honor he says he is more proud of than any career achievement. The MusiCares MAP Fund, a non-profit organization aimed at helping music industry professionals with addiction recovery treatment, will present Hetfield with the Stevie Ray Vaughan Award for his "devotion to helping other addicts with the recovery process," during its second annual benefit concert at the Music Box/Henry Fonda Theater in Hollywood.

Bill Silva, legendary concert promoter and manager, is sitting in Hawaii. He is working, even though he is pretending to take a few days off. Silva, a 27-year music veteran, says he has often turned to the MusiCares MAP Fund to help his addicted artist clients. For his "unconditional friendship and dedication to the mission and goals of the organization," Silva will receive the MusiCares From the Heart Award.

The late Buddy Arnold, a longtime musician and addict, and his late wife Carol Fields, founded MAP in 1992. MusiCares acquired MAP in September 2004 and created the MusiCares MAP Fund to carry on the mission lead by senior director Harold Owens. Silva praises Owens for his compassion in dealing with the "disenfranchised" at critical moments in their lives.

(For further information on the May 12 benefit concert, contact Wynnie Wynn at 310-392-3777).



HETFIELD and SILVA (inset)

Q: What does this honor mean to you?

James Hetfield: I noticed that I've been inviting everyone I know to this thing as opposed to the Grammys or some other awards show. It's very different. I guess I never thought of inviting family to other stuff. But this is obviously something I'm more proud of. It's more of a lifestyle instead of an accolade of what you've accomplished. This is more internal for me.

Q: Is accepting this award a way for you to talk to other musicians with addiction problems?

Hetfield: I go back and forth with my role. Sometimes I really want to get out there and preach it. But it doesn't make sense to do that. People have their own paths. I don't believe that you have to walk straight into the fire to know how hot it is. That was my path. The biggest awareness is that you're not alone and

that there is some help. When people get so far into it, where they feel their life isn't worth anything, that's too far. But, you can survive it. That's important to know.

Q: How did you get involved with MAP?

Bill Silva: I was managing a couple of young bands and a few members had issues directly related to drug and alcohol abuse. We just needed a resource. I needed somebody who was of the music community, but not me, so they could hear the message [from someone] other than from the manager. I was so impressed with the work Buddy and Carol were doing. I became a big supporter. It's been a great service to our people and obviously we'd love to do what we can to make it available to everybody when they need it.

Q: Was it hard for you to accept you had a drug and alcohol problem?

Hetfield: With myself, having some authority issues, the more people tell you something, the less I want to hear it or believe it. Some people are like that. You hear it when you hear it.

Q: For musicians with authority issues, how is MAP different from advice from the label or manager?

Silva: Even when done out of love, it doesn't always feel like that to the artists when it comes from who they perceive as being authority figures. We are seen that way because as a manager you are in an economic relationship with that artist. Harold at MusiCares MAP has been amazing. He so impressed me with the compassion that they can offer people in the music business that are disenfranchised at that moment in their life.

Q: How long have you been sober?

Hetfield: Coming up on five years. Which is nothing really,

but it is a big deal because it's all I know. It seems like lifetimes ago that I first put it down. Life seems longer the last five years than it did the first 37 years.

Q: How has being sober affected your music?

Hetfield: Good and bad. It's very different because there is a lot more awareness of what we are doing and sometimes over-thinking it. Now we are very present for it all and I'm not afraid to do or try anything musically.

Q: Were you afraid you would lose your creativity while sober?

Hetfield: I go back and forth with yes, you've got to struggle, you have to have an ego,

you have to do all this stuff to be very creative. I think it's all baloney. You have to have a real openness and be able to channel things through you. There is enough tragedy in life without having to self-destruct and go to extremes. I'm not the guy to say you have to go there, or not got here. I'm just telling what happened to me and that it's survivable.

Q: How is the new album going?

Hetfield: It is going great because everyone is present and everyone is enjoying the process. The process is a lot easier. Lars and I would butt heads daily. It would be going to war every day. You'd suit up in your armor before you go in the studio. Battling back and forth.

Now it's helping each other do the best of their ability. It's all moving toward the same goal instead of pulling back.

Q: Your music has been going through many evolutions. How do the fans respond?

Hetfield: There will always be people you can identify with and always people that will identify with you. That's evident in Metallica. We've been going through our life changes—being able to express them in our music. Some relate to it still, some stay stuck on certain albums. Some grow with us, some grow different ways. Worrying about where your fans are going to come from is a problem. You just do what feels right. People show up.



The Publishers' Place

SUSAN BUTLER sbutler@billboard.com

Shaw Fires Up Perform Act Debate In Senate

Songwriter/artist **Victoria Shaw** gave a stellar performance before the U.S. Senate Judiciary Committee arguing for support of the Perform Act. The Nashville mom stood her ground against XM Satellite Radio chairman **Gary Parsons** and artist **Todd Rundgren**, who oppose the bill, as the senators heard testimony April 26 about digital radio.

"We want to help usher in the digital radio revolution," Shaw told the senators. "but to continue to be a part of it, we need your help."

Sens. **Dianne Feinstein**, D-Calif.; **Lindsay Graham**, R-S.C.; and Senate Majority Leader **Bill Frist**, R-Tenn., introduced the Platform Equality and Remedies for Rights Holders in Music Act of 2006 on April 25. It would require satellite, cable and Internet broadcasters to pay royalties based on the same standards, and to pay at fair-market-value rates.

The record labels have taken the lead in lobbying for this legislation addressing satellite radio's new portable devices. The

devices can record, disaggregate, create song libraries and store hours of music for as long as the user pays the monthly radio subscription fee. Satellite radio pays performance royalties, but it does not issue distribution royalties like download services pay for temporary downloads.

"New technologies and business models have become so advanced that the clear lines

between a listening service and a distribution service have been blurred," Feinstein said.

The bill would also benefit songwriters and publishers by ensuring that services triggering the distribution right under copyright law are paying for that distribution—in addition to the performance—to all copyright holders.

Distinguishing between casual, fair-use recording from the radio

and the type of recording from satellite radio on the new devices, Shaw testified, "Just imagine my pride if I saw someone race to the radio to record one of my songs that has come on. But now imagine my frustration if I saw someone with an entire collection of my works, automatically recorded, labeled, sorted and transferred to them in pristine, permanent and portable digital copies without seeing a cent from a sale in return. This is not radio."

Shaw challenged Parsons when he testified that satellite radio should not pay for any distribution because recording equipment manufacturers pay a royalty under the Audio Home Recording Act. She also firmly answered in the positive a question from Sen. **Patrick Leahy**, D-Vt., about whether the service's activity is a distribution under copyright law, which Rundgren skirted

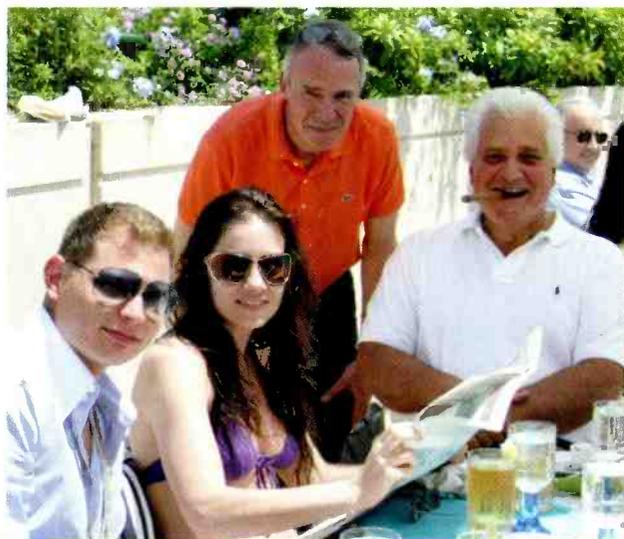
even when repeatedly pressed for an answer by the senator.

MIAMI CONNECTION: As issues heated up on Capitol Hill, EMI Music Publishing held an international creative conference in Miami. Co-CEOs **Marty Bandier** and **Roger Faxon** hosted the event attended by heads of publisher's offices from around the world. Multiple Grammy Award-winning producer/songwriter **Scott Storch** and songwriter **Kara DioGuardi** were guests of honor, spotlighting through videos their successes. Last year, Storch was Billboard's No. 1 pop songwriter, pop producer, R&B/hip-hop songwriter and R&B/hip-hop producer. DioGuardi has written or co-written songs for **Kylie Minogue**, **Gwen Stefani**, **The Pussycat Dolls** and **Ashlee Simpson**, among others. EMI administers the music of Storch outside the United States and the United Kingdom for TVT Music Publishing, and of DioGuardi outside the States for her

publishing company. After the two lunched with EMI executives, DioGuardi delayed her flight back to Los Angeles to hang out with Storch in the studio, listening to tracks. Will there be collaboration in their future? Stay tuned.

SIRIUS SWEDES: In other EMI news, the publisher extended its worldwide administration deal with **Per Gessle**, who with **Marie Fredriksson** formed '80s group **Roxette**. "It Must Have Been Love" has been performed more than 4 million times on U.S. radio. Gessle has now landed a deal with Sirius Satellite Radio. "Nordic Rox," launched April 30, is produced under Gessle's creative guidance. It will showcase established and up-and-coming Swedish and Scandinavian acts.

Evan Lamberg, executive VP of creative for North America, says Sirius president **Scott Greenstein** was meeting with EMI noting his interest in setting up such a channel. Lamberg recommended Gessle. ...



From left, **SCOTT STORCH**, **KARA DIOGUARDI**, **ROGER FAXON** and **MARTY BANDIER** lunching in Miami.



Latin Notas

LEILA COBO lcobo@billboard.com

The Monas Rock Latin Confab's 'Future' Contest

One of the first things you must know about the **Monas** is that they like blondes. They like them so much that the Colombian rock quartet's name is partly inspired by blondes. You see, in Colombia, "mona" is slang for blonde.

Unfortunately, the same definition doesn't hold true elsewhere in Latin America, where "mona" most commonly means a female monkey.

But the idiomatic confusion hasn't hampered the Monas.

On April 26, the band won the first-ever "We Hear the Future" showcase and competition that took place as part of the Billboard Latin Music Conference & Awards.

The Monas and five other acts com-

peted for the honor, playing live before a panel of judges that included recording superstars **Ricardo Montaner** and **Jon Secada**; record executives **Jorge Pino**, VP of Venevision Music, and **Adrian Posse**, senior creative VP at EMI Televisa; ASCAP senior VP of Latin membership **Alexandra Lioutikoff** and **Francisco Serrano**, GM of Lunario at Mexico's most venerable venue, Auditorio Nacional.

I was also a judge, but I swear I did not vote for the Monas because they're fellow Colombians.

Instead, we unanimously voted for the Monas because they displayed excellent ensemble work, performed their own songs, had a distinctive, edgy, rock sound and well-crafted lyrics. In fact, it turns out

the Monas even have a record deal, a fact the jury was not aware of.

Last year, the group inked with **WhatsUp**, the year-old Miami arm of Colombian indie Codiscos, and the band's self-titled debut is due out this month. Moreover, two members of the Monas—bass player **Francisco Foschi** and drummer **Juan Dávila**—are former members of Colombian pop/rock outfit **Los de Adentro**, which is signed to Sony BMG.

Why then risk losing first prize and lots of face by participating in a competition where most contestants were unsigned and unknown?

"We were divided 50-50," lead singer/guitarist **Felipe María** says. "[The judges] could either say, 'How awful these guys sing,' or they could get in a rock'n'roll mode."

Truth is, the Monas had no



THE MONAS

idea they'd gotten into a competition until the very day of the showcase. At that point, with the prospect of performing only hours away, they took the plunge, gambling on a win to help promote their album.

"Participating alone was good enough," Dávila says. "If everyone had sung to track, probably a reggaetón act would have won. But since we played live, we knew we had something."

The reaction has been immediate. In Colombia, where success abroad is especially valued, the Monas' win received heavy press coverage and opened the

doors for additional airplay of their single, "Cae la Noche."

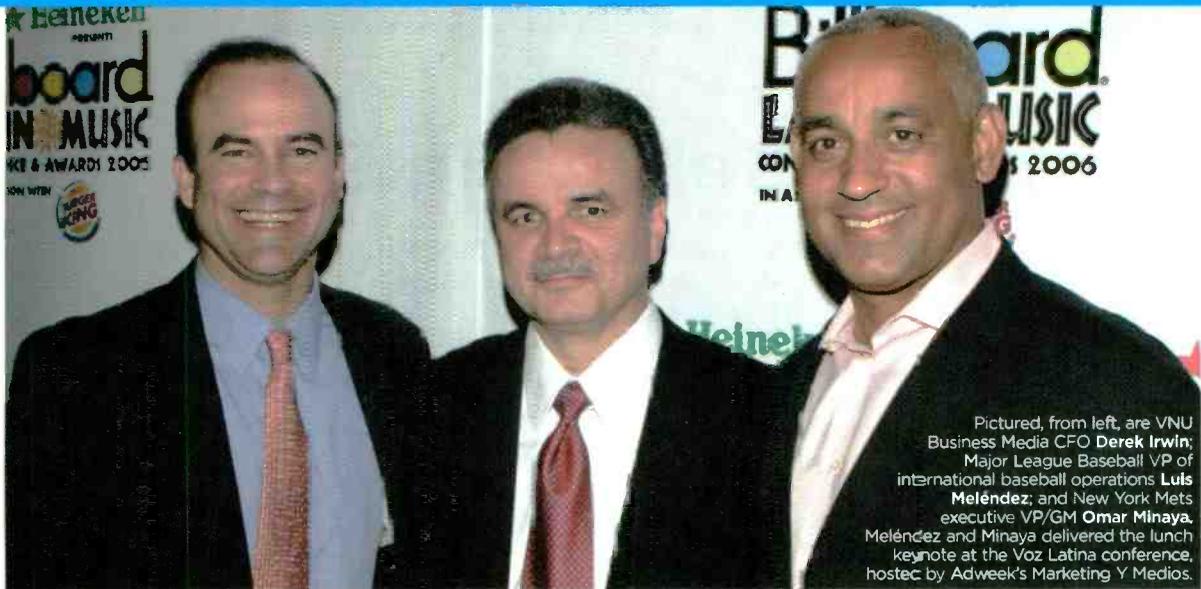
The objective, says label's head of international A&R **Dennis Murica**, who signed the group, is to work the band simultaneously in Colombia—where radio is friendlier to rock en español—and the United States, where it is not. Here in the States, however, the Monas see the possibility of breaking through touring, and again, hope their new win will open doors for an agent and/or concert promoter.

And despite radio preferences, the group doesn't plan to deviate from its straight-ahead

rock'n'roll sound.

Latin rock bands here, Dávila says, start by "aiming for the bull's-eye, but eventually they fuse their sound with reggae or trumpets, and they end up not doing simple rock. Perhaps that's why there has never been a real movement here because the essence gets lost. Yes, we're a rock'n'roll band, but for us rock'n'roll is popular music." ...

For more of Billboard's Latin Music Conference coverage, see next page.



Pictured, from left, are VNU Business Media CFO **Derek Irwin**; Major League Baseball VP of international baseball operations **Luis Meléndez**; and New York Mets executive VP/GM **Omar Minaya**. Meléndez and Minaya delivered the lunch keynote at the Voz Latina conference, hosted by Adweek's Marketing Y Medios.



Universa Music Latino artist and Latin Music Award winner **Diana Reyes** and her band hop onto a Harley-Davidson bike following their performance at the Billboard Bash presented by Heineken in association with Burger King and co-sponsored by Absolut Vodka, Red Bull, Harley-Davidson and Tone Exotic Fusions.



ABOVE: "We're not a bunch of guys with big stomachs who sing because it's easier than working in construction or in the fields," said **Tony Meléndez**, lead singer of Fontecisa act **Conjunto Primavera** during the regional Mexican panel, which sought to dispel stereotypes associated with the biggest-selling Latin music genre. "I was born in the United States—my parents are Mexican, and I have a full appreciation for the culture. But I also have a university degree, and I speak both English and Spanish," artist/labelmate **Jana Rivera** said. Pictured, from left, are Meléndez, mur 2's **Flavio Morales**; Billboard's **Leila Cobo**, who moderated; Target's **Jessica Phillips**; Dsa's **Jeff Young**; and Rivera.



RIGHT: A Bacardi model shows off her favorite drink at the official Latin Music Awards after-party, sponsored by Bacardi. The soiree was presented by Heineken in association with Burger King.

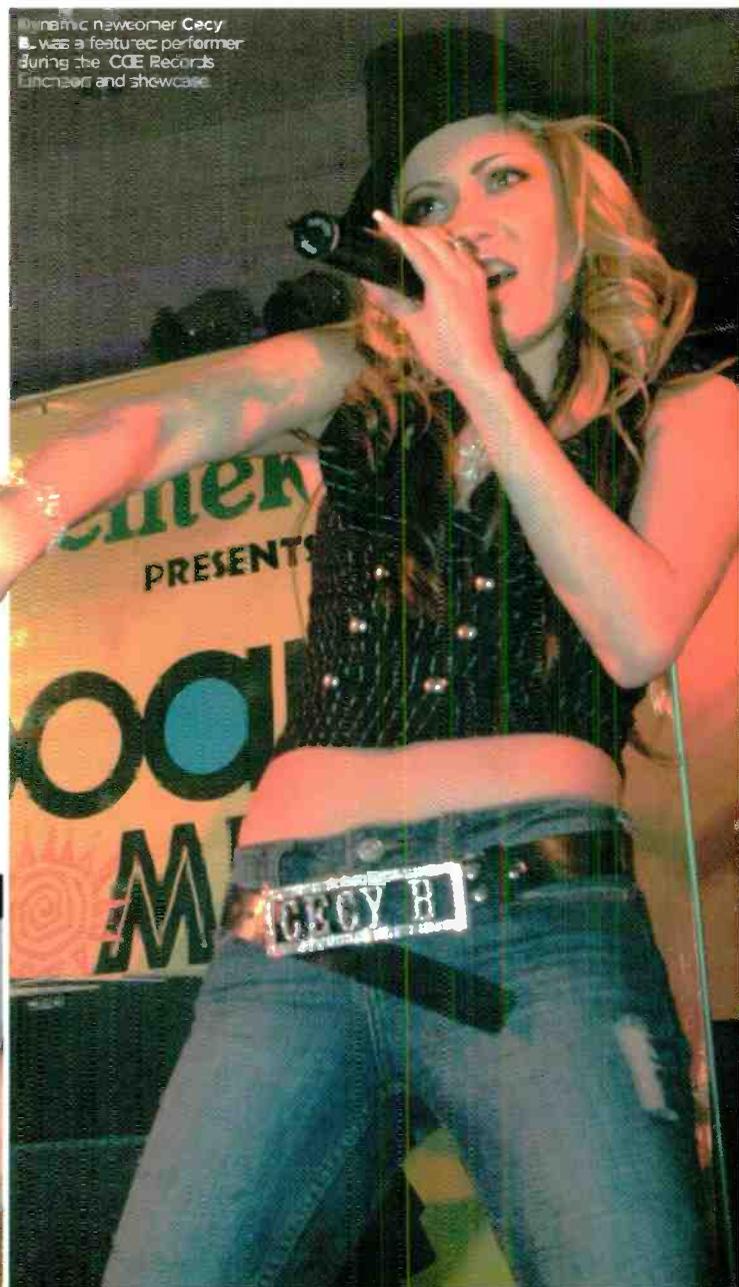
Billboard Takes Miami Beach

Miami Beach lived up to its glitzy reputation as the capital of mode s, beaches and yes, Latin music, as more than a thousand music mavens converged for the 17th annual Billboard Latin Music Conference at the Ritz Carlton, South Beach in Miami Beach. The fest was the most attended in Billboard's history. It culminated with the Billboard Latin Music Awards April 27, which aired live from the Hard Rock Live in Hollywood, Fla., and garnered its highest-ever ratings for the Telemundo network. Conference highlights included an exclusive Q&A with Daddy Yankee, a panel of teens who unanimously stated they had never paid to download a digital track and showcases galore. The festivities also included the premiere of the "We Hear the Future" competition and showcase. Contestants included such acts as Doble Filo, Amor, Jessica McQuade, and the Rican but rock band the Monas was chosen as the winner by a marquee panel of judges including artists Jon Secada and Ricardo Montaner. (For more on the conference, see Latin Notes on page 23.)

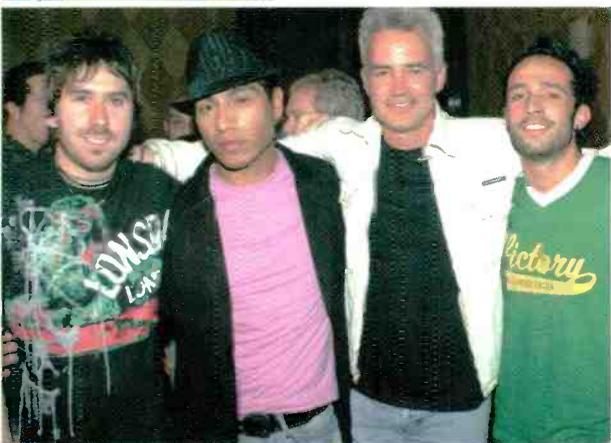
—Leila Cobo



ABOVE: Billboard's **Ricardo Companioni** and **Geoff Mayfield** co-moderated "Radio Revolution," a gathering of the leading programming VPs in the country. From left are Companioni, Mayfield, Spanish Broadcasting Systems' **Pío Ferro**, Clear Channel's **Jim Lawson** and Entravision's **Nestor "Pato" Redra**.



Latin newcomer **Cecy B.** was a featured performer during the COE Records showcase and showcase.



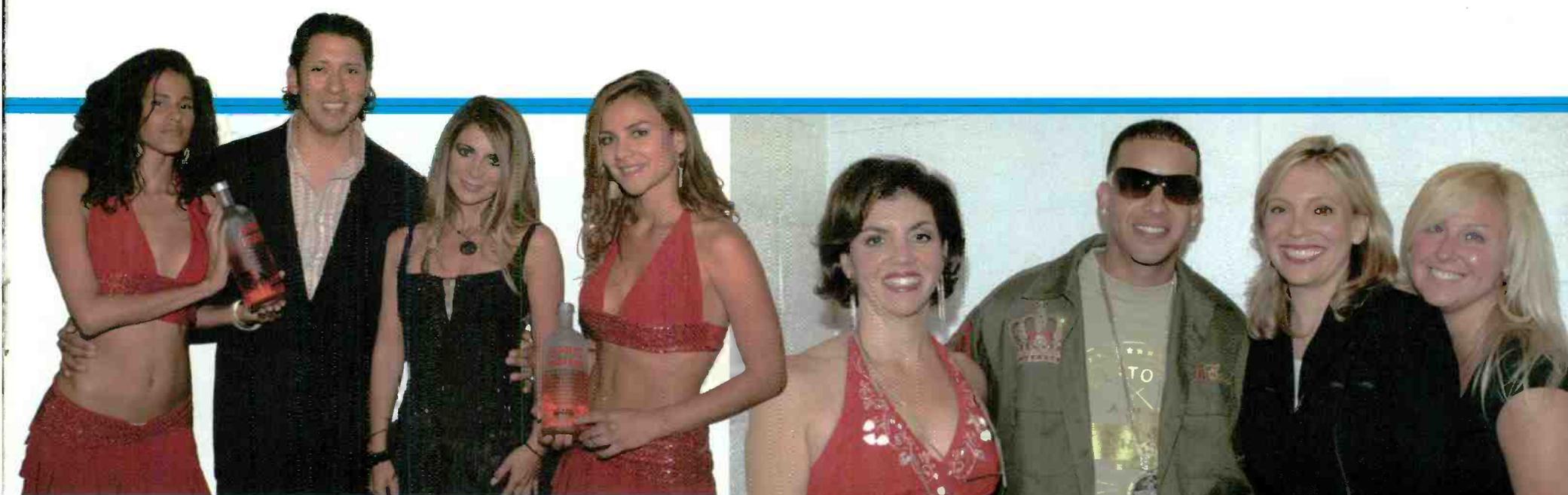
LEFT: The Sony BMG showcase was the stage for a host of new talent from the label, which has made new-artist development a priority. Newly signed **Camila**, **Jean** and **Chelo** (he of "Cha-Cha" fame) performed, as did

salsa group and Latin Music Award winner **N'Klabe**. Pictured with Sony BMG Latin region president **Kevin Lawrie**, second from right, are members of Mexican pop group **Camila**.

BELOW: The panel of marquee judges for the premiere Heineken Happy Hour and "We Hear the Music" showcase and competition take a moment to smile for the camera. From left are EMI Televisa artist **Ricardo Montaner**, EMI Televisa's **Adriar Posse**, ASCAP's **Alexandra Lioutikoff**, Auditorio Nacional's **Francisco Serrano**, Venevision Music's **Jorge Pinc**, artist and "Latin American Idol" judge **Jon Secada** and Billboard's **Leila Cobo**.



Billboard's **Leila Cobo** is pictured backstage with three-time Latin Music Award winner **Andy Andy**. The awards Andy Andy said, "restored his faith."



ABOVE: Absolut Ruby Red models surround Absolut brand manager **Rick Tapia** and artist **Alondra**, who also performed April 24 at the VIP kickoff party, presented by Billboard Latino and Gibson Guitars.



Billboard Q&A star **Daddy Yankee** surrounds himself with Billboard women: **Leila Cobo**, **Tamara Conniff** and **Michele Jacangelo**.



BELOW: Alex Pels, GM of youth appeal network mun2, presented the findings of the network's "Me2" youth study as a prelude to the teen panel. He is pictured with Billboard Latin bureau chief **Leila Cobo**.



ABOVE: Who will be the next TV star? That was the discussion at the opening "TV Star" panel. From left are Fremantle Media's **Jack Alfandary**, who discussed the upcoming "Latin American Idol"; Billboard's **Tamara Conniff**, who moderated; Endemol USA Latino's **Stephanie Fisch**; and Televisa Música's **Arturo Velasco**, who stated that "getting ratings is the producer's responsibility, not the artist's."

AT THE REGIONAL MEXICAN PANEL:

"We are not a group of people who are working in music because we didn't want to work in construction."

—**Tony Meléndez**, lead singer of Conjunto Primavera on misconceptions the general public has about regional Mexican.

ABOVE: Ritmo Tunes sponsored the Mobile & Digital panel, featuring experts from every aspect of the business. Pictured, from left, are Bling Tones' **Jonathan Dworkin**; Emusic.com's **Ray Farrell**; MySpace.com's **Roslynn Cobarrubias**; AG Interactive's **Chandra Hill**; Billboard's **Geoff Mayfield**, who moderated; Nielsen Mobile's **Paul Leakas**; EMI Music's **Sergio Lopes**; and AOL Latino's **Angel Sepulveda**.

BELOW: Latin Music Awards finalist **N'Klabe** made the crowd get up and dance during its performance at the Sony BMG showcase, and later at the Billboard Bash, which was presented by Heineken in association with Burger King and co-sponsored by Absolut Ruby Red, Harley-Davidson and Tone Exotic Fusions.



ABOVE: Heineken executives **Alex Nuñez**, **Karen Quinn** and **Marimé Riancho** joined stars under the spotlight while sporting exclusive "Heineken green" ribbons for the event.



ABOVE: Following their performance, members of Puerto Rican rock band and Universal Music Latino act **La Secta** hold up their Billboard Latin Music Award for Latin rock/alternative album of the year. (Photo: Gary Rothstein)

AT THE PRESIDENT'S PANEL:

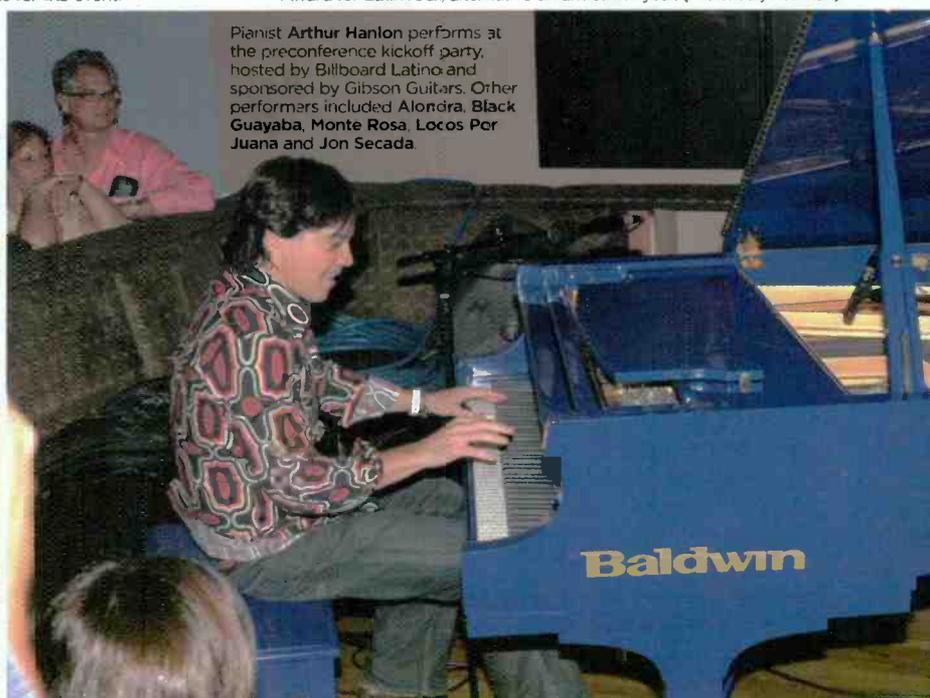
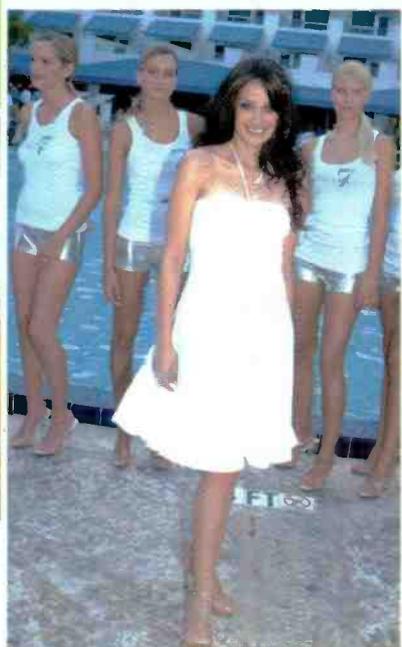
"This generation of Latin musicians is one of the most creative I've seen. The biggest mistake people make is saying this generation of music is less than the one before."

—**Adam Kidron**, President, UBO.

BELOW: Metro 7 spokeswoman **Dayanara Torres** poses in front of the line of models sporting clothes by Metro 7, the official fashion sponsor of the Billboard Latin Music: Conference, during the welcome cocktail reception at the Ritz Carlton, South Beach pool. (Photo: Manny Hernandez)



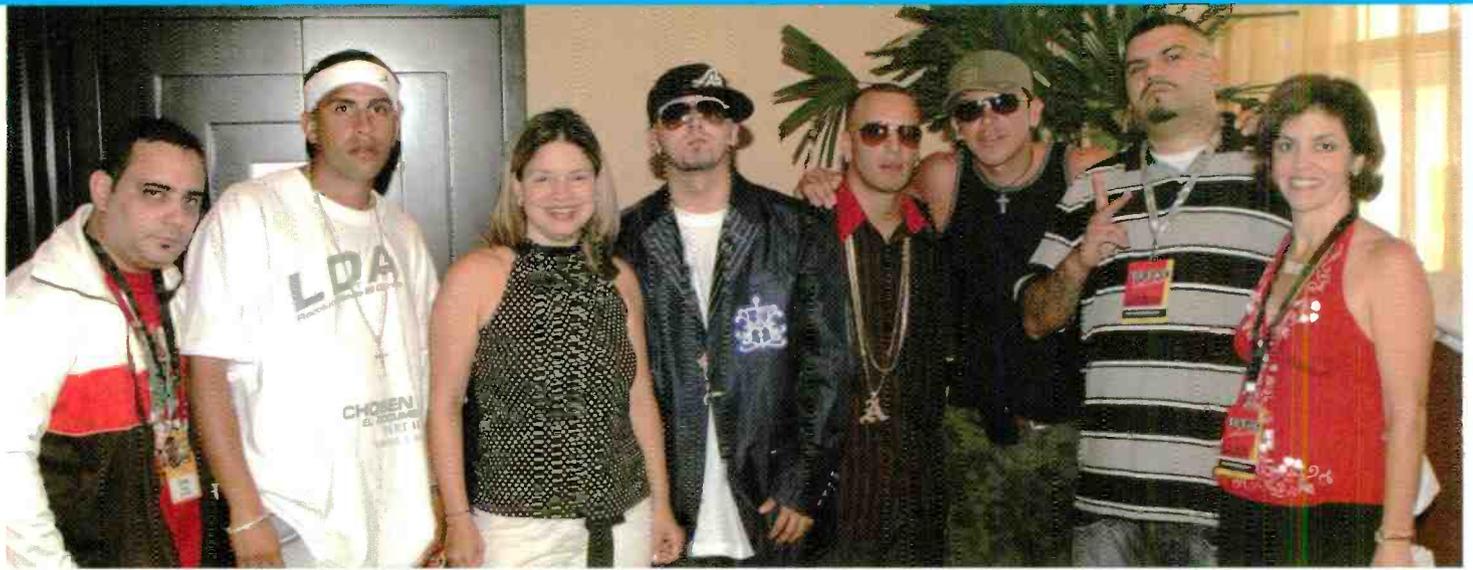
ABOVE: Two-time Latin Music Award winner **Olga Tañón**, second from left, is flanked by Billboard's **John Kilcullen**, left, and Billboard's **Tamara Conniff** and **Leila Cobo**.



Pianist **Arthur Hanlon** performs at the preconference kickoff party, hosted by Billboard Latino and sponsored by Gibson Guitars. Other performers included **Alondra**, **Black Guayaba**, **Monte Rosa**, **Locos Per Juana** and **Jon Secada**.



Tone Exotic Fusions presented the Billboard Bash's first-ever fashion show, with designs by Julian Chang and Loft. The Bash was sponsored by Heineken, in association with Burger King and co-sponsored by Absolut Ruby Red, Harley-Davidson and Tone Exotic Fusions.



AT THE DADDY YANKEE Q&A:

Explaining why he created his own reggaeton label: "The major labels saw an entire movement born, and they simply let it pass them by."

"People ask me how I can still write from the perspective of [Puerto Rico's] Barrio. I spent 25 years there. It never goes away."

AT THE TEEN PANEL:

Fifteen teens ages 14-19 answered questions from the audience at the popular teen panel now in its second year. Among the highlights: Only two of the teens had purchased an album in the past month. Only six had purchased an album in the past six months. None had ever paid to download a track even though they all download on a regular basis. Why don't they pay? Because they can do it for free.

Among their explanations: Nowhere does it say on Kazaa or Limewire that it is illegal to download music.

The ideal price for a downloadable track? 50 cents. Ideal price for an album? \$10.

ABOVE: The future of a relatively new genre was discussed in an animated "Rhythm, Rap and Reggaeton" panel, co-sponsored by Burger King, and Broad and Cassel. The session featured executives, artists and producers from the hip-hop and reggaeton realms, who were often at odds as to the direction their music is taking. "Radio stations are still playing records that we released four and five years ago, and they won't play talent that is up-and-coming," said **Elias de León**, owner of White Lion Records. "They're ignorant. They don't even know what's going on in the streets—and they don't want to know." Pictured, from left, are producer/designer **Carlos Pérez**; producer **Boy Wonder**; panel moderator **Mayra Nevarez**; **Fido** and **Alexis**, of Sony BMG duo **Alexis & Fido**; La Calle Records' **Gerardo Mejía**; Warner Music Latina artist **Juan Gottí**; and Billboard's **Leila Cobo**. Not pictured, but also present at the panel were Sony BMG's **Lorenzo Braun**, producer **Echo**, manager **Rick Valenzuela** and **De León**.



ABOVE: Heads of indie and major labels found a common—and not so common—ground during the President's panel, sponsored by Morgan Renee Entertainment. "The biggest mistake people make is saying this generation of music is less creative than the one before," UBO president **Adam Kidron** said. Shown, from left, are **Morgan Renee Carrillo**; producer **D'Aldo Romano**; **Kidron**; Universal Music Latino president **John Echevarria**; Billboard's **Leila Cobo**, who moderated; Sony BMG Latin region president **Kevin Lawrie**; Morgan Renee Entertainment's **Carmen Arango**; Machete Music president **Gustavo Lopez**; and Morgan Renee Entertainment's **Randy Carrillo**.



White Lion/Sony Urban Music artist **Voltio** and Burger King's **Sope Aluko** attend the VIP reception prior to the Latin Music Awards. Burger King launched its "My Music, My Style" promotion during the conference. Voltio will be a face of the campaign and will perform in a series of events as part of the campaign's tour. (Photo: Manny Hernandez)



ABOVE: At the VIP pre-awards reception, Heineken's **Mike McCann** toasts with members of Disa act **Patrulla 81**, winners at the Billboard Latin Music Awards.

BELOW: Heineken gave a sneak preview of its new Green Ribbon campaign. Members of Latin fusion band **Ozomatli** were the spokesmen for the campaign, which gives donations to the Celia Cruz Foundation. From left are Heineken's **Karen Quinn**; campaign designer **Nick Verreos**; Ozomatli members **Asdrubal Sierra** and **Jiro Yamaguchi**; Heineken's **Mike McCann**; Ozomatli's **Justin "Niño" Porée** and **Raúl "El Bully" Pacheco**; Heineken's **Marimé Riancho** and **Ulises Bella**; Ozomatli's **Wil-Dog Abers**; and Heineken's **Alex Nuñez**. (Photo: Rahav Segev)



NEWS FIT TO PRINT:

Univision Music Publishing has started signing "promodeals" with writers. They are short-term contracts struck for a specific song or songs that allow Univision to shop the tracks around. "If we get a deal for the song, we sign the song or we sign the author," Univision Music Publishing's **Nestor Rodriguez** said. The promodeal can access the work of a broad base of writers who might not be ready to turn their entire catalog over to a publishing company. The system saves the company the cost of big advances and gives the writer liberty to shop other material via alternate means.

BELOW: How do deals really get made? ASCAP's "Making the Deal" session said it all. From left are ASCAP senior VP of Latin membership **Alexandra Lioutikoff**; attorney **Mark Stollman**; Billboard's **Leila Cobo**; Sony BMG's **Luana Paganí**; Iván Alvarez of Universal Music Publishing, Latin America; manager **Mauricio Abaroa** of EarthTown Entertainment; ASCAP West Coast's **Gabriela Benitez**, who moderated; and ASCAP Puerto Rico's **Ana Rosa Santiago**.



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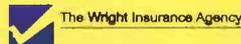
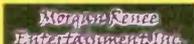


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Over 2.3 million viewers – up 13% over 2005!

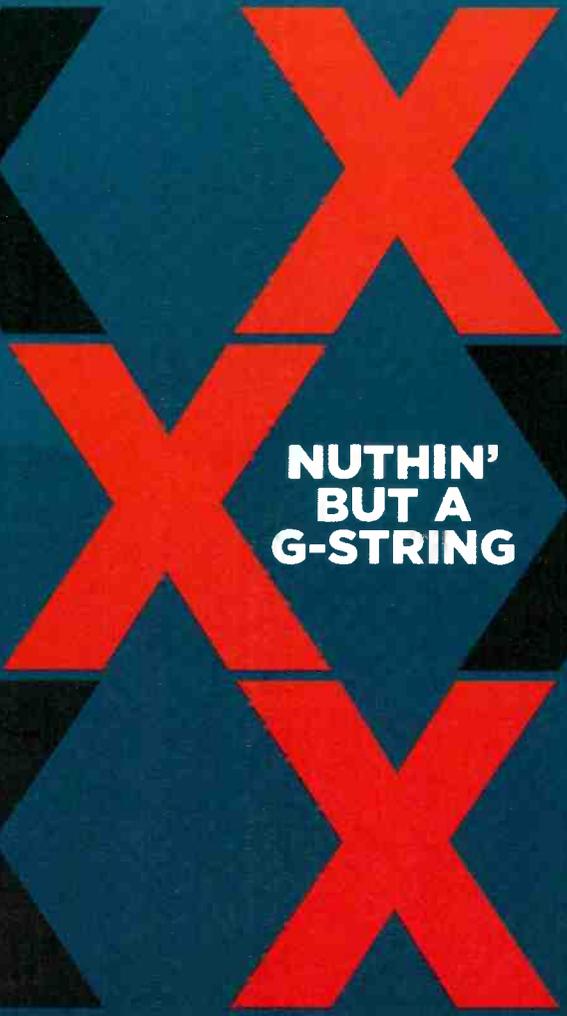
SOURCE: Source: Nielsen Media Research NHTI data from Galaxy Explorer on 4/27/05. Subject to qualification which will be supplied upon request.



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NUTHIN' BUT A G-STRING

BY GAIL MITCHELL

AT STRIP CLUBS, THE BUSINESS OF HIP-HOP IS AS HOT AS THE DANCERS

Three women, each nude but for the tiniest of G-strings, dance onstage at Sue's Rendezvous, one of the hottest strip clubs for the New York area's hip-hop scene. ♦ These women are beautiful, leggy and lithe, all hips and eyes, in the way that strippers in a relatively classy club can be. ♦ We're here for the music, though. We sweat. ♦ In fact, as attractive as these women might be, we're in awe at their ability to undulate incredibly specific body parts: the upper third of a thigh here, the majesty of hip flexors undulating in fifth gear. More to the point—and our reason for a trip to Sue's on this fine spring night—these women undulate to some of radio's and the underground's hottest tracks. ♦ In the space of an hour, we hear Rick Ross' screwed-up radio hit "Hustlin'" and newbie Cassie's subdued underground bubbler "Me & U," right along with Sawanna's "Getting Some," Dr. Evil's "More Punnani" and, of course, T-Pain's "I'm N Luv (Wit a Stripper)" remix featuring Remy Ma. ♦ It's no longer just the hardworking ladies who make money at strip clubs. These late-night rangouts, with their booming sound systems and gender-mixed crowds, have become big business for the record industry, particularly for hip-hop labels. "Strip clubs have become the main breaking place for records, especially in the South," says Jermaine Dupri, president of urban music for Virgin Records. ♦ At this moment in the North, we contemplate the rapid-fire, syncopated twitch of one woman's hyper-developed lower cheeks. These glutes could win a land war in Asia, and as they approach, pulsing to the beat of the Notorious B.I.G.'s "Nasty Girl," the words of Robert "Kaspa" Smith, who runs a record pool for strip club DJs, come back to us as if in epiphany. "The visual of a nude woman dancing in front of a consumer," Smith says, "tends to put that record in a new light." ♦ Indeed.

ILLUSTRATION
BY
MIRKO ILIC

The music industry—especially the dominant hip-hop segment—has increasingly embraced the strip club out of necessity and convenience. Tighter radio playlists mean it's harder than ever to break a track on the FM dial, and regular dance clubs—where songs get played for a moment and then lost in a mix—tend to play what's already on the radio. At strip joints, DJs are able to let a full track ride, and if the bass is right or the ladies request it, they can take a chance on unproven material.

Two principal DJ collectives have sprung up that specifically work the strip club circuit—the Hen House in Detroit and Atlanta-based Hittmenn DJs, a 72-DJ collective established three years ago by Smith, now president, and CEO Greg Street. “Right now our DJs reach 32 million people in 29 markets,” Smith says.

That's major reach for lifestyle promotions, Interscope urban promotion executive Kevin Black says. “When we work records, we work lifestyle venues like barbershops, beauty shops, skating rinks, bowling alleys—anything with a culture to it. And strip clubs fall into that category.”

“Word-of-mouth is still one of the biggest promotion factors out there,” Universal Motown VP of rap promotion Troy Marshall adds. “That has helped turn strip clubs into big business.”

Perhaps most important for the record promotion business, plenty of strip clubs break the stereotype of lecherous men in raunchy, smoke-filled haunts. At Sue's Rendezvous, for example, DJ Carl Blaze of New York's top-rated R&B/hip-hop station WWPR (Power 105.1) plays the hits to a smartly dressed crowd. And while women—ones not on poles—are a minority, there are still plenty of them.

“I just like watching women dance,” one young woman tells *Billboard* at Sue's.

“It's just another night out for us,” another offers. “Great music—and this is where the men are.”

“More single females are frequenting these clubs on their own,” a label promotion rep says. “So you can leave samplers and coordinate promotional contests” for new records.

Today, strip clubs are one of the fastest-rising segments among entertainment venues. There are now more than 7,500 strip clubs across the United States, according to the Strip Club News Web site. Urban promotion reps are plugged into a circuit that stretches from the Southeast to the Midwest and into the Southwest. Key venues are located in such prime markets as New York (Sue's Rendezvous), Detroit (Platinum), Charlotte, N.C. (Champagne), Miami (Diamonds) and Atlanta (Body Tap, Magic City, Stokers).

Houston's Club Onyx, for example, is an upscale venue established nearly two years ago to tap into what its Web site calls one of the “fastest-growing but underserved demographic segments—the universe of highly successful and increasingly affluent urban males.”

The strip club circuit is also a great place to see—and be seen—in the hip-hop business. Virgin's Dupri, who declares that “strip club airplay is stronger than radio airplay in Atlanta,” has signed artists as a result of his strip club forays. These include rappers Mannish Man and T. Waters.

“Strip clubs are definitely a good place to meet people, learn things and see what's happening in other people's worlds. I'm probably the only label president there every other week,” Dupri says with a laugh.

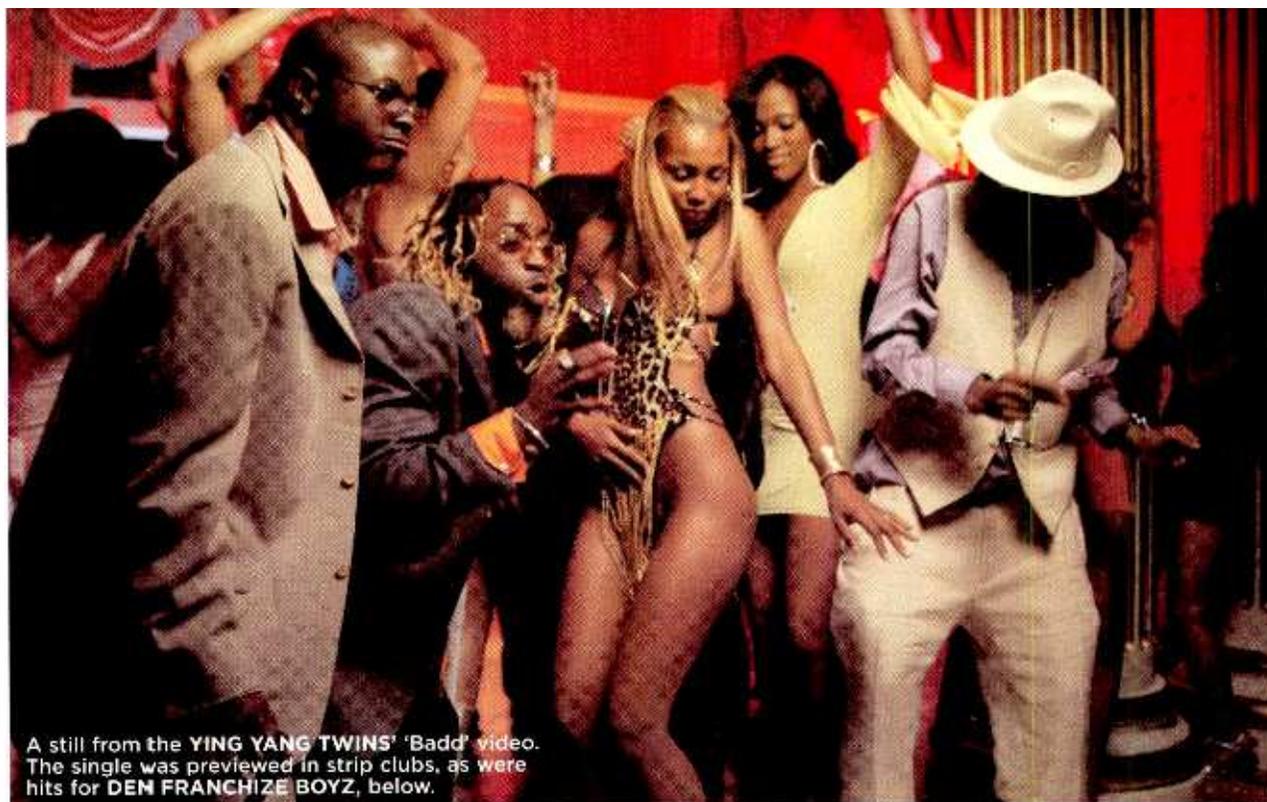
Record executives love the easy access to quick feedback provided by strip clubs. “You can often gauge how hot your record is by the number of times strippers request the song during a given night,” says one major-label promotion executive who requested anonymity.

“It's like a live mix tape that helps get your records heard,” Dupri says, “and gives a firsthand chance to watch audience reaction.”

As such, labels and promo execs are reaching out to strip club DJs constantly. At Sue's, Blaze says he and other DJs get serviced all the time. “They know if I like it in the club, they'll hear it on the radio,” Blaze says. And it's not just moonlighting FM jocks getting serviced. DJ Alemo ran the tables in the hours before Blaze, and Alemo says he gets records from various labels, including Swizz Beatz's Full Surface, Dupri's Virgin imprint So So Def and Def Jam.

The Hittmenn crew, which works major and independent releases, participates in a weekly conference call during which they discuss if a record is worth working to the clubs. He estimates that about 40% of the songs make that cut. Within 12 weeks, Smith says, they'll know if a record is hot or not and whether it needs a remix.

Among the bounce-friendly, beat-banging R&B/hip-hop hit records that Hittmenn has worked first in the strip clubs are



A still from the YING YANG TWINS' “Badd” video. The single was previewed in strip clubs, as were hits for DEM FRANCHIZE BOYZ, below.



Ciara's “1, 2 Step,” Dem Franchise Boyz's “Lean Wit It, Rock Wit It,” Young Jeezy's “Trap or Die” and D4L's “Laffy Taffy.”

“Lil Jon, the Ying Yang Twins and Ludacris are all artists who were helped early on” by strip club exposure, Smith adds. “Now today they are some of the biggest artists in the country.”

LOOKING BACK

Urban music's working relationship with strip clubs dates back to the late '80s when Luther “Luke” Campbell and the 2 Live Crew first gained notice. The dancers who worked with the censor-ship-threatened performer onstage and in his videos were strip club dancers.

“I didn't have a big budget where I could hire regional people,” Campbell recalls. “I had to be creative and use all the different avenues I could think of.”

Strip club promotion moved into the contemporary spotlight with the emergence of the Ying Yang Twins. Early in their career the brotherly duo previewed their records at strip clubs, including the top 20 R&B hit “Whistle While You Twurk” in 2000 and recent hit “Badd.”

“Strip clubs were a part of our lifestyle before this generation of artists started breaking records,” says Mr. Collipark, a producer and executive whose Collipark Music production roster includes TVT's Ying Yang Twins. He appears with the Twins on Bubba Sparxxx's current hit and club favorite “Ms. New Booty.”

“Radio wasn't always as friendly to me as it is now,” Collipark continues. “But I didn't have to take it to radio. If the music made the girls want to dance, it was an instant hit. We were one of the only acts making music for the strip clubs; we had the lane all to ourselves.

Now every rapper has a strip song.”

Another source agrees. “It's to the point where all of these artists are trying to make strip club records. It's become another vehicle to get the record to radio because radio seems to want to play more aggressive songs like ‘Laffy Taffy.’” Add to that list such songs as Da Muzicianz's “Camera Phone” (the group includes Ying Yang Twin D-Roc) and T-Pain's surprising mainstream hit, “I'm N Luv (Wit a Stripper),” featuring Mike Jones.

What started as a joke—former DJ T-Pain penned the song about a friend's first-time visit to a strip club—has become a hit on the pop and R&B charts. Its popularity has spawned numerous remixes including one featuring R. Kelly and Too Short, among others, although radio is relying primarily on the original version featuring Jones.

Campbell is in the midst of promoting his first new project in several years: a three-CD boxed set titled “Uncle Luke—My Life & Freaky Times,” due May 16. Once again his promotional strategy includes strip clubs. Campbell is staging a “Are You Ms. Freaky Soul 2006” competition at strip clubs across the country. Prizes include \$10,000 in cash, a Rolex watch and the opportunity to tour with Uncle Luke.

Universal Motown's Marshall is coordinating a promotional strip club tour in June on behalf of “Go Head,” a new track by Ali & Gipp. The plan includes visits to venues in 17 cities, including Houston's Onyx.

Indeed, no less an authority than the men's room attendant at Sue's says top acts seem to stop by the club whenever they are in town. “In the past few months, we've seen Lil Jon, Cham-

lionaire and Lil' Kim,” he says.

Marshall notes that he works strip club promotions in one of two ways. Sometimes he'll host a party on behalf of an artist in a market's most popular club and prime the dancers to request whatever new single is being promoted. Marshall also stages performances at times if the venue has a proper sound system. In both cases, Marshall says the DJ and the strippers are serviced with the new product.

The attention the dancers are receiving from the hip-hop business—requests to dance in videos, for example—hasn't been lost on the ladies.

“The music business is turning so many kids on to money that it's changing the game,” Magic City founder Magic says. “Some of these girls are being paid \$2,500 to dance in a video. They aren't trying to hear about being a damned secretary anymore. That was a good job back in the day, but ain't nobody singing, ‘I'm in love with a secretary.’”

Additional reporting by Ed Christman and Hillary Crosley.

TV: COURTESY SONY; OC: MICHAEL DESMOND/FOX; WILL AND GRACE: CHRIS HASTON; LAS VEGAS: PAUL DRINKWATER; CSI: NY: CLIFF LIPSON/CBS; LAW & ORDER: SVU: VIRGINIA SHERWOOD; HOW I MET YOUR MOTHER: MONTY BRINTON/CBS



WEGA

TV: SEEN + HEARD

Sit back, relax and don't change that channel...
Your favorite artist may be up next.

Call it the pursuit of the "Q Factor": That magical, often elusive measure of how recognizable and popular an artist, actor or news anchor is in the eyes of the viewing public.

It's the stuff that makes for lucrative contract renewals and, for the music business, a steppingstone to building artist awareness.

Witness the parade of artists through TV show plotlines of late and the value proposition of the Q Factor becomes immediately apparent.

BY MICHAEL PAOLETTA and MELINDA NEWMAN

SONY

In the course of its short life, "Love Monkey" featured Teddy Geiger, James Blunt, Natasha Bedingfield, Si-Sé, Aimee Mann and John Mellencamp.

More and more TV shows are turning to artists to help boost ratings: It's an instant boost to the show's cool factor, and for the artist it means exposure to millions of eyes and ears.

"Since FM radio is so dependent on playlists and rotation, TV shows have become the new forum for emerging talent," says Tom Lynch, executive producer of TV's "Romeo!" (starring Master P and his son Romeo) and the forthcoming "Class of 3000," which he co-created with OutKast's André Benjamin.

In today's pop culture-obsessed landscape, music supervisors are working closer than ever with TV show creators, directors and producers to book talent for scripted shows.

Senior VP of Fox TV Music Jacquie Perryman describes music's heavy-duty presence on TV shows as "a very hot topic."

Top music supervisors say this is because the folks running today's TV shows are younger than ever, and that they understand the role music plays in pop culture today. "Music is part of their daily lives," says Chop Shop Music Supervision's Alexandra Patsavas, music supervisor for "The O.C." and "Grey's Anatomy."

Michael Rauch, executive producer/creator of "Love Monkey," concurs: "I must like an artist to use them in a show," he says.

Zomba Label Group VP of urban marketing Lisa Cambridge says TV appearances are all about building the brand of the artist and less about seeing sales increases. "Very, very rarely do you see solid album [sales] bumps for that, but it raises their profile," she says. One exception: Juelz Santana's "What the Game's Been Missing" increased 8% the week he was on "Cuts."

A host of artists have appeared across multiple TV offerings, but the season finale of "Gilmore Girls" may set a record for the number of acts performing on a single show.

The May 9 episode on the WB will feature Sonic Youth's Kim Gordon and Thurston Moore, Sam Phillips (who scores the show), Joe Pernice, Sparks, Yo La Tengo and the Michael Miller Crusade.

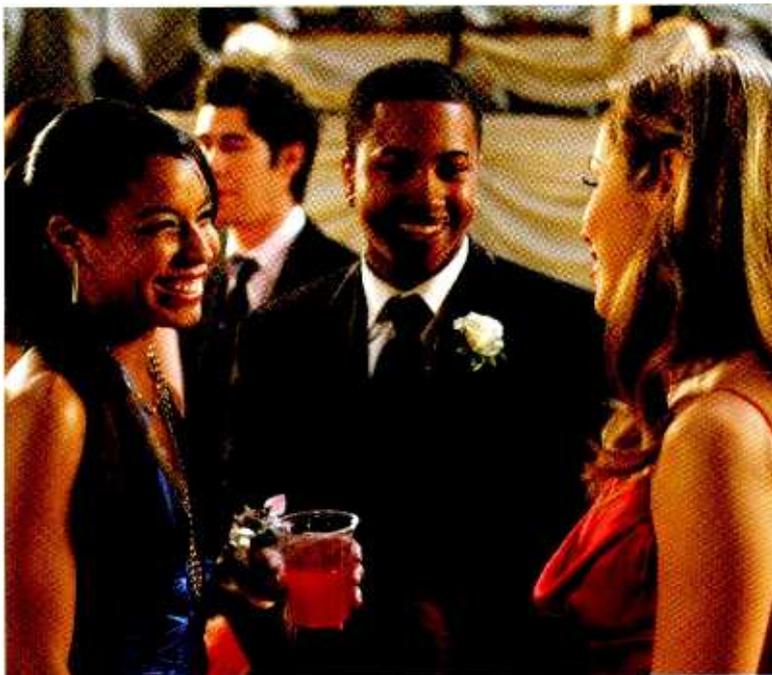
Moore described walking onto the set of "Gilmore Girls" for the first time as a moment when "the reality versus fantasy bridge sort of collapsed."

And now, even the legions of crime dramas are having artists walk that bridge. This spring, Ludacris acted on "Law & Order: SVU," Obie Trice performed on "CSI," while Kid Rock played himself and performed on "CSI: NY."

Ludacris says he was attracted to the "Law & Order" role because it allowed him to do the unexpected. "That was my motivating factor. Also, I want to be as versatile as possible."

Which could help explain why Mick Jagger has signed on to participate in a comedy pilot for ABC.

For a new artist like Jive's Chris Brown, his appearance on "One



Recent episodes of "The O.C." and "Gilmore Girls" featured appearances by "American Idol" contestant Lisa Tucker, left, and, above from left, Sonic Youth's Thurston Moore and Kim Gordon along with their daughter, Coco.

on One" gets him in front of the eyes of talent coordinators and casting directors for other shows.

"The TV roles tend to be cameos for people who are not actors who want to begin acting," Sony Urban president Lisa Ellis says. Epic/Sony Urban artist Omarion already had plenty of movie and TV roles before he made multiple ratings-boosting appearances on "One on One" and its spinoff "Cuts," but he decided to do the shows because his friend Marques Houston appears on them.

BACK TO STAR'S HOLLOW

For the "Gilmore Girls" season finale (and the swan song for the show's creators Amy Sherman-Palladino and Daniel Palladino),

casting on our show because it doesn't work a lot of the time and because we have 2 cents and a gum wrapper to hand out," she says.

The artists on the "Gilmore Girls" finale had music previously used in the show or had been mentioned by characters.

Indeed, Moore and Gordon were watching the show with their then-11-year-old daughter Coco, when "one of the characters name-checked me and Kim and we almost fell off the couch," Moore says.

The two, with Coco, play "What a Waste," a song from Sonic Youth's June 13 album, "Rather Ripped." And despite being an icon for alternative music, Moore says he does not feel the appearance connotes a sellout: "The show has such a positive vibration about it that we can only benefit from basking in its glow."

'Since FM radio is so dependent on playlists and rotation, TV shows have become the new forum for emerging talent.'

—TOM LYNCH, TV PRODUCER

the plot revolves around the town troubadour, a recurring role played by Grant Lee Phillips, going on tour with Neil Young after Young sees him performing in the show's setting of Star's Hollow.

As word spreads, other troubadours make their way to the Connecticut burg hoping to be discovered by Young. None of the performers are identified as themselves.

"Gilmore Girls" pays a negotiated fee to license the music and pays an additional set fee for the artist to perform.

Sherman-Palladino says "Gilmore Girls" licenses a great deal of music, but artists rarely make appearances. "We don't do a lot of stunt

To get a new act on a TV show, the process often begins months in advance. "Management will have casting executives come to the [artist's] video shoot and they can see how [the artist] interacts," Cambridge says. "Then that usually leads to 'Here are some opportunities we can create for you.'"

Or, Fox's Perryman says, "you get one of those panic calls where a band is needed immediately." This recently happened to Perryman, who was able to secure at the last minute indie band the 88 for the May 1 episode of NBC show "How I Met Your Mother."

Of course, it helped that Perryman had a working relationship with the act, which had penned the theme song for the Fox show "Free Ride." The 88 has placed songs from its two self-released albums on numerous shows (see sidebar).

While it is often up to the artists as to whether they will perform or just appear, Ellis prefers that Sony Urban acts perform as opposed to just having a speaking role "because it keeps [the audience] connected to their music."

Following their Nov. 17, 2005, appearance on "The O.C.," where they performed "Rock & Roll Queen," the Subways saw the crowds at their live shows swell. Additionally, for the week ending Nov. 20, digital sales of "Rock & Roll Queen" were up 27%.

Similarly, "Love Monkey" helped introduce newcomer Geiger, whose debut album, "Underage Thinking" (Cred/Columbia), debuted at No. 8 on The Billboard 200 last month.

Many of the UPN sitcoms have become strong stops for urban artists with labels asking for their artists to be on.

However, Boone feels her programs have been labeled solely as urban shows, and, therefore, she has had trouble getting artists from other genres.

"What's really hard is if you have more than two black people on a show, it's an urban show," she says. "I wanted to get Gavin McGraw, I'd love to have John Mayer, I'd like to get James Blunt . . . If it's an African-American show, [the labels] think it's not enough exposure."

Boone says that when the merged UPN/WB unveils next fall as CW, she plans to aggressively seek a wider range of acts for "One on One" and "Cuts" and feature performances in as many as half of the former show's episodes.

PLAY MY SONGS, PLEASE

Days before commencing its spring trek April 30, indie rock band the 88 signed with Azoff Music Management.

"Everyone at the company was blown away by the amount of exposure we were able to get on our own," keyboardist Adam Merrin says.

Though the act's two self-released albums (2003's "Kind of Light" and 2005's "Over and Over") have barely sold 10,000 units collectively, according to Nielsen SoundScan, its music is known via TV.

The group's songs have been heard in many hit TV shows, including "The O.C." and "Grey's Anatomy." The 88 also penned the theme for the new Fox show "Free Ride," and on May 8 the group will make an appearance on the CBS sitcom "How I Met Your Mother" (see main story).

"One thing leads to another," Merrin says. "Getting music placed on TV shows presents other opportunities." He points to performances on late-night talk shows like "Last Call With Carson Daly" and a Target TV spot.

"Because of our music placements on TV shows, we're able to earn livings as musicians," Merrin says.

The 88 is not alone. G Tom Mac, Joe Purdy, Split Habit, Trespassers William, Fannypack, Junk and others earn far more money from licensing their music to TV shows than they do from record sales.

After licensing several songs to shows like "Lost" and "Grey's Anatomy," Purdy was picked up by the William Morris Agency for representation.

British pop-punk band Junk, which has

yet to release an album, earned about \$100,000 last year from third-party licenses, says Spirit Music Publishing senior director of A&R Justin Kalifowitz, who handles the group's catalog.

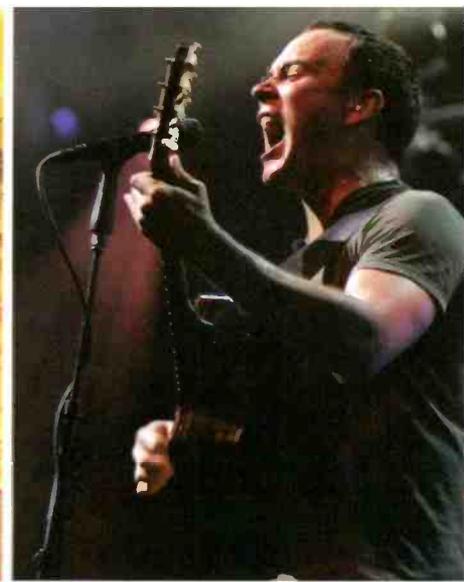
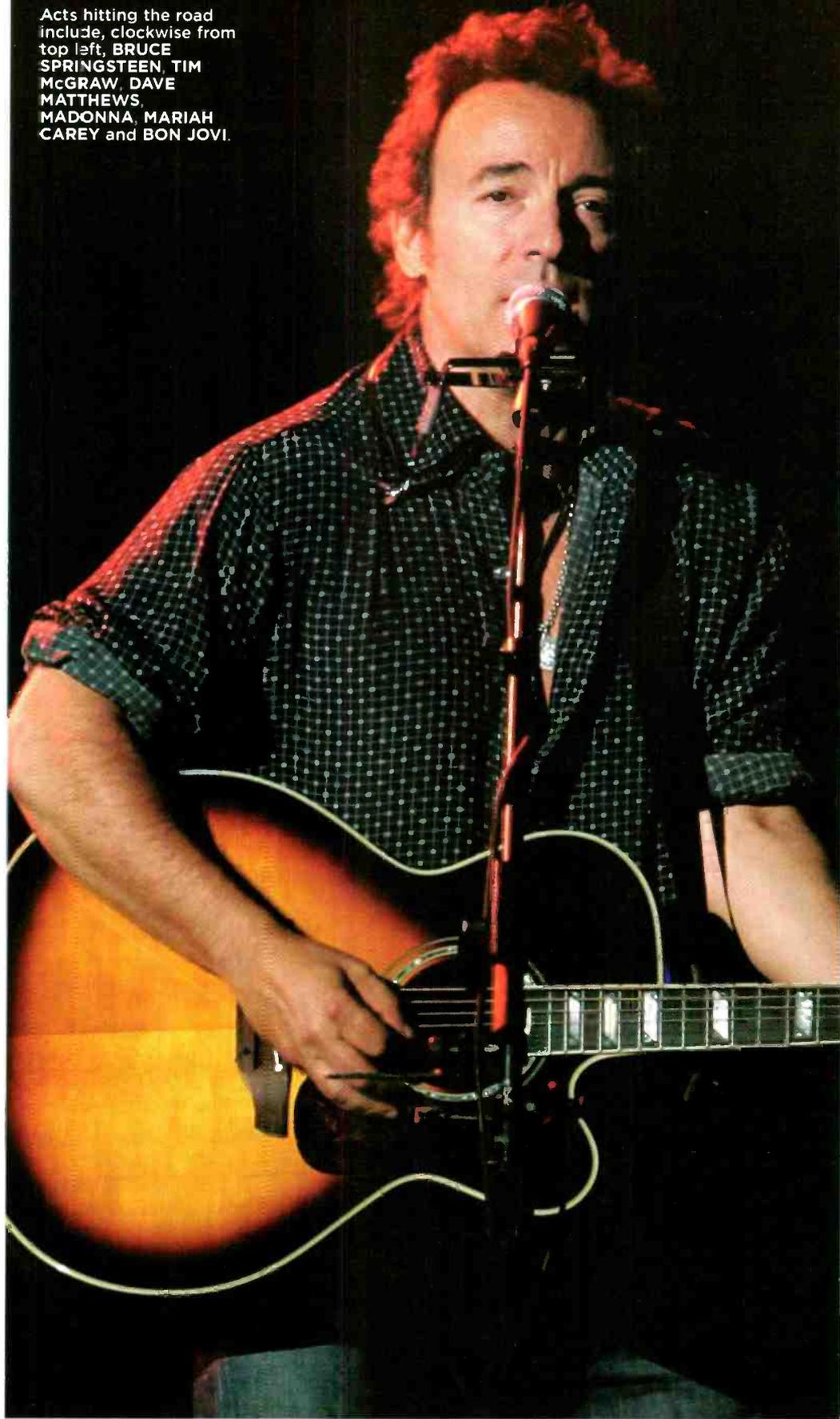
Meanwhile, G Tom Mac, aka Gerard McMann, has maintained steady work in Hollywood since his song "Cry Little Sister" was featured in the 1987 film "The Lost Boys." His TV credits include "Charmed," "The Shield" and "Witchblade."

McMann sees a correlation between the number of TV and film placements and sales of G Tom Mac CDs and crowds at his shows.

"The future of TV shows to digital is that of the radio effect," McMann says. "More performances of songs equals more fans equals more revenue for all."

—Michael Paoletta

Acts hitting the road include, clockwise from top left, BRUCE SPRINGSTEEN, TIM MCGRAW, DAVE MATTHEWS, MADONNA, MARIAH CAREY and BON JOVI.



Looking For Big Hits In '06



Touring Industry Banks On High-Profile Acts For Home Runs BY RAY WADDELL



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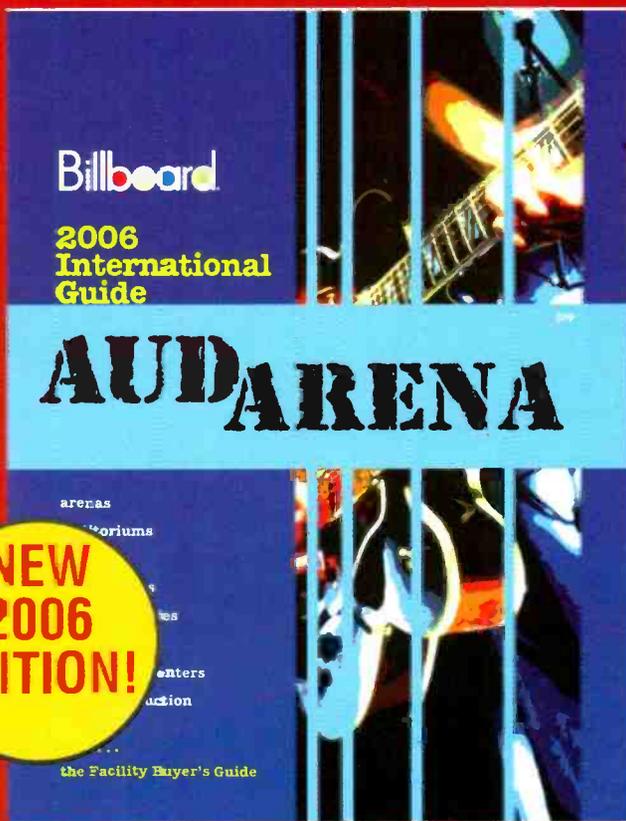
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As the days get longer and the busiest part of the touring season looms, the concert industry is in search of blockbuster summer tours. ■ With the Rolling Stones selling out stadiums in Europe and U2's delayed *Down Under* wrap of *Vertigo* set for November, North American home runs appear scarce. ■ Madonna, Kenny Chesney, Tim McGraw/Faith Hill and Bon Jovi are all early winners. Jimmy Buffett and Dave Matthews Band are perennials. Dixie Chicks, Eric Clapton, Pearl Jam and Red Hot Chili Peppers are promising, and a Barbra Streisand trek could add muscle if it comes to fruition.



But the question remains, Is this enough to pull the business out of a rut?

"It looks like a good year with some great acts on the road," says Live Nation CEO Michael Rapino, who thinks overall grosses for 2006 will be in line with last year.

Other promoters are enthused about the diversity of acts. "It seems like there is great activity in all venue capacities, and we are excited about a great season," adds Adam Friedman, president of Nederlander Concerts. He is "very bullish" on the season.

As the season begins to ramp up, a flurry of U.S. tours have already been announced, including Bruce Springsteen, Tom Petty & the Heartbreakers, Slayer, Queen + Paul Rogers, Ringo Starr's All Starr Band, Nine Inch Nails, James Gang, Rascal Flatts, Toby Keith, Brooks & Dunn, Crosby Stills Nash & Young, Shakira, Nickelback, the Who, Mariah Carey and possibly Guns 'N Roses, who have already scheduled four shows in New York.

Meanwhile, package tours include Black Crowes/Robert Randolph/Drive-By Truckers, Counting Crows/Goo Goo Dolls, Rob Thomas/Jewel, Fiona Apple/Damien Rice, the New Cars/Blondie, John Fogerty/Willie Nelson, Lynyrd Skynyrd/3 Doors Down, Journey/Def Leppard, Chicago/Huey Lewis and Steely Dan/Michael McDonald. And the usual festivals—such as Ozzfest, Sounds of the Underground and the Vans Warped tour—are also beginning to take form.

ENCOURAGING INDICATORS

House of Blues Concerts executive VP Alex Hodges admits there may be fewer "blockbusters" on the road this year, but that's not necessarily bad.

"The most encouraging thing about 2006 is the solid sales at larger venues for some breakthrough bands," Hodges points out, adding that Fall Out Boy, My Chemical Romance, the Strokes, Dashboard Confessional, the Black Eyed Peas and many more are upgrading to larger venues. "There are some very interesting combinations coming out as well, such as Mark Knopfler and Emmylou Harris, the New Cars

and Blondie, Def Leppard and Journey."

Still, few could argue that 2006 could use a superstar injection. But Rapino says more tours will be announced, and that Live Nation takes a global view.

"Robbie Williams is selling out stadiums in Europe," Rapino says. "The Rolling Stones, Bon Jovi and the Eagles are all stadium acts in Europe this summer."

That's great for Europe, which has been a more stable concert market for the past few years. North America, however, saw concert grosses dip more than 5% in 2005, even with a superstar-laden autumn. Many blame a skewed touring industry business model.

While Billboard Boxscore tracks concert grosses, it is a lack of net profits that has slammed promoters the last two years. "It's important to remember that a positive bottom line





NINE INCH NAILS, above, added a summer leg to its successful *With Teeth* tour, while **SHAKIRA**, left, and **DEF LEPPARD** are just beginning their respective treks.

is important, and avoiding losses is critical," Hodges says. "If the deals drive ticket prices too high there can be red ink or 'blood.'"

A saturated May-September touring market could be the problem. According to independent promoter Seth Hurwitz, this situation was in part created by Live Nation "making these silly tour offers to get people to play too many dates or, in some cases, any dates at all to create inventory."

According to Hurwitz, president of Washington, D.C.-based I.M.P., "Booking is a lot like playing music—what you don't play is as important as what you do."

Under Rapino's watch, Live Nation has become an independent entity free of parent Clear Channel Communications. Rapino bristles at talk that Live Nation is overpaying and overbuying talent, an accusation its predecessor Clear Channel Entertainment often bore.

"What [the industry is] seeing is a result of the resurgence of a very focused company," Rapino says. "Clear Channel Entertainment was a live entertainment company with eight to 10 focuses. Live Nation is a live music company with a new intense focus on its core business—booking live concerts throughout the world to fill its 150 venues and 25 festival sites."

Rapino says the new focus simply drives more bookings worldwide.

"We are not overpaying," he insists. "Our business model is based on filling our global network and maximizing all our revenue streams, not just the door. The artist won the door game long ago, and they deserve it. The new promoter must build revenue streams beyond the door while providing added value to the fan and artist."

Hurwitz believes a strategy of filling inventory dilutes the content by creating tours that are not in demand. "Blaming others—acts, agents, managers—for taking the deals is just more denial of responsibility," Hurwitz says. "That's like putting a piece of chocolate in front of a child and expecting them to use good judgment. And we all know what happens when you eat too much candy."

As for the promoter revenue streams outside ticket sales, Hurwitz says, "As a shed operator, this idea that the ancillaries will cure all the ills of an overpriced show is a complete myth and will eventually catch up with itself. There's only so much beer people can drink and so many cars you can park."

CAPTIVATING FANS

Rapino says ticket prices will be relatively flat in 2006. "I think the industry has worked together in the last year to stabilize ticket prices," he says. "In 2005, we had the first average ticket price drop in our amphitheaters in five years."

Hodges adds, "Everyone is more cautious today" regarding ticket prices, especially for the less desirable seats in arenas and amphitheater lawns.

"Sitting above the arena suites is not optimal, and thus price is important," Hodges says. "Fans seem to be willing to pay very high prices for up close and center, but for other locations there is price sensitivity."

As is always the case in May, the concert industry is at the mercy of hoping the pool of concerts captivates fans.

"There are questions around many tours, but this is always the case, and it's too early to pinpoint any real disappointments," Hodges says. "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. Hopefully, there will be fewer big losers than we saw last year." ■■■

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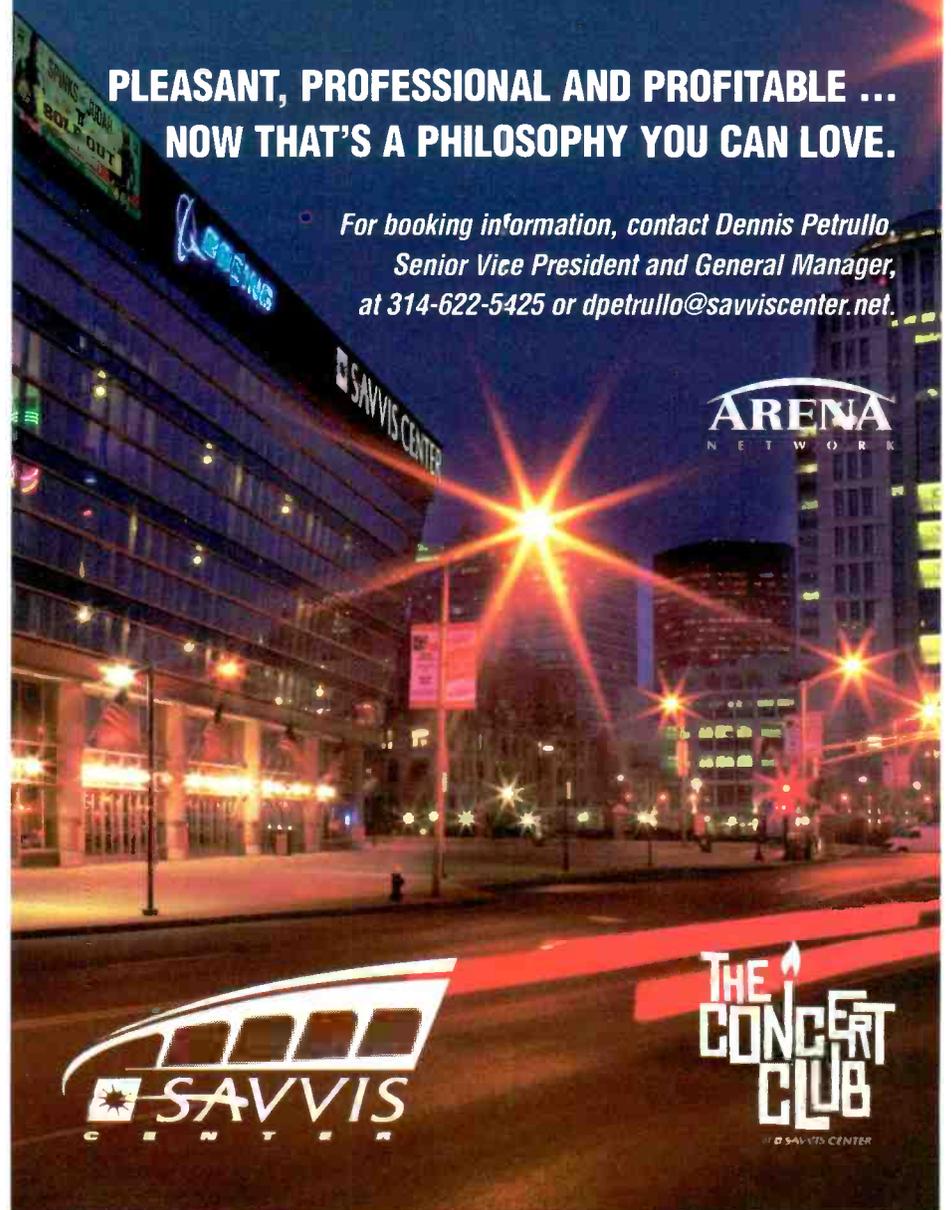
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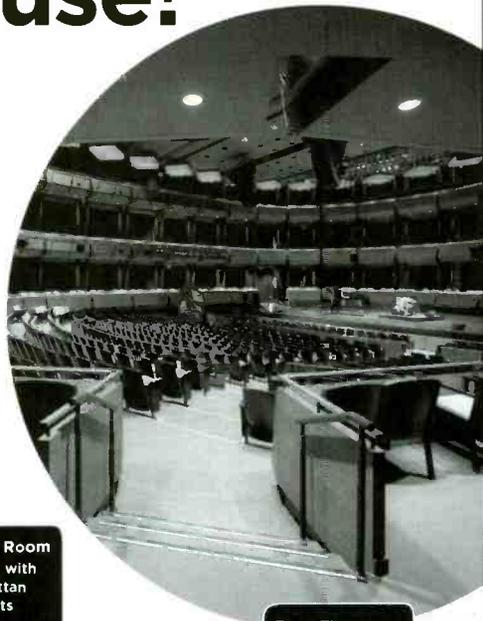


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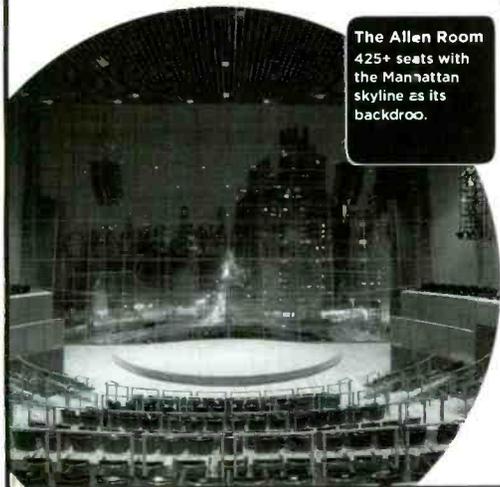
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Shed Slump

Will More Shows With Fewer Seats Save The Summer Season?

After more than 20 years, it is safe to say the honeymoon is over between concertgoers and modern-day amphitheaters.

The shed boom was the result of concert promoters building venues so they could tap into ancillary revenue unavailable to them when promoting shows at arenas and other venues they did not own.

When Robert Sillerman consolidated the promoter business in the late 1990s, he primarily sought promoters with amphitheaters. Today, there are 41 sheds in Sillerman's operation—which is now under the Live Nation banner—by far North America's largest amphitheater owner/operator. House of Blues is a distant second with eight sheds.

Despite millions of dollars spent on capital improvements and focused discounting strategies to lure concert fans—some call them “fire sales”—amphitheaters are struggling. With a \$50 million decline in gross and a 2 million drop in attendance during the last three years, according to numbers reported to Billboard Boxscore, the bloom is clearly off the rose for sheds.

The top-grossing tours annually almost always play arenas, largely because reserved-seating tickets can be priced higher. It has also been posited that the lucrative baby-boomer market prefers the controlled environs of an arena.

Another problem seems to be a lack of compelling content, with many of the same acts playing amphitheaters year after year.

“Our base business has been fine,” Live Nation CEO Michael Rapino says. “We need to focus on creating more packages and local shows, which we have been neglecting the past few years.”

Among the amphitheater packages Live Nation will roll out this summer are Counting Crows/Goo Goo Dolls, Fiona Apple/Damien Rice, Willie Nelson/John Fogerty, Lynyrd Skynyrd/3 Doors Down, Def Leppard/Journey and Steely Dan/Michael McDonald.

But creating content for content's sake may be part of the problem.

Independent promoter Seth Hurwitz, who programs the Merriweather Post Pavilion in Columbia, Md., says the summer outdoor mar-

ket is already overcrowded with acts, and simply booking more shows does not mean consumers will go to more shows.

“People don't simply keep picking [shows] until they've picked all the bands they like, they pick the same number of shows they think they can go to,” Hurwitz says. “Personally, I'm not happy to have something on my marquee unless it's making me money. If your goal is to send out press releases with names of people that have been on Oprah, that's different.”

House of Blues Concerts executive VP Alex Hodges has a different perspective.

“Fans love the outdoor experience,” he says. “More bands and artists tour in the summer, so the marriage is perfect between artist and fan.”

But just because an amphitheater has a 15,000-20,000 capacity—with usually two-thirds or more offered as a festival-seating lawn—doesn't mean it all has to be used.

“In some cases, we are having a great deal of success with reserved-seating-only shows,” Hodges says.

“I believe amphitheaters will use smaller configurations more this year than ever, and this is good.”

Hodges says developing bands that want to jump to the next level can use the lower-capacity configurations.

“To sell 5,000-7,000 tickets is fantastic, it's always been a sweet spot,” he adds.

But Hurwitz says he still opts for quality over quantity.

“I would rather do 10 shows that all sold out than 30 shows that were half full,” he says, adding that he passes on shows at a 3-to-1 ratio.

According to Hurwitz, the reasons for the shed slump have been falsely attributed to poor fan experiences or ticket prices.

“The problem is there are too many shows,” Hurwitz asserts. “The idea that you should book as many shows as you can possibly get is archaic and self-destructive. If quantity is your business model, you need to change your business model.” —Ray Waddell

‘We need to focus on creating more packages and local shows.’

—MICHAEL RAPINO, LIVE NATION



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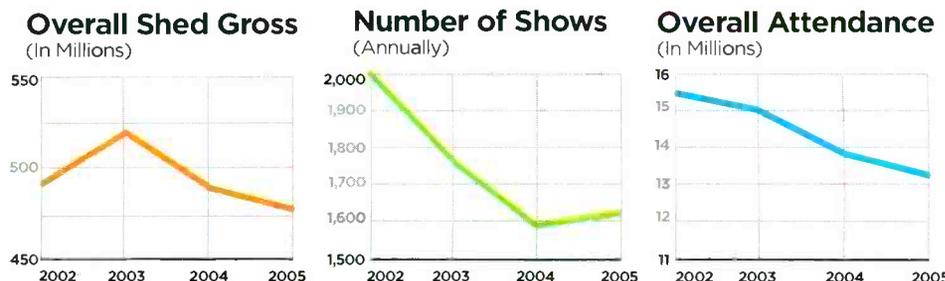
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Crunching The Numbers

During the past few years there has been a slow but steady decline in business for all U.S. amphitheaters.



On The Road

RAY WADDELL rwaddell@billboard.com



New Venue Perks

House Of Blues Hopes Improvements Lure More Fans

House of Blues Concerts is throwing some bucks at its amphitheaters in an attempt to improve the concertgoer experience this summer. HOB owns and/or operates eight major sheds in North America, including the Gorge in George, Wash.; Molson Amphitheatre in Toronto; and Coors Amphitheatres in Denver and San Diego.

"I work to really involve and empower the local teams, not to dictate so much from the home office, but to really put the local teams in position to 'be the fan' and operate the facilities toward that end," says Steve MacFadyen, VP of operations for concerts and amphitheaters at HOB.

Among the capital improvements at HOB sheds are new video displays for text-messaging boards for fans. "At Coors Amphitheatre in Denver, GM Ross Hollman is working on adding separate text-messaging boards inside the bowl," MacFadyen says. "Ross is real good on the technology side and is our leader in figuring some of these new types of technology out. Ross will do it first, and others will follow."

Simple improvements can be important, MacFadyen notes. "Everyone's familiar with cupholders on the backs of seats to make it more pleasant in the aisles, but now most of our amphitheaters are installing cupholders in the restrooms," he says. "We're putting cupholders at the condiment stations that you can set your drink in while you dress your dog. These things seem small, but they loom so large when the crowds are in the facilities, and they're just looking for that next little new thing."

Amphitheaters are no longer new to con-

sumers, MacFadyen points out, so the extras are what it's all about these days. "It's where people go to enjoy themselves in an outdoor setting, and anything we can do to enhance that experience is what it's about in today's world," he says. "There are just too many choices out there, it's not enough to say, 'We're the outdoor place in town and here's the show.' You got to work at it."

Other improvements include new lawn-delay systems to update sound. "We're trying to improve the portion of the sound system that we control," MacFadyen says. "We're trying to keep up with the technology that the bands are bringing in order to bring that same sound experience to the people on the lawn."

HOB is spending "more than seven figures" on capital improvements, above and beyond the normal painting and upkeep. "You have to keep it looking fresh, but you have to keep the ideas fresh, too," MacFadyen says.

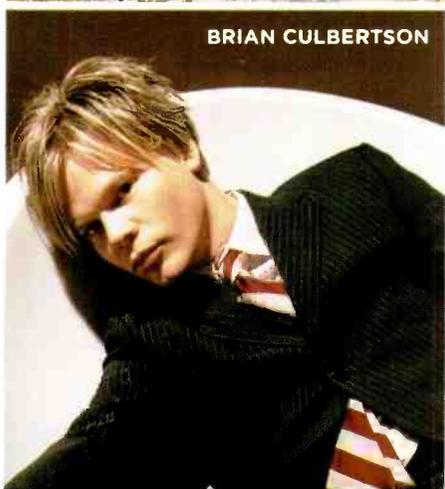
He says that, given the right act at the right price, fans still love the amphitheater experience.

"When you've been cooped up indoors all fall and winter in places like Cleveland, man, outdoors is what it's all about," MacFadyen says, adding that Toronto's Molson Amphitheatre is another venue fans love. "I don't know what it is about the Canadian culture, but boy, are they happy to be outdoors for the shows. They can't wait for that facility to open."

LOCAL FLAVOR: In an attempt to offer value and lure concertgoers back to sheds, Live Nation has formed numerous tour packages for this summer. But the world's largest promoter/shed owner is not just rolling out national tours. Live Nation is also taking a local approach in many markets.

Examples of local packages, themed events and radio shows include the following:

- The Old School Fiesta featuring War, Tierra and Malo at Shoreline Amphitheater in Mountain View, Calif.
- Funk Fest featuring Morris Day, Average White Band and others at the Chronicle Pavilion in Concord, Calif.
- Fish Fest Christian Festival at Verizon Wireless Amphitheater in Irvine, Calif.
- Car Load Jam featuring the Black Eyed Peas at Verizon Wireless Indianapolis. (Admission is \$100 for as many people you can fit in a car.)
- Buzzfest featuring Shinedown, Trapt, 10 Years and Staind at Cynthia Woods Mitchell Pavilion in the Woodlands, Texas.
- Lunatic Luau featuring Puddle of Mudd and Saliva at Verizon Wireless Amphitheater in Virginia Beach, Va.
- WJZZ Jazz Show featuring Chris Botti, Brian Culbertson, Gerald Veasley and Kern at Tweeter Center at the Waterfront in Camden, N.J.



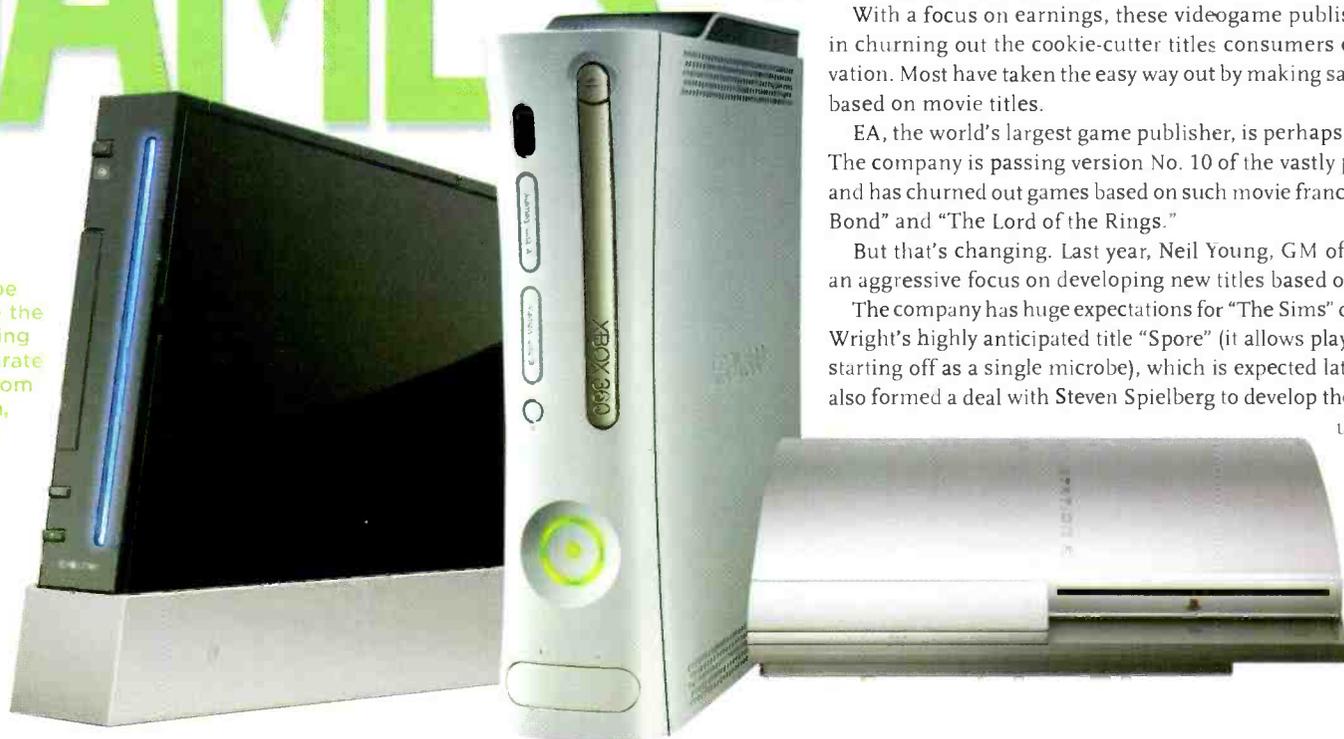
BOXSCORE Concert Grosses

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	GROSS/ TICKET PRICE(S)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$19,215,942 \$89.50/\$49.50	BILLY JOEL Madison Square Garden, New York, Jan. 23, 26, Feb. 2, 9, 11, 16, 25, 27, March 2, 4, April 19, 24	226,038 twelve sellouts	Live Nation
2	\$1,265,585 \$126/\$36	JIMMY BUFFETT Cricket Pavilion, Phoenix, April 18	19,785 sellout	Live Nation
3	\$1,047,239 \$155/\$35	LUIS MIGUEL Arrowhead Pond, Anaheim, Calif., April 13	11,202 sellout	Goldenvoice/AEG Live
4	\$898,050 \$64.50/\$54.50	KENNY CHESNEY, DIERKS BENTLEY, SUGARLAND Colonial Center, Columbia, S.C., April 29	14,610 sellout	Varnell Enterprises, The Messina Group/AEG Live
5	\$843,350 \$64.75/\$54.75	KENNY CHESNEY, DIERKS BENTLEY, SUGARLAND BankAtlantic Center, Sunrise, Fla., April 27	14,100 sellout	The Messina Group/AEG Live
6	\$748,157 \$63.50	KENNY CHESNEY, DIERKS BENTLEY, SUGARLAND Veterans Memorial Arena, Jacksonville, Fla., April 28	12,287 sellout	Mischell Productions, The Messina Group/AEG Live
7	\$694,465 \$125/\$95/\$65/\$45	MEGA CONCIERTO: GILBERTO SANTA ROSA, OSCAR D'LEON & OTHERS Madison Square Garden, New York, April 28	12,001 13,611	Ralph Mercado Presents
8	\$691,975 \$95/\$75/\$55/\$35	FREESTYLE EXTRAVAGANZA REUNION Madison Square Garden, New York, April 20	10,452 14,096	Ralph Mercado Presents
9	\$665,328 \$350/\$65.75	DAVID GILMOUR Paramount Theatre, Oakland, Calif., April 17	3,024 3,040	Live Nation
10	\$592,157 \$43	EARTHDAY BIRTHDAY: MUDVAYNE, ROB ZOMBIE & OTHERS Citrus Bowl, Orlando, Fla., April 30	16,000 sellout	Clear Channel Radio
11	\$483,554 \$75/\$55/\$39	MÖTLEY CRÜE Toyota Center, Houston, March 24	7,710 10,706	The Messina Group/AEG Live
12	\$463,195 \$200/\$125/\$85/\$50	QUEEN + PAUL RODGERS KeyArena, Seattle, April 10	4,592 12,500	House of Blues Concerts
13	\$417,211 (\$471601 Canadian) \$52.64/\$46.45	WILLIE NELSON, NITTY GRITTY DIRT BAND John Labatt Centre, London, Ontario, April 27	8,491 9,005	Paul Mercs Concerts
14	\$413,610 \$30	FALL OUT BOY, ALL-AMERICAN REJECTS & OTHERS Palace of Auburn Hills, Auburn Hills, Mich., April 20	14,434 sellout	Live Nation
15	\$395,380 \$200/\$125/\$85/\$50	QUEEN + PAUL RODGERS Rose Garden, Portland, Ore., April 11	4,234 12,600	House of Blues Concerts
16	\$382,323 \$30/\$15	FALL OUT BOY, ALL-AMERICAN REJECTS & OTHERS Xcel Energy Center, St. Paul, Minn., April 16	14,967 sellout	Live Nation
17	\$329,733 \$77/\$47	BOB DYLAN, MERLE HAGGARD Midland Theatre, Kansas City, Mo., April 17-18	4,876 5,541 two shows	Live Nation, Mammoth
18	\$315,518 \$37/\$21	KID ROCK Quicken Loans Arena, Cleveland, April 15	9,316 15,285	Live Nation
19	\$292,947 \$60/\$50/\$40	ANDRÉ RIEU, JOHANN STRAUSS ORCHESTRA TD Waterhouse Centre, Orlando, Fla., April 20	6,387 9,335	André Rieu Productions
20	\$277,533 \$60.50/\$55.50/\$40.50/\$32.50	KIRK FRANKLIN, MARY MARY Radio City Music Hall, New York, April 20	5,436 5,800	MSG Entertainment, ALW Entertainment
21	\$272,845 \$43/\$33	BLACK EYED PEAS, PUSSYCAT DOLLS, FLIPSYDE Chastain Park Amphitheatre, Atlanta, April 15	6,700 sellout	Live Nation
22	\$270,198 \$60/\$50/\$35	ANDRÉ RIEU, JOHANN STRAUSS ORCHESTRA BankUnited Center, Coral Gables, Fla., April 18	5,135 sellout	André Rieu Productions
23	\$267,826 \$69.50/\$49.50	BOB DYLAN, MERLE HAGGARD Municipal Auditorium, San Antonio, April 14	4,796 sellout	Live Nation, City of San Antonio
24	\$255,742 \$25.25/\$19.25	A TASTE OF CHAOS TOUR: DEFTONES, THRICE, ATREYU & OTHERS Long Beach Arena, Long Beach, Calif., March 30	10,251 sellout	Live Nation, Goldenvoice/AEG Live
25	\$255,119 \$44.50	NICKELBACK, CHEVELLE, TRAPT Seminole Hard Rock Live, Hollywood, Fla., March 15	6,254 sellout	The Messina Group & Concerts West/AEG Live, Fastlane Concerts
26	\$253,744 \$29.50	FALL OUT BOY, ALL-AMERICAN REJECTS & OTHERS UIC Pavilion, Chicago, April 19	8,658 sellout	MAJ Concerts
27	\$252,746 \$47.75/\$33.75	BOB DYLAN Memorial Civic Auditorium, Stockton, Calif., April 3	6,314 7,184	Live Nation
28	\$251,555 \$69.50/\$45	MÖTLEY CRÜE Mississippi Coliseum, Jackson, Miss., March 25	4,140 7,000	Beaver Productions
29	\$251,295 \$75/\$65	MICHAEL BUBLÉ Community Theatre, Berkeley, Calif., March 25	3,433 sellout	Beaver Productions
30	\$249,813 \$35/\$17.50	KID ROCK Xcel Energy Center, St. Paul, Minn., April 13	7,223 9,000	Jam Productions
31	\$248,731 \$65/\$45	BOB DYLAN, MERLE HAGGARD Tingley Coliseum, Albuquerque, N.M., April 11	5,003 6,125	Live Nation
32	\$248,598 \$61/\$36	ANDRÉ RIEU, JOHANN STRAUSS ORCHESTRA Wells Fargo Arena, Des Moines, Iowa, April 28	4,953 7,700	André Rieu Productions
33	\$248,430 \$32.50	THE STROKES, EAGLES OF DEATH METAL Arrowhead Pond, Anaheim, Calif., March 25	7,811 sellout	Live Nation, in-house
34	\$245,728 \$33.25/\$15.25	KID ROCK Alltel Arena, North Little Rock, Ark., March 17	8,033 14,316	Live Nation
35	\$245,383 \$67/\$47	MÖTLEY CRÜE Sioux Falls Arena, Sioux Falls, S.D., April 1	4,652 6,296	Live Nation, in-house

THE NEXT GEN OF VIDEO GAMES

Business will be booming once the next-gen gaming platforms saturate the market. From left: Revolution, Xbox 360 and PlayStation 3.



New Consoles, Ideas Should Give The Industry A Much Needed Boost **BY ANTONY BRUNO**

After years of explosive growth, it seems the videogame biz is feeling the slump that has been affecting the movie and music industries. In the last year, total game sales fell 8% to \$499 million, according to recent figures by the NPD Group, while anticipation of next-generation consoles caused total hardware sales to slip 31% to \$220 million. Overall, the industry is down 16%. This year has not been off to a great start either. Game sales are still down 8% year to date. PlayStation Portable has been the bright light, helping hardware sales inch up just 1% so far this year.

By all accounts, it's a tough time for the videogame industry. But going into this year's Electronic Entertainment Expo—the annual videogame extravaganza, which will be held May 10-12 at the Los Angeles Convention Center—the industry remains upbeat.

Historically, the videogame industry suffers from sagging sales and financial results every five to six years when new game console platforms are released.

During the holidays, Microsoft introduced the first of three next-generation gaming systems expected to be available by the end of this year with the Xbox 360. Nintendo is believed to follow with its Revolution platform, and Sony in March said it would delay the availability of the PlayStation 3 until this November.

Once all these consoles are available in the marketplace in mass numbers, game sales should rebound, as evidenced the last time the industry went through this phase.

"It's a product of the fact that consumers are looking forward to the next big thing," says Greg Richardson, a former executive at Electronic Arts and now principal at private equity firm Elevation Partners, which owns game developer BioWare/Pandemic Studios. "A lot of publishers' attention is on building games for these new platforms, and there's not a very large installed base right now. But if history is any indicator, we're in for a period of huge growth over the next five years."

He expects this E3 to be the most exciting one yet, because all three console manufacturers will be running hands-on demonstrations of their new consoles for the first time. Last year only the Xbox 360 was available for a test run.

FOCUS ON REVENUE

Parallel to this technological evolution though is a philosophical one, to which the industry will take much longer to adapt. Like the early days of the music and movie industries, for years the videogame market was run primarily by a group of free-wheeling developers building a new form of entertainment fueled solely by innovation and creative spirit.

Now a \$30 billion industry, videogame companies are publicly traded entities run primarily by marketers and accountants concerned more about the bottom line. Sounds a lot like today's movie studios and record labels.

With a focus on earnings, these videogame publishers have grown complacent in churning out the cookie-cutter titles consumers expect at the expense of innovation. Most have taken the easy way out by making safe games—sequels and games based on movie titles.

EA, the world's largest game publisher, is perhaps the poster child for this issue. The company is passing version No. 10 of the vastly popular "Madden NFL" series, and has churned out games based on such movie franchises as "Harry Potter," "James Bond" and "The Lord of the Rings."

But that's changing. Last year, Neil Young, GM of EA's L.A. operation, outlined an aggressive focus on developing new titles based on original concepts.

The company has huge expectations for "The Sims" creator and Wired coverboy Will Wright's highly anticipated title "Spore" (it allows players to build an entire universe starting off as a single microbe), which is expected later this summer. The company also formed a deal with Steven Spielberg to develop the storyline for several currently unnamed upcoming titles.

Such moves are indicative of the industry's greatest challenge—create entertainment that is as emotionally compelling as movies and music.

While the videogame business is now suffering from the same challenges

as the movie and music industries, it will never be as mainstream or popular until someone develops a game so immersive that it generates an emotional response.

MORE MUSIC, ADS

As these games reach even more of a mass market, expect to see much more in the way of music, particularly original music on soundtracks. Also, more artists are expected to appear in games as either voice characters or as themselves, and providing their likeness and even exclusive music to games built around their persona.

50 Cent did so to record sales, if not critical acclaim, of "50 Cent: Bulletproof," which sold more than 1 million units in less than two months. Others are already following. Brandy and the Game are working with L.A.'s Matty/Markus Games to develop separate titles that feature themselves as the respective lead characters.

Some argue that what is needed is a strong independent arm, separate from the mighty publishing powerhouses that are to videogames what the major studios are to Hollywood. But given the increased cost of developing today's games, that's not an easy task.

The cost of game development is topping \$15 million for certain titles, particularly with the demands put on them by the more sophisticated next-generation consoles. One poorly

selling game is enough to bury an independent publisher.

As such, the industry is looking to limit its financial exposure through increasingly creative means.

"As the cost of development goes up, you need more sources of revenue to offset that," Richardson says.

Gaining the most traction these days is in-game advertising. Similar to the product placement seen in movies, in-game advertising is poised to skyrocket in the coming years as the new game consoles allow for a more graphically rich setting where smaller details lost on legacy systems are easily highlighted.

For example, UbiSoft's Xbox 360 title "Ghost Recon: Advanced Warfighter" is set in a vast urban combat area strewn with billboards for Nokia, soft drink vending machines and other consumer products that are easily noticeable, yet not a distraction from the game. If anything, they add to the game's realism. These ads can be updated on a regular basis, as well, by taking advantage of the new console's Internet connection.

Companies like Massive Networks and IGAPartners market technology that lets publishers replace certain game elements on a regular basis.

"The potential for in-game advertising exponentially expands with online games where ads can be changed in real time and measured more easily," eMarketer analyst Ben

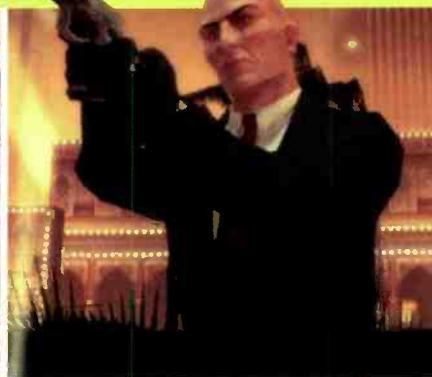
Macklin wrote in a recent report on the videogame future. "Military game players might play multiple missions with characters whose health is replenished by Red Bull in one game and Minute Maid orange juice in the next."

According to the Yankee Group, U.S. in-game advertising revenue is expected to skyrocket from \$72 million in 2005 to \$562 million by 2009.

Other revenue streams include downloadable game add-ons or expansion packs, and even replaceable soundtracks. Perhaps most interesting to the music industry is that game developers are now selling the original music created just for videogames as digital downloads and ringtones. In fact, EA, Cherry Lane Music Publishing and Nettwerk Records have joined forces in a venture called Next Level Music to do just that.

But most expect a serious thinning of the videogame ranks. The harsh development climate of today will separate the wheat from the chaff—with extreme prejudice—resulting in fewer, but hopefully better, games.

"That's good news for the market, because the consumer won't be confused by a bunch of poor quality, cheaply made products," Richardson says. "This is a business where there's only a handful of development teams that consistently make great games. If you give people like that the right amount of resources, money and time, they're going to create media-changing games." ◆◆◆



Business aside, the main reason to go to the Electronic Entertainment Expo every year is to check out all the cool new games.

Often, the E3 confab is the first time anyone outside the gaming press will get the chance to either play hands-on demos or see on-screen previews of the most-anticipated upcoming titles.

This year's expected E3 highlights include the game publishers showing off all three next-generation gaming consoles—Microsoft's Xbox 360, Sony's PlayStation 3 and Nintendo's Revolution.

Despite a rather lackluster launch lineup for the Xbox 360, new titles that truly show off the platform's power have started to hit shelves, while the other two new consoles aren't even available to consumers yet.

Recently released Xbox 360 games include "Elder Scrolls IV: Oblivion" (Bethesda Softworks/2K Games); "Ghost Recon: Advanced Warfighter" (Ubisoft); "2006 FIFA World Cup" (Electronic Arts); "Battlefield 2: Modern Combat" (EA); "Lara Croft Tomb Raider: Legend" (Edios); and "Far Cry Instincts: Predator" (Ubisoft).

Pending 360 titles, some of which have been delayed

GAMES GAMES, GAMES

New Titles Steal The Spotlight At E3

for months now, also expected at E3 are "Saints Row" (THQ), "Dead Rising" (Capcom), "Lost Planet" (Capcom) and "Halo 3" (Microsoft).

Part of the challenge in launching new games this year is that these additional new game consoles are coming, but that's not stopping publishers from introducing new titles for the current-generation platforms or the PC for that matter.

The most notable upcoming cross-platform games include "X-Men: The Official Game" (Activision); "Spore" (EA); "Hitman: Blood Money" (Edios); "Scarface" (Vivendi Universal); and

"The Godfather" (EA).

But the real excitement at E3 is over the official unveiling of new, never-before-seen clips and images of games still in development. Hardcore gamers shelling out the \$500-\$725 to attend the event often wait in line for hours just to watch a game's video trailer.

Highly anticipated is what clips, if any, Konami will unveil from the reportedly last installment of one of the videogame industry's most popular franchises—"Metal Gear Solid 4: Guns of the Patriot."

Also generating quite a bit of interest is the next title

Games that are expected to be played or previewed at this year's E3 include, from left, "Far Cry Instincts: Predator," "Madden NFL 07," "Superman Returns: The Video Game" and "Hitman: Blood Money."

in Ubisoft's "Splinter Cell" series—"Splinter Cell: Double Agent"—under development for Xbox 360.

And then there's the franchise of all franchises: "Final Fantasy," of which developer Square Enix will show a teaser of "Final Fantasy XIII" to the faithful throngs at its massive booth.

Other first looks include Disney Online's as-yet-unseen "Pirates of the Caribbean Online"; LucasArts' "Indiana Jones" game, the sequel to "LEGO Star Wars" and other "surprises"; NCSOFT's previews of "Dungeon Runners," "Exteel," "Tabula Rasa" and its vastly popular "Guild Wars"; and EA's "Superman Returns: The Video Game."

Gamers are also hopeful that Activision will unveil its next-generation Nintendo version of the "Spider-Man 3" game.

One bit of advice for first-time attendees—leave the tie at home and bring earplugs. E3 is by far the loudest and flashiest of all conferences, and despite the relative downturn in game titles, few expect any to hold back this year.

There is one notable exception: "booth babes." E3 organizers, responding to complaints from past years, have instituted a dress code banning overtly provocative garments (or lack thereof) and have implemented a \$5,000 on-the-spot fine to enforce the new rule. ◆◆◆

—Antony Bruno

GAME DEVELOPERS CONFERENCE AND THE HOLLYWOOD REPORTER PRESENT

HOLLYWOOD AND GAMES

SUMMIT KEYNOTE

PAUL W.S. ANDERSON

DIRECTOR, *Mortal Kombat*, *Resident Evil*,
Alien vs. Predator, *Castlevania*

Pressing the Right Buttons:
How to Successfully Blend
Game and Film



The **Hollywood and Games Summit** is pleased to announce Paul W.S. Anderson as the event's keynote. With a track record of several no. 1 box office films adapted from games, Anderson's experiences as a director, producer and writer make him a uniquely credible authority on the collaboration of film and games.

Join us as Anderson discusses his vision for each of these films and explains his uncanny ability to create critically and financially successful films, while drawing from and preserving the integrity of the original videogame inspiration.

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Protecting Legacies
Mary Wilson crusades
against faux acts



Hilltop Hoods
Aussie act reorganizes
in face of local success



Rockier Rosters
Labels ink more acts
like Yeah Yeah Yeahs

44

45

45

46

48

MAY 13, 2006

MUSIC

CHRISTIAN BY DEBORAH EVANS PRICE

Beyond Backstreet

Christian Community Embraces Brian Littrell

NASHVILLE—When the term 'crossover' is used in conjunction with Christian music, it usually refers to a Christian act that has won success in the mainstream market, such as Amy Grant, Switchfoot or MercyMe. With the release of "Welcome Home" this month, Backstreet Boy Brian Littrell will make something of a reverse commute as he moves from multiplatinum pop music success to newcomer in the Christian field.

The Reunion Records artist is already off to a strong start. Littrell netted a Gospel Music Assn. Dove Award last month without even having an album in that marketplace. He won best inspirational recorded song for his cover of the Michael English classic "In Christ Alone," which appeared on the Reunion Records compilation "WoW #1's."

"Brian brings a strong pop vocal style that is different from most of what we are hearing on AC radio at the moment," says Terry Hemmings, president/CEO of Provident Music Group, Reunion Records' parent company and Sony BMG's Christian music arm. "We believe the consumer will embrace his presence on AC, and our hope is that his fans from mainstream radio will follow him to Christian formats and retail outlets, introducing new consumers to our channel."

The Lexington, Ky., native had long wanted to record an album that shared his faith. He says people frequently say, "You've been in the secular world, selling 80 million copies of various CDs, why would you want to do this?" I think that's why I had the platform in the first place," Littrell says. "I had an opportunity to go to the University of Cincinnati Bible College, but God basically took my life south to Florida, and I started singing in the Backstreet Boys, and he has truly multiplied my audience . . . but being a Backstreet Boy is a mere steppingstone for me."

Christian music gatekeepers and audiences can often be skeptical of secular

artists who enter the fold, but Littrell's good-boy rep should help his chances. Unlike some Backstreet Boys members who have been embroiled in scandals or addiction issues, Littrell has always maintained a positive image and been open about his faith and moral choices. He even once refused to participate in a Rolling Stone cover shoot when the photographer wanted the group to pose with scantily clad women.

Now that Littrell has entered the Christian market, there are some who see him as becoming the next major male artist, following the footsteps of Steven Curtis Chapman and Michael W. Smith. "Absolutely, I see him as having that potential," says Jim Marshall, PD of WAY-FM West Palm Beach, Fla. "He's demonstrated a heart for that genre of music. He's well-respected in the industry, too. He was well-received during Gospel Music Week. Performers resonate with their music, but if there's not the heart there as well, I believe they'll be limited in their success. His is not a case of resting on his laurels. We first knew him as one of the Backstreet Boys, but now we know him for producing some pretty powerful music."

Hemmings has high hopes for the project. "I believe Brian will have a long and successful solo career in Christian music," he says. "He has worked at the level of a new artist in an effort to tell his story to our marketplace as well as communicate his intentions to his fans from the Backstreet Boys. We have high expectations for this record and many more to come."

Littrell says the Backstreet Boys plan to work on a new record this year. "I'm a big fan of the Backstreet Boys and our success and the quality of music that we put out and our fan base that's been there for us over the 13 years that we've been together," he says. "I hope to further that and also have the freedom to do this. God has called me to be here, and I pray every day in and day out that God opens the doors for me to go through."

From pop to prayer: Backstreet Boy BRIAN LITRELL is crossing over to Christian music with new album 'Welcome Home.'

►►► **STRIKING OUT**

Serjical Strike Records, the label run by System of a Down lead singer Serj Tankian, will release the self-titled debut from Slow Motion Reign July 25. Tankian produced the album, marking the first time he has taken the helm for an outside project. He calls the Southern California band's music the "opposite of System of a Down."

—Melinda Newman

►►► **KOZ GOES TO THE MOVIES**

Saxophonist Dave Koz has lined up an impressive roster of guests for his next album, which will be a collection of movie themes. The Capitol record, due in January, will include guest vocals by India.Arie, Anita Baker, Vanessa Williams, Barry Manilow and Johnny Mathis. Phil Ramone produced the set.

—Melinda Newman

►►► **GET READY FOR 'LOVE'**

Juliana Hatfield's latest group, Some Girls, will release its new album July 11 on Koch Records. "Crushing Love," the trio's second effort, also features drummer Freda Love and bassist Heidi Gluck. —Melinda Newman

►►► **HYLER'S WRITING DEAL**

Nashville-based Skyline Music Publishing and Mr. President Rich Music, a company partly owned by Big & Rich's John Rich, have signed Tammy Hyler to Skyline's writer roster in a joint venture between the two companies. Hyler's songs have been recorded by Martina McBride, Collin Raye, Journey and Shania Twain. —Phyllis Stark

►►► **COLE IS STILL KING**

PBS' "American Masters" will salute the 50th anniversary of Nat "King" Cole's groundbreaking TV program, "The Nat 'King' Cole Show." The singer became the first African-American with his own TV series in 1956. Airing May 17, "The World of Nat 'King' Cole" documents his professional and personal achievements through interviews with his family, as well as with Stevie Wonder, B.B. King, Quincy Jones, Isaac Hayes and OutKast's Andre Benjamin, among others. —Gail Mitchell



Higher Ground

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'Greater' Collaborations For Baloché

A few years ago, some in the industry may have thought worship music was a passing fad, but it's become the backbone of the Christian genre. When Chris Tomlin and David Crowder picked up multiple honors at last month's Gospel Music Assn. Awards, those wins further reinforced the continued strength of the praise and worship movement.

One of the reasons for its popularity is the strength of the songs, and few songwriters have helped shape modern worship more than Paul Baloché. The Texas-based worship leader is back with "A Greater Song," a new project on Integrity Music.

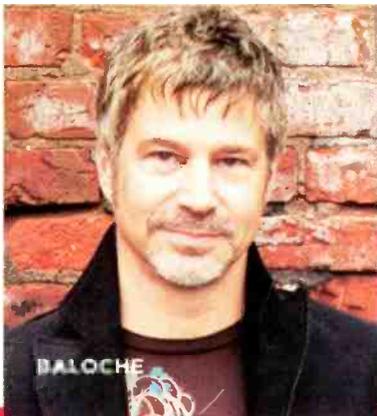
"I hope that the music hooks people and inspires them enough to really think about the words and hopefully inspires them towards the things of God," Baloché says.

In addition to recording his own material, Baloché's songs have been covered by numerous artists, including Michael W. Smith, Don Moen, John Tesh and SonicFlood. He has more than 10 songs in the top 500 listed with Christian Copyright Licensing International, an organization that monitors songs per-

formed in churches.

"Open the Eyes of My Heart" is No. 2 on the CCLI list and "Above All," written with Lenny LeBlanc, is No. 22. Baloché shares his songwriting expertise in a new book, "God Songs—How to Write and Select Songs for Worship," which he wrote with Jimmy and Carol Owens.

Though Baloché generally writes music solo, the new album finds him collaborating with Matt Redman, Graham Kendrick, Brenton Brown and Sara Groves. The project began with an invitation to Baloché from British worship leader Kendrick to a songwriters retreat. Baloché describes the event as "really



inspiring" and subsequently, he and Kendrick penned "What Can I Do" and "Creation's King."

For the new album, Baloché and Redman co-wrote the title track and the closing cut, "Rising." "A Greater Song" was recorded at Community Christian Fellowship in Lindale, Texas, where Baloché has served as worship pastor for more than 15 years. "Maybe because I've been a pastor at my church all these years I see that role when I am writing a song," Baloché says. "When I write, I am trying to think about how it impacts our church or life. Many times songs come from a sermon our pastor preaches."

Camden, N.J., native Baloché became a Christian at 19 after seeing a Christian rock band perform at an Amway convention. He had been performing in clubs in the Philadelphia and Atlantic City, N.J., areas, but after his conversion, he began using his musical talents to share his faith.

"We need to worship," Baloché says, "Part of our job is to help bring God's kingdom here on earth, to go out into the world and bring his presence and bring his truth. It's not just [going to] church, it's taking church to the world."

NEWS NOTES: On June 27, Franklin, Tenn.-based label Mono Vs Stereo will release "My Other Band, Vol. 1." The collection features side projects from several well-known artists, including Matthew Thiessen (lead singer of Relient K) and the Earthquakes, Agnes (Dave Douglas of Relient K), My Red Hot Nightmare (Ethan Luck and Dan Spencer of the Supertones and Josh Abott of Ace Troubleshooter), Royal Empire Music (Davy Baysinger and Jared Byers of Bleach) and Tyler Burkum (Audio Adrenaline).

Third Day continues its four-year relationship with Chevrolet with the new "Can You Feel It?" campaign. As part of the campaign, Chevy is offering a copy of Third Day's latest CD, "Wherever You Are," to consumers who test drive vehicles in the Southeast market. After the test drive, consumers will receive online access to register and download the exclusive bonus tracks "Love Lifted Me" and "Falling to Pieces." The automaker also offered test-drive opportunities at recent Third Day concerts. ...



Classical Score

ANASTASIA TSIOLCAS atsioulcas@billboard.com

Wyner Concerto Wins Pulitzer

Yehudi Wyner won this year's Pulitzer Prize in music for his piano concerto, "Chiavi in Mano," published by Associated Music Publishers. The concerto was commissioned by the Boston Symphony Orchestra and had its world premiere there

in February 2005, with soloist Robert Levin.

The Pulitzer board's goal—publicly proclaimed in 2004—of expanding the music category to embrace recordings as well as works from the worlds of jazz, musical theater, movie scores and

other genres seems to be moving slowly. This year's roster of nominees was purely classical: Wyner, Peter Lieberman's "Neruda Songs" and Chen Yi's "Si Ji" (Four Seasons). Thelonious Monk received a posthumous special citation, but it wasn't within the music category.

The 77-year-old Canada-born, New York-bred Wyner was a finalist for the Pulitzer in 1998 for his piece "Horntrio." His other awards include two Guggenheim fellowships and the 1953 Rome Prize, a prestigious accolade that allowed him to spend three years in residence at the American Academy in Rome.

His work has been recorded for such labels as Albany, Bridge, CRI, New World and Pro Arte. In addition, three of Wyner's pieces ("The Mirror," "Passover Offering" and "Tants un Maysele") were recorded for Naxos as a sin-

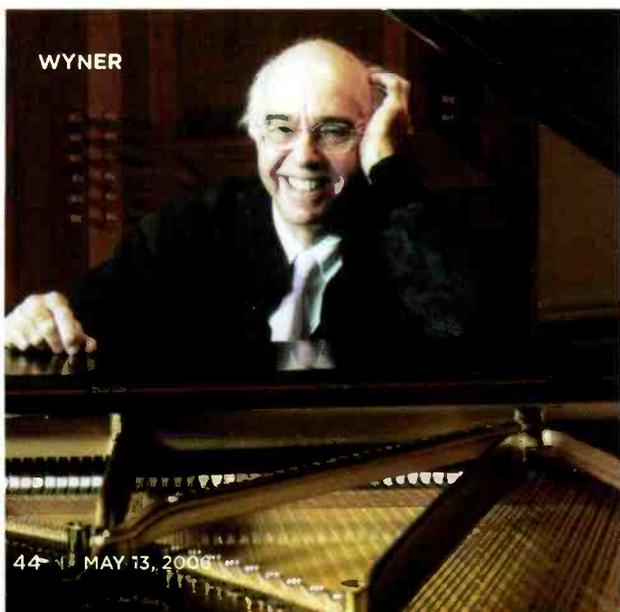
gle title in its Milken Archive of American Jewish Music series. That album was nominated for a 2005 Grammy Award in the category of best small ensemble performance (with or without conductor); it was also one of the five titles named in producer David Frost's award for producer of the year, classical.

ROMANCE RETURNS: Two tenor titles to hit the Classical chart in recent weeks are a throwback to years gone by: specifically, to the eras that gave birth to the first "crossover" recordings—long before that genre had such a name—by fellow tenors like Enrico Caruso and Mario Lanza.

Iconic singer Plácido Domingo's album "Italia, Ti Amo" (Deutsche Grammophon), whose packaging recalls vintage travel posters, is an homage to

the popular Italian and Neapolitan songs that have entranced singers and audiences alike from Caruso's days. Meanwhile, tenor Juan Diego Florez's "Sentimiento Latino" (Decca), a tribute to popular songs from his homeland of Peru and elsewhere in Latin America, has also popped up on the World Music chart.

NEW & NOTEWORTHY: Twenty-five-year-old American pianist Jonathan Biss has been signed by EMI Classics to a two-year exclusive contract. His first CD, an all-Schumann recital recording, will be released in January 2007. . . . The Philadelphia Orchestra has named its new president/CEO: James Undercofler, who has served as director and dean of Rochester, N.Y.'s Eastman School of Music since 1997. Undercofler takes up his new job in August. ...



MISSION COLE: DIVA TAKES CHARGE

Keyshia Cole survived a rough foster child background and a number of unhealthy relationships, but her frank lyrics and gritty emotional delivery have her on the Gloria Gaynor path to freedom. Some call her Mary J. Blige's successor. Even Blige has given Cole kudos and added her as a top eight MySpace friend.

Cole is the first R&B diva in a while to successfully turn personal tragedy into platinum record sales with her 2005 debut "The Way It Is." Now she's headed straight into the mainstream with a sophomore album, BET reality show and her own label. And did we mention she's best friends with Tom Cruise? Fortunately, success hasn't made Cole lose her home-grown charm.

"I'll be excited when I go multiplatinum," Cole says. "Child, I'm still working. Usher sold 9 million records. But after this tour is over, I'm taking time off!"

And Cole deserves it. The songstress, who began singing with Tupac Shakur and MC Hammer, has sold 1.2 million copies of her A&M/Interscope debut. 2006's R&B boom featuring Blige, Jamie Foxx, Ne-Yo and Chris Brown proved fruitful for Cole. Most notably, current single "Love" is No. 24 on Billboard's Hot R&B/Hip-Hop Songs chart after 19 weeks and No. 24 on Hot R&B/Hip-Hop Airplay.

Cole created her platinum earnings

by touring until her wheels almost fell off. Beginning the circuit in late 2004, she performed her first single, "I Changed My Mind," during friend and producer Kanye West's set on Usher's Truth tour. She then graduated to support West on his Touch the Sky tour in 2005 along with Fantasia and Common. And finally, Cole headlined her very own trek in March 2006.

Then "Mission: Impossible III" happened. West, who produced "I Changed My Mind," called Cole to Los Angeles to work with him on the project. Cole says she was reluctant. "You do songs with Kanye, and then they never see the daylight."

"I've gotten so much press over doing that song for 'Mission: Impossible III,'" Cole says. "If I'd known all I had to do was get Tom Cruise, I would've gotten with him a long time ago."

As such, the West-produced theme song, featuring Cole and Chi-town MC Twista, just entered Billboard's Hot R&B/Hip-Hop Songs chart and is bubbling at radio. Hype Williams will shoot the video in Prague sometime this month. "Mission: Impossible III" is Cole's second film soundtrack appearance. "Never," featuring Philly MC Eve, was included on 2004's "Barbershop 2" soundtrack.

As for her second album, Cole isn't

stressed about the sophomore jinx of soulful songstresses. Sometimes fans only want to hear heart-wrenching songs and don't take well to happy joints.

"I'm not worried about that," Cole says about being pigeonholed as a tragic songbird. "I'm going to just keep telling it how it is."

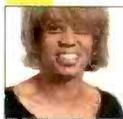
She's shrewdly working with the writers and producers that made "The Way It Is" so successful, including West, John Legend and 112's DaRon. Cole would also like to collaborate with singer/songwriter R. Kelly, saying, "I didn't get a chance to work with him yet."

On the hip-hop side, Cole recently finished an untitled track with Def Jam's breakout star and her rumored love interest, Young Jeezy. She also sings on a DMX track, "Dog Love," for his new Sony Records release that will drop this summer.

And finally, Cole has a few other business ventures in the fire. Her forthcoming label is in the works, and her management, Imani Entertainment Group, is shopping for a deal. She also has a reality show coming through BET. What began as a "day in the life of Keyshia Cole" flowered into a seven-episode series, and the shooting begins in May. The as-yet-untitled show will air this fall with manager Manny Halley, Jimmy Iovine, Ron Fare and Cole as executive producers.



COLE



Rhythm & Blues

GAIL MITCHELL gmitche@billboard.com

Knocking Out The Knockoffs

The Supremes' Mary Wilson Works To Prevent Imposters From Lifting Names

Mary Wilson has an itch in her heart. But it's not due to the love she sang about as a member of the Supremes in 1966.

This itch is to once and for all protect the legacies—and livelihoods—of the Supremes, Platters and other legendary groups from their knockoff counterparts. To date, Pennsylvania, South Carolina and North Dakota have passed into law the Truth in Music Advertising Act that Wilson promotes as chairwoman of the Vocal Group Hall of Fame's artist board.

The act stipulates that if a performer was not part of the original recording group then that person is prohibited from booking and performing gigs under that name. Fines of up to

\$50,000 can be issued.

Currently, the bill sits on governors' desks waiting for signatures to become law in Connecticut and Illinois. Several other states, including New Jersey and Massachusetts, are also weighing the matter.

The goal, Wilson notes, is to build awareness by securing the legislation in at least 10 states before taking the issue to the federal level.

Bogus performers touring the United States and Europe certainly are not anything new. But with legendary acts relying on tour profits to make a living these days instead of record sales, the situation takes on added urgency.

This sour note especially hits home for Wilson who knows of five faux Supremes groups. There was even one

imposter act working in Europe that accepted a lifetime achievement award in the Supremes' name.

"These people are defrauding the public; this is identity theft," Wilson says. "We make our money touring, and these people are taking gigs from us. And some promoters don't care. If they can pay less for the bogus group than the original, they'll do it."

Wilson notes that Las Vegas sports several versions of such classic acts as the Platters, Drifters and Coasters. Members of these groups—some still performing in their 70s and 80s—as well as other acts like Sha Na Na and Danny & the Juniors are singing the advocacy chorus with Wilson.

When she performs, it is as Mary Wilson of the Supremes.

Motown Records owns the trademark on the act's name.

"We want these fake groups to say they are tribute groups or get their own name," Wilson says. "Why steal our legacies? After all your hard work, no one should be able to come and take your history."

Contemporary groups who think they can't learn a lesson from this should think again. Branding has become a key factor in today's music marketplace. And savvy hit acts protecting their flanks now can cash in on their hard work for years to come. Rock act Kiss is a prime example.

For another crucial slant on the issue, check out Susan Butler's Legal Matters column in the Oct. 15, 2005, issue of Billboard: "What's in a Name? Years of Brand Value."



WILSON

NOTEWORTHY: Dome Records signs singer/songwriter Karen Bernod. She's racked up vocal credits with Incognito, D'Angelo, Erykah Badu, the Pet Shop Boys and most recently Mary J. Blige. Bernod's first Dome project will be her second solo set, "Life @ 360 Degrees," due

May 15.

Former Sony Urban Music executive VP Dave McPherson resurfaces with Dave Mac Records. First act is teen male R&B quartet Event, which just wrapped an opening gig on Chris Brown's Xbox 360/House of Blues tour.

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Global Pulse

EDITED BY TOM FERGUSON tferguson@eu.billboard.com

Aussie Hoods Stay Home

Becoming the first domestic hip-hop act to top the Australian Recording Industry Assn.'s album chart has forced a swift reappraisal of priorities for Hilltop Hoods.

The Adelaide-based act's fourth set, "The Hard Road" (Obese Records/MGM), debuted at No. 1 on the ARIA chart April 16. As a result, tentative plans for the Hoods' first international dates this summer have been postponed.

"The current attention the band is receiving in Australia alone is enough to keep them well occupied for the next nine to 12 months," says the act's manager, P.J. Murton of Pulling Strings Management. Hilltop Hoods begin a three-month tour of Australia in June and now intend to tour North America, Asia and Europe in the first quarter of 2007.

The trio of Suffa, MC Pressure and DJ Debris met at high school during the early 1990s and released their debut album "A Matter of Time" on Melbourne-based MGM-distributed Obese in 1999.

The band scored its first top 40 single in February this year with "Clown Prince" and Murton says two more domestic singles will be taken from "The Hard Road."

The fiercely independent act handles its own publishing and booking. "Our aim was always to create a community which would support an Australian hip-hop sound, not an imported one," Suffa says.

—Christie Eliezer

DOUBLE TREBLE: Sony BMG Italy execs took a simple approach to following up last year's career retrospective three-CD set "Tutti Qui" (Columbia) by 55-year-old singer/songwriter Claudio Baglioni. They just did it again.

"Tutti Qui" has shipped quadruple-platinum (320,000 units) since its October 2005 release, Sony Music Italy GM Massimo Bonelli says. "We thought we'd covered his repertoire with the first collection of 50 songs," Bonelli says, "but fans kept writing in asking for more, suggesting less well-known tracks we should choose."

A second three-disc set, "Gli Altri Tutti Qui," was released March 31 and debuted at No. 3 on the FIMI album chart one

week later.

The two sets cover Baglioni's recordings from 1967 onward. "Tutti Qui" featured his best-known numbers like "Questo Piccolo Grande Amore" (1972) and "Strada Facendo" (1981). The 48-track "Gli Altri Tutti Qui" includes two new recordings, one being "Va'," the 2006 Winter Olympics official anthem that Baglioni performed at the games' opening ceremony Feb. 10.

Bonelli says the second compilation has already shipped 80,000 units. A single CD compilation of Spanish-language material is being prepped for release in Spain and Latin America.

Baglioni's publishing is shared among his own Cosa Edizioni Musicali, BMG Ricordi, EMI Music Publishing and Warner/Chappell.

—Mark Worden

BOSSA HIP-HOP: On her sophomore album, "Sambamuffin," Brazil-born vocalist Carla Alexander adds a swath of genres to her native land's music.

Alexandar has lived in Denmark since 2000, where her Latin/lounge debut "Poesia" (Murena Records) won critical acclaim in 2002. "Sambamuffin," on Copenhagen-based independent April Records, delivers her Portuguese lyrics against a background blending hip-hop, reggae and Latin styles with her bossa nova roots. International names like New York-based DJ/producer Nickodemus and Diggable Planets' Ladybug Mecca add to the album's eclectic mix.

April is distributed by Copenhagen-based Voices Music & Entertainment, which released "Sambamuffin" domestically April 18. International rollout begins May 28, VME promotion manager Allan Skov says. "VME has distribution agreements, mostly reciprocal, with companies in virtually all [major] territories," he says.

Skov says Alexander plans U.K. and European promotional dates this fall. She is booked by her manager/producer/husband, DJ Rasmus Schack, and published by Jasch/VMP.

—Charles Ferro



>>>LAVENDER DIAMOND

Lavender Diamond frontwoman Becky Stark originally studied to become an opera singer and an actress. Yet at the insistence of her voice teacher, she went straight down the pop road. Her music box-sized voice swims atop whimsical, delicate melodies, many of them handsomely built with a piano. The band recently opened for the Yeah Yeah Yeahs in its home city of Los Angeles and performed at this year's South by Southwest music conference in Austin. In January, the quartet released the four-song EP "Cavalry of Light" on its Web site, and is in the midst of completing its first full-length. "It's my dream to make music for the commercial radio world, of shaking up the genre," Stark says. "We just happen to make pop music. It wouldn't hurt to make it popular." Fans of Devendra Banhart, especially, are encouraged to sample songs at lavenderdiamond.com.

Contact: Asif Ahmed, manager; nutcake1@aol.com

—Katie Hasty



>>>AKIL DASAN

Whenever Philadelphia native Akil Dasan finishes a track, he usually gives it away. Some are given to his mom, and others are gifts to his neighborhood pals. "I only want to hold onto tracks that everyone can enjoy," the 25-year-old Dasan says. Still, his hip-hop cuts and his energetic presence have managed to impress more than just those in his inner circle. Dasan made it to the final five of Missy Elliott's UPN show, "The Road to Stardom," and was a guest on Us3's newest, "Schizophonic." Additionally, the Columbia University grad has also shared stages with such groups as Blackalicious and the Roots. Dasan raps, sings, beatboxes and plays every instrument on his jazzy, self-released, self-titled 2002 disc. After touring with Us3 this summer, the artist hopes to finish his sophomore set before the end of the year.

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—Katie Hasty

EDITED BY TODD MARTENS tmartens@billboard.com



HILLTOP HOODS

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About Time For A Major Rock Signing Binge

For those about to rock, we salute you.

If the flurry of rock signings we're witnessing at the major labels are any indication, we are poised for a full-scale rock invasion.

Additionally, rock returns to the summit of The Billboard 200 this issue with

"Godsmack IV" (Billboard, April 29) for the first time since System of a Down topped the chart in December.

Like other labels, Interscope is on a signing spree. In addition to Wolfmother, whose album came out May 2, other roster additions include former Touch & Go act TV on the

Radio and Dirty Pretty Things, a British group led by ex-Libertine Carl Barat. AFI's first album on Interscope comes out June 6. Interscope is also wooing Interpol, although the label won't comment on the status of that deal.

Virgin chairman Jason Flom recently brought A&R exec Ken

Blaustein over from Warner Bros. to help bolster Virgin's rock roster. Former Geffen Records co-president Jordan Schur says his mandate with his new Suretone imprint is to deliver rock records for Interscope Geffen A&M chairman Jimmy Iovine and he's off to a great start with Suretone/Geffen act Angels and Airwaves.

Island Def Jam senior VP of A&R Rob Stevenson inked Long Island, N.Y., rock band Permanent Me as the first act for his Stolen Transmission imprint.

We're also sure that labels are circling around that darling DIY band, Clap Your Hands Say Yeah, as the act starts work on its second album. The group's first set, which it self-released through Alternative Distribution Alliance, has sold 91,000 copies, according to Nielsen SoundScan (billboard.com, April 27).

Newbury Comics buyer Carl Mello says Green Day is to thank—or blame.

"About a year and a half ago, [labels] would come in and say we've done this and this, and

now we're about to rock. This was after 'American Idiot.' Everyone really made a push at that point." We also think the success of such acts as Fall Out Boy may have something to do with it.

There are other reasons why we think rock's pendulum is swinging back.

Call it the "American Idol" effect. Not to disparage any of the singers—as readers of this column know, we believe that the ability to interpret another writer's song is a lost art—but many music fans are clamoring for something real and will gladly trade glossy, warmed-over studio perfection for sweaty, inspired, authentic playing—warts and all—any day.

Additionally, and infinitely more appealing to labels that are watching every penny, is the fact that it may not be easier to break a rock act than any other flavor of performer, but it can be less expensive.

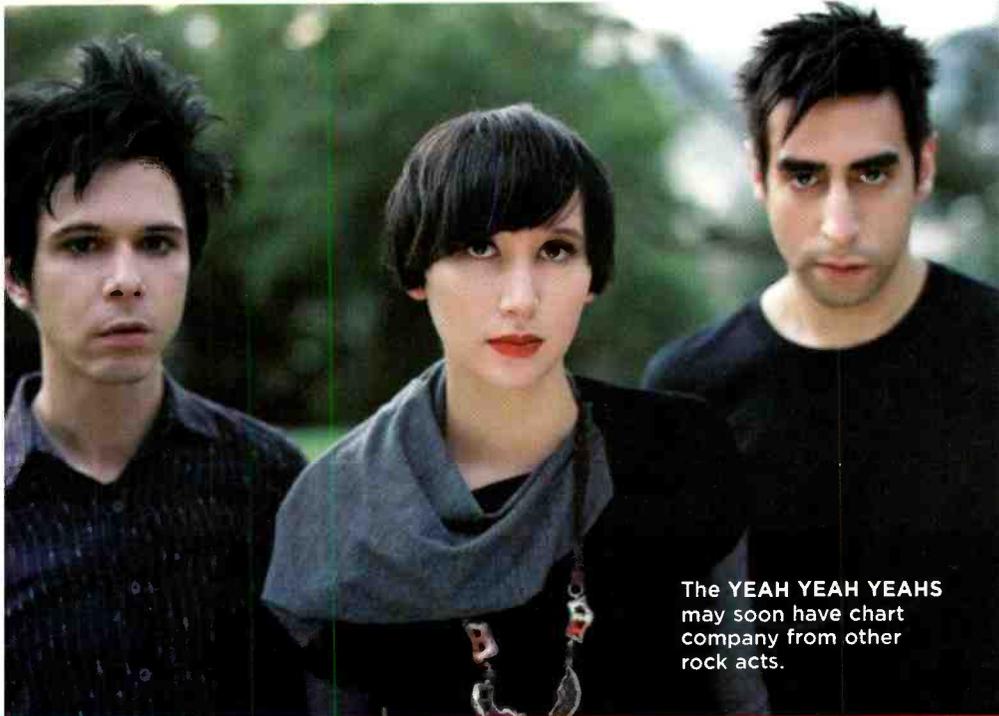
With major labels now routinely investing more than \$1 million in an act—often before the album even streets—rock

bands come self-contained and can prove a faster return on investment if they hit. Or as Blaustein puts it: "Bands need some basic equipment, a van and some pb&j sandwiches and they are off to the races. Pop acts need writers, producers, staging, makeup, vocal training, studio time, etc."

In other words, it takes a village, and an expensive one at that, to raise many pop acts, whereas rock groups are often used to fending for themselves by the time they sign a major-label contract.

Our one complaint: Would it kill A&R folks to actually look for some female-fronted rock groups? The Donnas are up for grabs after parting with Atlantic. Lacuna Coil is doing fine on Century Media, but it might want a bigger push; one of Stevenson's signings, Oohlas, includes a female, but we can't pin all our hopes on the Yeah Yeah Yeahs and Flyleaf—both of whom are on the rock charts right now—that just wouldn't be fair. C'mon, guys, girls just wanna rock.

YEAH YEAH YEHS: AUTUMN DEWILDE



The YEAH YEAH YEAHS may soon have chart company from other rock acts.



Nashville Scene

PHYLLIS STARK pstark@billboard.com

Country Music A Natural Rodeo Event

There are few pairings more natural than rodeo and country music. Now, the Professional Rodeo Cowboys Assn. is recognizing that inherent fit by creating an emerging artist program in an effort to build awareness for the sport and the music.

Warner Bros. artist Lane Turner, a Texas native and lifelong rodeo fan, has been selected as the program's inaugural artist. He will perform at rodeos across the country and act as a spokesman for the association, hosting events for such national PRCA sponsors as Wrangler.

"Our demographics are aligned. We have a fan base [in] common," PRCA commissioner Troy Ellerman says. "We have [rodeo] venues that offer an opportunity to those individuals who are upstarts in the [music] industry."

He says many of today's biggest country stars got their start playing at rodeos and county fairs. Many still do.

The PRCA will most likely align itself with just one emerging artist each year. The ideal artist to partner with, Ellerman says, is someone who is "fan-friendly, has talent and is willing to travel to the fairs and rodeos."

Turner grew up around rodeo events, and they are where he first developed an appreciation for music. "There's always bands, always a concert, always a rodeo dance, so it really paved the way for me loving music," he says. "When I got into college I started a band and we played a lot of rodeos around West Texas."

He likes the fact that rodeos are "family-oriented" and "draw a wide variety of people," much like country music.

The biggest boost Ellerman thinks the PRCA will give to artists is

exposure. "This provides an opportunity ... to be seen across the country and for fans to develop an affinity with that person," he says.

"Any chance to get to go play for people is a good thing," Turner says. "At any level you want people to see what you do."

Ellerman says the artist's label will always be a partner in the promotion. "They have to be involved in every aspect because it's their artist," he says. "We're not experts in that industry, so we're going to take our cue from the record company."

Turner, who shares a manager with Garth Brooks, got signed to Warner Bros. in 2004, but was temporarily back-burnered after just one single due to a regime change at the label. He'll return with a new single, "Let You Go," in July and is expected to release his first WB album later this year.

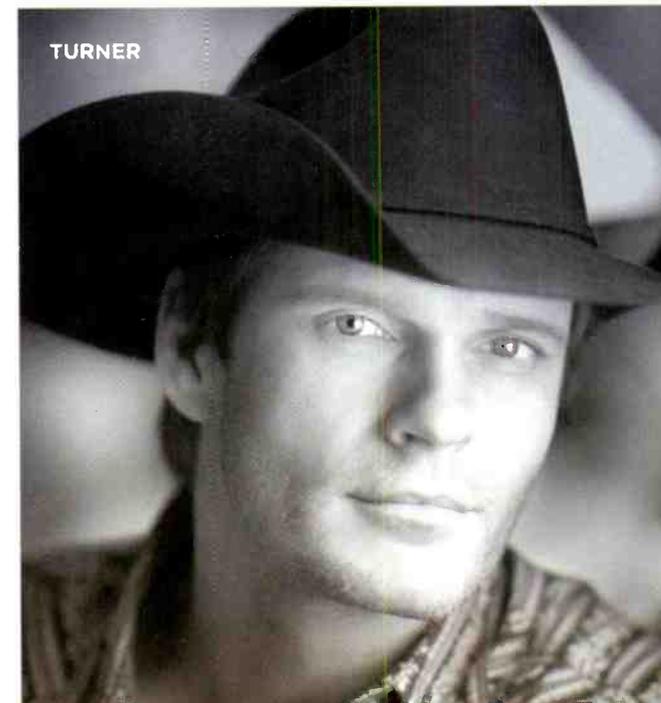
ON THE ROW: Just days after the news broke of the merging of Sony Music Nashville and RCA Label Group into one entity, Billboard learned that artist Keith Gattis had been signed to Sony by ousted president John Grady, not long before the exec's abrupt departure. While the deal is good news for Gattis—a talented musician and member of Dwight Yoakam's band—it also makes him one of two artists on the Sony roster who were previously signed to, and subsequently dropped, by RLG.

With RLG chairman Joe Galante now at the helm of Sony as well, Gattis and labelmate Jon Randall could be pardoned for feeling a little nervous.

Randall released two singles on RLG imprints RCA and BNA between 1994 and 1996, including the hit duet "By My Side" with his

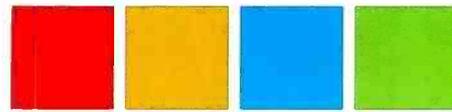
then-wife Lorrie Morgan, before exiting the roster. Gattis got just one mid-charting single under his belt, 1996's "Little Drops of My Heart," before his departure from RCA.

On the flip side, Galante signed and dropped the Warren Brothers at RLG no less than three times, indicating he's clearly willing to give artists another chance.



TURNER

REVIEWS



SPOTLIGHTS

Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or *Billboard* chart potential.

ALBUMS

ALBUMS



RED HOT CHILI PEPPERS
Stadium Arcadium
Producer: Rick Rubin
Warner Bros.
Release Date: May 9
"Stadium" is the word, and the message is loud

and clear. Twenty-three years into their career, the Red Hot Chili Peppers sound euphoric and enormously alive. Distilling the ecstasy of their live shows into 24 new songs, "Stadium Arcadium" is a mature showcase of concentrated power with riotous groove jams, super-sized hooks and transcendent vocal arrangements. It runs the gamut from classic funk rock ("Tell Me Baby") and crisp, hard pop ("Snow [Hey Oh]") to deep funk ("Hump de Bump") and soft-hip-hop balladry ("Hard to Concentrate")—they even venture into hypnotic blues metal ("Readymade"). "Stadium Arcadium" is one wild melodic rush, and Rick Rubin's airy production squeezes the essence out of a monster—without taming it. A double disc makes sense because no real stadium show pulls the curtain after only 50 minutes. The Peppers' strongest set since "Blood Sugar Sex Magik."—*SP*



GNARLS BARKLEY
St. Elsewhere
Producer: Danger Mouse
Downtown/Atlantic
Release Date: May 9
When Goodie Mob rapper Cee-Lo Green

and workaholic über-producer Danger Mouse get together, it's safe to assume they won't be turning out an album of the great American songbook. Instead, "St. Elsewhere" is filled with the bizarre, hip-hop psychedelia expected from such an oddball union.

SINGLES

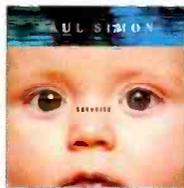


ANNA NALICK
Breathe (2 a.m.)
(4:15)
Producers: Eric Rosse, Brad Smith, Christopher Thorn
Writer: A. Nalick
Publisher: AnniBonna-

Music (ASCAP)
Columbia (CD track)
It is unfortunate that it took prime-time exposure on TV's "Grey's Anatomy" to convince radio that Anna Nalick's "Breathe (2 a.m.)" is an instant-reaction song. Almost a year after AC and adult top 40 championed the track to top 10 glory, mainstream radio is now sniffing a hit for itself. California singer/songwriter Nalick is just 22 years old, but writes with the introspection of one who has lived and studied life's joys and pains. Produced by Blind Melon founding members Christopher Thorn and Brad Smith and Tori Amos producer Eric Rosse, the song is as cool as it is pop, as immediate as it is deep. Truly one of this (and last) year's

standouts. And Columbia deserves high marks for refusing to let this one go.—*CT*

Though tracks like the near-perfect smash "Crazy" and a frothy, reverent retelling of the Violent Femmes' "Gone Daddy Gone" find them operating at top speed, some of the record gets bogged down in its own deliberate weirdness (the anxious "Transformer" and the disturbing "Necromancing"). But the weirdest thing? They've apparently been digging the sounds of the early '60s, accidentally turning "You Can't Hurry Love" into the jaunty "Smiley Faces" and "Monster Mash" into grubby "The Boogie Monster." Maybe they're closer to the great American songbook than they think.—*JV*



PAUL SIMON
Surprise
Producers: Paul Simon, Brian Eno
Warner Bros.
Release Date: May 9
On paper, a Simon album produced by

and featuring three co-writes with Eno is a dream come true. In reality, "Surprise" falls shy of a masterpiece, but it is consistently engaging and offers some of Simon's most creative songs in two decades. Eno brings a tangible sonic resonance to the material, woven through with unconventional song structures and gorgeous acoustic guitar progressions. Six-strings reverberate and wash away in a haze, and drums are tweaked with electronic effects, while Simon's signature voice, often slipping into a heartwarming falsetto, floats effortlessly through the empty spaces. Simon also remains an evocative storyteller, whether assaying the joys of family ("Beautiful"), reaching out to soldiers' families ("Wartime Prayers") or admitting his enduring vanity (the funky, humorous "Outrageous").—*JC*



TOBY KEITH **A Little Too Late (3:18)**
Producers: Lari White, Toby Keith
Writers: T. Keith, S. Emerick, D. Dillon
Publishers: various
Show Dog Nashville (CD promo)

Toby Keith traditionally spends so much time being rowdy and showing off his testosterone that it is easy to forget how effective he can be on more pensive tunes like this one. "A Little Too Late" shows the softer side of Keith (perhaps because there was a woman's touch in the production). The song boasts a potent lyric about the unraveling of a relationship with an utterly gorgeous accompanying melody. This is that perfect combination of great song, solid production and winning performance that has made Keith one of the big dogs on Music Row.—*DEP*

ROCK

TOOL
10,000 Days
Producer: Tool
Tool Dissection/Volcano
Release Date: May 2
The journeyman quality of "10,000 Days" makes Tool's album title appropriate since all but one track exceeds five minutes. Companion cuts "Wings for Marie (Pt. 1)" and "10,000 Days (Pt. 2)" run three times that length, melding Led Zeppelin's throbbing onstage improvs and Pink Floyd's laid-back, sprawling compositions with a desolate, modern tone. Conversely, opens "Vicarious" and "Jambi" are more intense and uptempo. Adam Jones' psychedelic guitar, heard behind hospital-ward vignette "Lost Keys (Blame Hoffman)," evokes anxiety before blooming into classic rock squalls for the epic "Rosetta Stoned." Native American-inspired "Lipan Conjuring" is an unexpected breath that sharply cuts through the heavily produced album, its distinct rattle accompanying Maynard James Keenan's sonorous chanting. The entire record is a disquieting trip that ends at "Viginti Tres," which sounds like an electronic windstorm blowing through a bad dream.—*CLT*

SNOW PATROL
Eyes Open
Producer: Garret "Jacknife" Lee
Fiction/Polydor
Release Date: May 9

"Eyes Open," the follow-up to Snow Patrol's 2003 breakthrough "Final Straw," is its first effort with bassist Tom Wilson (who replaces Mark McClelland) and keyboardist Paul Simpson, who turns the band into a five-piece. This may explain why Snow Patrol suddenly sounds like a cross between Goo Goo Dolls and Train, championing giant radio hooks with generous slabs of keyboards and programming. Gone is the moodiness and intimacy of its predecessor, which balanced happy rockers with atmospheric slow burners that reluctantly soared. Now polished uptempo anthems like

"Hands Open" feel one-dimensional, while dreamy arena ballads like "Chasing Cars" and "Open Your Eyes" are too bombastic. Frontman Gary Lightbody keeps crooning about cars ("Headlights") and eyes ("Shut Your Eyes"), offering surface metaphors in lieu of the heartfelt introspection that made "Final Straw" such a keeper.—*SP*

ALEJANDRO ESCOVEDO
The Boxing Mirror
Producer: John Cale
Back Porch/Narada
Release Date: May 2

To the relief of fans worldwide, Escovedo's death-defying bout with hepatitis C is behind him, and his first solo release in four years is at hand. With Velvet Underground vet John Cale in the producer's chair, "The Boxing Mirror" rivals anything Escovedo's ever tracked. The album is a taste of Mexico: "The Ladder" has a dashing bit of romanticism while "Looking for Love" is surprisingly danceable. The first three tunes, "Arizona," "Dearhead on the Wall" and "Notes on Air," amount to an emphatic announcement that Escovedo is back in the groove and evidently none the worse for wear. A masterwork from one of the genuine lights in rock music.—*PVV*

GRANDDADDY
Just Like the Fambly Cat
Producer: Jason Lytle
V2
Release Date: May 9

Granddaddy's music has always had an undercurrent of melancholy, so it's fitting the group disbanded earlier this year before its final album's release. Through the use of vintage analog keyboards and songs about depressed robots, Granddaddy previously fixated on technology turned newly obsolete. This time, the gorgeous harmonies and lo-fi ELO homages remain, but the lyrics are more personal. "Summer . . . It's Gone," "Rear View Mirror" and "Where I'm Anymore" seem to speak of the gradual demise of the band, which, despite critical praise, never had a commercial breakthrough in its 13-year career. At least Granddaddy

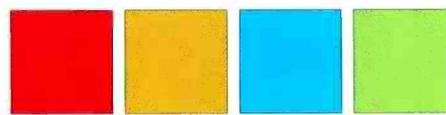
is ending on a high note, as "Jeez Louise," "Mirror" and the surprisingly rocking "50%" rank among the band's best work. "Fambly Cat" serves a worthy coda to a woefully underappreciated band.—*BT*

R&B

THE ISLEY BROTHERS
FEATURING RONALD ISLEY A.K.A. MR. BIGGS
Baby Makin' Music
Producers: various
Def Soul Classics/Def Jam
Release Date: May 9
Siblings Ronald and Ernie mark their debut on the Def Soul Classics label with a suite of love songs billed as baby makin' music. Easy-grooving lead single "Just Came Here to Chill" leaves no doubt as to Ronald's intentions. His silky, sexy tenor still mesmerizes, and Ernie's guitar prowess continues to hit home. "Gotta Be With You," which coyly tweaks the duo's 50-year career ("Been in the game since '59/Had a whole lot of women at that time"), provides the proof in both cases. The album's concept is a welcome respite from hip-hop's beat-laden approach. However, Ronald's alter ego Mr. Biggs lends more of a mack feel to the set as opposed to a romantic evening for two. What's missing are more of the Isleys' subtle yet no less potent takes on the subject à la "For the Love of You" and "Hello It's Me."—*GM*

TEENA MARIE
Sapphire
Producers: Teena Marie, Doug Grigsby, James Stewart, James Allen
Cash Money Classics/Universal Motown
Release Date: May 9
Teena Marie possesses one of the most distinctive—and respected—voices in R&B, and she shows it off to full effect on her second Cash Money album. Titled after an unreleased song by late mentor and longtime compadre Rick James, the album also features Marie and James reprising their earlier duet magic on "You Blow Me Away." Elsewhere, Marie harmonizes with 14-year-old daughter Alia Rose, family **continued on >>p50**

REVIEWS



SINGLES

from >>p49

friend Kurupt and another Motown legend, Smokey Robinson. The Robinson pairing results in the standout "God Has Created." She briefly stumbles on "Love Is a Gangsta," whose imagery comes off as a forced attempt at hipness. Luckily, Lady T's knack for penning moving lyrics remains intact as her expressive vocals bring to life relatable stories about life, love and inspiration (the playful "Ooo Wee" and the emotional "Resilient [Sapphire]").—GM

POP

NICK LACHEY

What's Left of Me

Producers: various
Jive

Release Date: May 9

It's hard not to think of Nick Lachey's "What's Left of Me" album as exclusively about the dissolution of his marriage to Jessica Simpson. At the same time, it's ironic that he's getting a second chance at a solo career (after his flop 2003 Universal album "SoulO") with a set seemingly inspired by Simpson. The effort is heavy on catchy, power-pop numbers with an emphasis on strummy rock guitars, and after a while the music starts to sound the same. Lachey, who co-wrote the bulk of the songs, seems to be swimming in bitterness, anger, sadness and resignation. Indeed, with lyrics like "How could we quit something we never even tried" and "I want you to burn . . . I want you to bleed," it's not exactly a set of shiny-happy, fun-time songs.—KC

HARRY CONNICK JR.

Harry on Broadway, Act I

Producers: Tracey Freeman,
Harry Connick Jr.

Columbia

Release Date: May 9

Harry Connick Jr.'s Broadway isn't the show-stopping, anthem-belted kind. Instead "Harry on Broadway, Act I" finds the artist staying true to his original incarnation as a honey-voiced jazz crooner. The two-CD set consists of the original cast recording of "The Pajama Game"—the current revival of the 1954 musical that marks Connick's Broadway debut—and stripped-down versions of Connick's murky original score for the 2001 show "Thou Shalt Not," which closed after a brief, poorly reviewed run. Connick plays lovelorn "Pajama" lead Sid as a bedroom-eyed, sheepish seducer; quite a change from role originator John Raitt (Bonnie's dad), who was all passion and power. But Connick's version of "Hey There," the show's most recognizable song, is so easy, sexy and convincing that it makes a good case for onstage restraint.—KM

VARIOUS ARTISTS

Sail Away: The Songs of

Randy Newman

Producers: various

Sugar Hill

Release Date: May 9

This 12-song collection is as compelling and perfectly conceived a multi-artist "tribute" as one could imagine. Drawing entirely from Newman's incredibly fertile early to mid-'70s era, a diverse yet utterly coherent grouping of alternative country, blues and acoustic artists give this body of songs an identity all its own. Cajun homeboy Sonny Landreth delivers a searing, post-Katrina "Louisiana 1927," while Steve Earle offers up a sneering take on "Rednecks." Allison Moorer is devastatingly poignant on "Marie," as is Kim Richey on "Texas Girl at the

Funeral of Her Father." Tim O'Brien, the Del McCoury Band, Bela Fleck, Sam Bush, the Duhks and others all prove not only the depth of their own creativity, but the amazing versatility and timelessness of Newman's work.—GE

JAZZ

ROY NATHANSON

Sotto Voce

Producers: Hugo Dwyer,

Steven Joerg

AUM Fidelity

Release Date: May 2

Here's a resounding welcome back for Nathanson, whose "Sotto Voce" brims with a bemused exuberance and bubbles with a strange brew of spoken word, song and improvisation. "Sotto Voce" functions as a hip, lyrical variety show that at turns gets boisterous with instrumental soaring (snaky sax lines, Curtis Fowlkes' trombone slithers, violinist Sam Bardfeld's klezmer-shaded phrasings) and energized by the hip-hop and doo-wop-infused vocal of Napoleon Maddox. Tunes range from Nathanson originals (the playful but poignant "By the Page" and the melodic beauty "Home") to covers like the new-grooved rendering of Bobby Hebb's 1966 soul hit "Sunny." Like Nathanson's spirited projects with the Jazz Passengers, which he and Fowlkes co-founded in 1987, "Sotto Voce" is jazz that stretches the art form.—DO

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ADDITIONAL REVIEWS:

- Kimya Dawson, "Remember That I Love You" (K)
- Black Heart Procession, "The Spell" (Touch & Go)
- Jolie Holland, "Springtime Can Kill You" (Anti-)

POP

JODY WATLEY Borderline

(4:59)

Producers: Jody Watley,
Rodney Lee

Writer: R. Lucas

Publisher: Careers Music
Publishing, BMI
Avitone Recordings

What happens when Jody Watley gets her hands on Madonna's signature hit "Borderline"? She makes it her own. Instead of taking the easy route by updating the dance-pop classic for today's dancefloors, Watley takes the timeless lyric and surrounds it with beautifully chilled-out rhythms. Will Watley's version rattle a few nerves? Most likely. But once the shock wears off and song recognition kicks in, she will have already taken control of the mind, body and soul. Within a slowed-down, sparse arrangement (piano, percussion, synths), the heart-shaped tale takes on added poignancy. "Borderline" is the lead single from her new album, "The Makeover," due this summer. If the album maintains this pop-tronic vibe, Watley fans are in for a real treat.—MP

R&B

MISSEZ Love Song (3:43)

Producer: Tyrice Jones

Writers: T. Jones, D. Carter,
S. Jones

Publisher: not listed

Geffen (CD promo)

Without a significant contemporary girl group on the charts, Geffen hopes to fill the gap with trio Miszez. Comprising Keysha, Tomi and Rock, Miszez (featuring Pimp C) describes a young lady's attraction to a cool guy in a club, and his reciprocated reaction to her. The girls whisper over a moderately chunky bass, reminiscent of DJ Screw's Texas beats in the '90s. Houston MC Pimp C adds hip-hop flair with two crude verses, giving the track's chopped and screwed sample validity. With the single's modest goals and Pimp C's popularity, "Love Song" stands a good chance of garnering slow-jam spins.—HC

ROCK

THURSDAY Counting 5-4-

3-2-1 (3:19)

Producer: Dave Fridmann

Writer: Thursday

Publishers: Plus I'm Hungry

for Music/Marches and

Maneuvers/EMI (ASCAP)

Island Def Jam (album track)

This fiery track uses a tragic story as an analogy to urge listeners to flee from whatever imprisons them. Geoff Rickly shouts the warning that "the train is catching up/Keep on running" as the protagonist struggles to free a foot caught between the rails of a track as a train bears down. Thursday stokes the urgency with Tom Keely and Steve Pedulla's tight guitar rhythms, Tim Payne's lively bassline and Tucker Rule dashing off beats like Morse code. The apex comes at the bridge, where multilayered vocals count down in staccato time as Rickly hollers, "Burn this city!" This one will be blasting from every parking lot on the Vans Warped tour.—CLT

THE GATHERING

Forgotten/Forgotten

Reprise (3:25/7:57)

Producer: Attie Bauw

Writers: various

Publisher: Psychonaut

Music Publishing

The End Records (album

track)

The sound of Dutch band the Gathering has been evolving for 15 years, its gothic metal mutating into a variety of forms. New album "Home" shows the group still treading gloomy rock waters, while splashing its moody sonics with pop. But emphasis track "Forgotten" reverberates from the Gathering's dark side. A few haunting notes on Frank Boeijen's piano open the song, with singer Anneke van Giersbergen's clear voice floating above it. That's all it takes to make it an ode of disquieting beauty. "Forgotten Reprise" transforms the uneasy tone into a hymn with a warm, echoing chime, an organ's drone and faintly tolling bells before fading from the speakers as gradually as a sunset. For all the quietness, both tracks starkly resonate in the air.—CLT

TRIPLE-A

PAUL SIMON Outrageous

(3:25)

Producer: Paul Simon

Writers: P. Simon, B. Eno

Publishers: various

Warner Bros. (CD promo)

Six years after his last album,

"You're the One," and 20 years

after his masterpiece

"Graceland," Paul Simon

returns with the bouncy lead

from his upcoming new studio

release, "Surprise." Kicking off

full force with a spunky funk

groove and breathless vocals,

"Outrageous" is a funny tale

about a vain, middle-aged

man who "does 990 sit-ups a

day" and paints his hair "the

color of mud." The song's

biting hook ("Who's gonna

love you when your looks are

gone?") has a sweet melody,

echoed by crushing guitar

chords and an unexpected,

soul-wrapping bridge.

"Outrageous" is not a radio

smash, but it is original,

showcasing a unique voice

that still radiates with

pureness and clarity. Even so,

we expected more

experimental soundscapes

from Simon's collaboration

with avant-gardist Brian Eno

(U2, Talking Heads).—SP

AC

NICOL SPONBERG Crazy

in Love (3:43)

Producer: Mark

Heimermann

Writers: T. Lee, J. Joyce

Publishers: various

Curb (CD track)

Nicol Sponberg's crisply

executed debut solo

album, "Resurrection," was

released in 2004, but as it

continues to build slowly and

steadily at Christian radio two

years later, label Curb made

the savvy decision to work

the disc's fourth single, "Crazy

in Love," to AC radio (even as

"Hallelujah" continues to build

on Christian stations). This

song has a Midas touch:

warm-weather tempo, an

epoxy hook, radio-ready

production, and it doesn't

hurt that many listeners may

wonder if it's a new track

from Annie Lennox—its

likeness is undeniable. This

will hopefully mark the

launch of an exciting new

artist for AC, and allow Curb

to backtrack and share the

wonders of the album's title

track, a mainstream smash in

waiting.—CT

LEGEND & CREDITS

EDITED BY JONATHAN COHEN (ALBUMS) AND
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Dan Ouellette, Michael Paoletta, Sven Philipp, Deborah
Evans Price, Bram Teitelman, Chuck Taylor, Christa L.
Titus, Philip Van Vleck, Jeff Vrabel

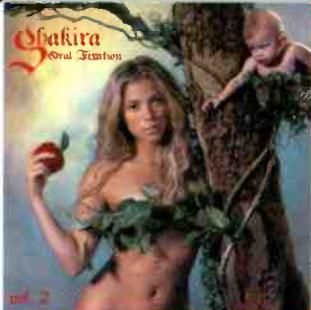
PICK ►: A new release predicted to hit the top half of
the chart in the corresponding format.

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

All albums commercially available in the United
States are eligible. Send album review copies to
Jonathan Cohen and singles review copies to Chuck
Taylor (both at *Billboard*, 770 Broadway, Sixth
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appropriate bureaus.

THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS

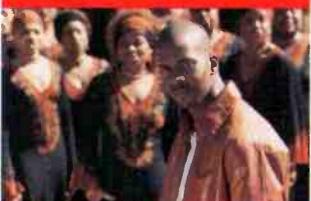


HITS DON'T LIE

>> The spotlight of the Billboard Latin Music Awards' April 27 telecast on Telemundo boosts both of Shakira's recent albums. Aided by her first top 10 Rhythmic hit, "Hips Don't Lie," her English set gets a 9% boost on The Billboard 200 (No. 14); the Spanish one rises 22-19 on Top Latin Albums (up 8%).

PRACTICE . . .

>> Comedian Lewis Black gets his career-best Nielsen SoundScan week, 6,000 copies, as "The Carnegie Hall Performance" enters Top Comedy Albums at No. 2 and The Billboard 200 at No. 144, his first ink on the big chart.



FIRST ONE

>> Donald Lawrence, who has placed seven top 10 sets on Top Gospel Albums, notches his first No. 1 on the year-old Billboard Radio Monitor chart Hot Gospel Songs. "The Blessing of Abraham" rises 3-1 in its 14th week on the list.

Billboard CHARTS

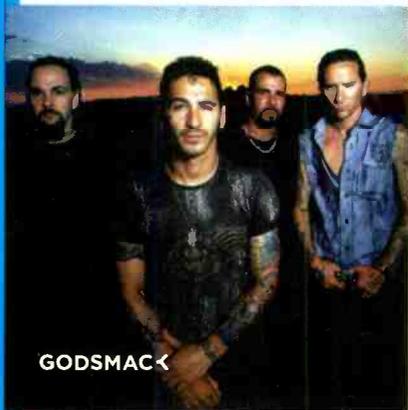


Over the Counter

GEOFF MAYFIELD gmayfield@billboard.com

Album Volume Lags Despite Busy Top Five

Ever see "A Mighty Wind," the excellent 2003 parody film? If you did, the contrast between The Billboard 200's action-packed top 10 and the tracking week's lackluster numbers may lead you to mimic the stock line frequently exclaimed by Fred Willard's "Wind" character: "Wha' happened?"



On one hand, we see new entries in each of the top five slots for the first time in almost three years, led by Godsmack, which earns its second No. 1 album with 211,000 sold. Yet, despite all the vim and vigor of six new titles entering the big chart's top 10, album sales trail those of the comparable 2005 week by 10%.

One of the causes for the lower album

volume is the intriguing confrontation of Bruce Springsteen versus . . . Bruce Springsteen, as we witness the rare phenomenon of a high-profile artist dropping albums in the same sales week of consecutive years.

This issue's charts line up with the exact 2005 frame when Springsteen's last album, "Devils & Dust," bowed at No. 1 with 222,000, a figure that surpasses the first-week tally for Godsmack's "IV."

The Boss rides in at No. 3 this time with 149,000 for his mining of Pete Seeger's repertoire, "We Shall Overcome: The Seeger Sessions." He is parked behind a career-high peak for Taking Back Sunday (No. 2, 158,000 copies). Prior to the band's new "Louder Now," Sunday's previous best rank had been No. 3 for "Where You Want to Be" on indie label Victory, the 2004 album that actually sold more in its first week out (164,000).

Like last year's "Devils," Springsteen's "Seeger Sessions" has been supported by a long and well-orchestrated press campaign, its visibility aided by him performing the album's material at the New Orleans Jazz & Heritage Festival.

Missing this time, though, were the appearances on NBC's "Today" that helped pave chart-topping launches for "Devils" and Springsteen's 2002 album,

"The Rising." Last year's set also got love from the same network's "Dateline" and VH1's "Storytellers."

INSIDE GAME: This marks the first time since the Oct. 11, 2003, issue that each of the top five albums are new to The Billboard 200, and this week's chart also sports seven albums exceeding 100,000 copies, one more than it did in the comparable 2005 frame.

That would seem to be a recipe for the kinds of gains seen during Easter week and each of the two frames preceding it, yet the aforementioned 10% gap results. The trouble actually starts in the top 10, as each of the top six albums sells less than the same-ranked title from the chart published one year ago. Consequently, volume by the albums in this issue's penthouse lags 6% behind that of the top 10 for the week that ended May 1, 2005.

ROCK ME, BABY: Remember the rock resurgence The Billboard 200 felt about this time last year? The category is heating up this spring, too.

Bruce Springsteen's "Devils & Dust" was the second of six albums by rock artists to bow at No. 1, although some observers still quibble over whether Rob Thomas' ". . . Something to Be" can be

classified as a rock album.

Following Thomas and Springsteen were chart-topping starts in consecutive weeks by Nine Inch Nails, Dave Matthews Band, System of a Down and Audioslave. The week after that streak ended, Coldplay put rock back in the No. 1 slot when "X&Y" started with 737,000 copies, one of the year's biggest sales weeks.

You may have noticed that new rock albums own each of this issue's top three slots, while a fourth, Goo Goo Dolls' "Let Love In," opens shop at No. 9 (83,000).

Chains' opening-day numbers suggest rock will cast an even larger shadow next issue, as combined volume from albums launched May 2 by Tool and Pearl Jam alone should exceed the units sold by the four new rock sets in this issue's top 10. Soothsayers have Tool's new "10,000 Days" projected at about 600,000 and the self-titled "Pearl Jam" aiming for 300,000.

LATIN FLAVOR: Big winner Shakira is not the only beneficiary of Telemundo's April 27 airing of the Billboard Latin Music Awards. Alicia Villarreal's performance on the show sparks a 46% gain, the largest spike by any participant. She moves 20-8 on Top Latin Albums, while titles at Nos. 10, 19, 45, 53, 62 and 75 also see gains from the telecast.

CHART BEAT

READ FRED BRONSON EVERY WEEK AT BILLBOARD.COM/FRED

>> Normally, the universal signal for distress means that someone is in trouble. The opposite is true for Rihanna, who takes the second-biggest leap to No. 1 in Billboard Hot 100 history as "SOS" jumps 34-1. It is also tied for the second-biggest move within the top 40 portion of the chart in the history of the Hot 100, and "SOS" is tied with No. 1 hits by Frankie Avalon, Edwin Starr, the Jackson 5 and Michael Jackson as the shortest title for a chart-topping song.

>> Fred Bronson also reports on Nick Lachey's impressive Hot 100 leap into the top 10 and how the teaming of Mark Knopfler and Emmylou Harris has affected the individual histories on The Billboard 200.

Market Watch

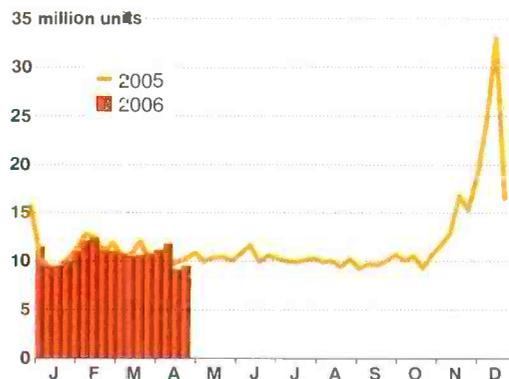
A Weekly National Music Sales Report

For week ending April 30, 2006. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected and provided by Nielsen SoundScan

WEEKLY UNIT SALES

	ALBUMS	STORE SINGLES	DIGITAL TRACKS
This Week	9,517,000	53,000	10,242,000
Last Week	9,144,000	59,000	10,620,000
Change	4.1%	-10.2%	-3.6%
This Week Last Year	10,579,000	96,000	5,849,000
Change	-10.0%	-44.8%	75.1%

WEEKLY ALBUM SALES



YEAR-TO-DATE

	2005	2006	CHANGE
OVERALL UNIT SALES			
Albums	185,515,000	182,049,000	-1.9%
Digital Tracks	96,114,000	185,128,000	92.6%
Store Singles	1,454,000	1,129,000	-22.4%
Total	283,083,000	368,306,000	30.1%
Albums w/TEA*	195,126,400	200,561,800	2.8%

*Includes track equivalent album sales (TEA) with 10 track downloads equivalent to one album sale.

Digital Tracks Sales

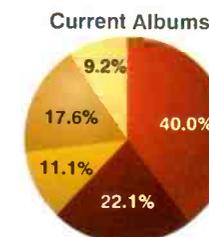
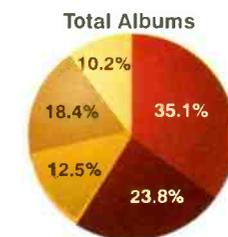


SALES BY ALBUM FORMAT

	2005	2006	CHANGE
CD	180,052,000	171,660,000	-4.7%
Digital	3,959,000	9,587,000	142.2%
Cassette	1,099,000	485,000	-55.9%
Other	405,000	317,000	-21.7%

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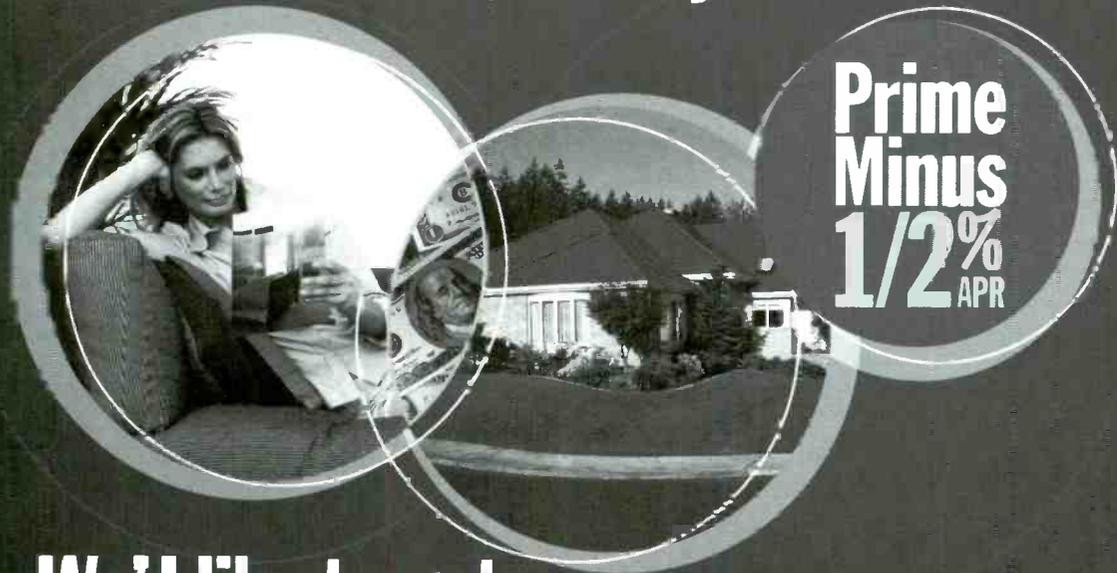
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THE Billboard 200

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
101	100	116	STAINED FLIP/ATLANTIC 62982/AG (18.98) ⊕	Chapter V	●	1
102	87	87	T-PAIN KONVICT MUZIK/JIVE 73200/ZOMBA (18.98)	Rappa Ternt Sanga	●	33
103	114	110	TOBY KEITH DREAMWORKS (NASHVILLE) 002323/UMGN (13.98)	Greatest Hits 2	●	3
104	90	36	ALY & AJ HOLLYWOOD 162505 (18.98)	Into The Rush	●	36
105	89	93	DAVID GILMOUR COLUMBIA 80280/SONY MUSIC (18.98)	On An Island	●	3
106	97	111	DADDY YANKEE EL CARTEL 005792/INTERSCOPE (13.98 CD/DVD) ⊕	Barrio Fino: En Directo	●	24
107	93	102	MADONNA WARNER BROS. 49460 (18.98)	Confessions On A Dance Floor	●	1
108	78	53	CAM'RON PRESENTS DUKEDAGOD DIPLOMATIC MAN 68754/ASYLUM (18.98)	Dipset: The Movement Moves On	●	53
109	46	2	NOFX FAT WRECK CHORDS 711* (13.98)	Wolves In Wolves' Clothing	●	46
110	120	96	FAITH HILL WARNER BROS. (NASHVILLE) 48794/WRN (18.98)	Fireflies	●	2
111	108	120	COLDPLAY CAPITOL 74786 (18.98)	X&Y	●	3
112	128	148	CREED WIND-UP 13103 (18.98 CD/DVD) ⊕	Greatest Hits	●	15
113	96	64	VARIOUS ARTISTS UNIVERSAL/EMI/SONY BMG/ZOMBA 005959/UME (18.98)	NOW #1's	●	6
114	121	158	HINDER UNIVERSAL REPUBLIC 005390/UMRG (9.98)	Extreme Behavior	●	114
115	98	104	B.G. CHOPPA CITY 5849/KOCH (17.98)	The Heart Of Tha Streetz, Vol. 2 (I Am What I Am)	●	1
116	106	122	DISTURBED REPRISE 49433/WARNER BROS. (18.98) ⊕	Ten Thousand Fists	●	1
117	136	151	VAN MORRISON POLYDOR/LOST HIGHWAY 005968*/UMGN (13.98)	Pay The Devil	●	26
118	195	176	ANDREA BOCELLI SUGAR VENEZIA 006144/UNIVERSAL LATINO (18.98)	Amor	●	117
119	111	100	SUGARLAND MERCURY 002172/UMGN (13.98)	Twice The Speed Of Life	●	2
120	109	127	ROCIO DURCAL SONY BMG NORTE 77124 (15.98) ⊕	Amor Eterno	○	61
121	107	129	ANTHONY HAMILTON SO SO DEF 74278/ZOMBA (18.98)	Ain't Nobody Worryin'	●	19
122	84	85	LACUNA COIL CENTURY MEDIA 8360 (15.98)	Karmacode	●	28
123	99	124	SHE WANTS REVENGE PERFECTISS/FLAWLESS/GEFFEN 005587*/INTERSCOPE (9.98)	She Wants Revenge	●	38
124	119	132	PAUL WALL SWISHHOUSE/ATLANTIC 83808/ASYLUM (18.98)	The Peoples Champ	●	1
125	117	121	JUAN GABRIEL SONY BMG NORTE 81079 (15.98)	La Historia Del Divo	●	92
126	141	161	IL DIVO SYCO/COLUMBIA 93963/SONY MUSIC (18.98) ⊕	Il Divo	●	4
127	116	105	SHERYL CROW A&M 005229/INTERSCOPE (13.98) ⊕	Wildflower	●	1
128	103	112	SOUNDTRACK G-UNIT 005605*/INTERSCOPE (13.98/8.98)	Get Rich Or Die Tryin'	●	2
129	125	134	DANE COOK COMEDY CENTRAL 0034 (18.98 CD/DVD) ⊕	Retaliation	●	1
130	101	90	QUEENSRYCHE RHINO 73306* (18.98)	Operation: Mindcrime II	●	14
131	118	131	AVENGED SEVENFOLD HOPELESS 48613*/WARNER BROS. (15.98)	City Of Evil	●	30
132	122	123	CASCADA ROBBINS 75064 (18.98)	Everytime We Touch	●	67
133	145	171	THE LITTLE WILLIES MILKING BULL 50671 (18.98)	The Little Willies	●	48
134	127	117	VARIOUS ARTISTS RAZOR & TIE 89107 (18.98)	Monster Ballads: Platinum Edition	●	18
135	42	-	THE DRESDEN DOLLS ROADRUNNER 618081/DJMG (13.98)	Yes, Virginia...	●	42
136	123	98	GREEN DAY REPRISE 48777*/WARNER BROS. (18.98)	American Idiot	●	4
137	138	159	GWEN STEFANI INTERSCOPE 003469* (13.98)	Love. Angel. Music. Baby.	●	3
138	50	-	DRIVE BY TRUCKERS NEW WEST 6089 (18.98)	A Blessing And A Curse	●	50
139	126	137	YOUNG JEEZY CORPORATE THUGZ/DEF JAM 004421*/DJMG (13.98)	Let's Get It: Thug Motivation 101	●	1
140	132	141	SYSTEM OF A DOWN AMERICAN COLUMBIA 93871*/SONY MUSIC (18.98) ⊕	Hypnotize	●	1
141	152	146	JUANITA BYNAM FLOW 9301 (17.98)	A Piece Of My Passion	●	40
142	137	-	SERGIO MENDES HEAR 2263/CONCORD (18.98)	Timeless	●	44
143	134	136	JAHEIM DIVINE MILL 48802/WARNER BROS. (18.98)	Ghetto Classics	●	1
144	NEW	-	LEWIS BLACK COMEDY CENTRAL 0041 (13.98)	The Carnegie Hall Performance	●	144
145	130	99	VARIOUS ARTISTS WARNER MUSIC GROUP/SONY BMG MUSIC 77145/SONY MUSIC (18.98)	Totally Country 5	●	17
146	124	138	HIM SIRE 49284*/WARNER BROS. (15.98)	Dark Light	●	18
147	94	-	DA BACKWUDZ MAJOR WAX/DOWD 006364/UMRG (9.98)	Wood Work	●	94
148	113	-	ROD STEWART J 56181* RMG (18.98)	Stardust... The Great American Songbook Vol. III	●	113
149	NEW	-	PHIL WICKHAM SIMPLE/INO 80644/SONY MUSIC (11.98)	Phil Wickham	●	149
150	144	150	KANYE WEST RCA-A&M/DEF JAM 004813*/DJMG (13.98)	Late Registration	●	3

Coachella star's tour begins May 2 in Los Angeles. Album's third single, "Get Together," will arrive soon.

With 5,000 sold, the band instantly scores its best sales week and first taste of The Billboard 200.

Kid Rock played himself and performed on the April 26 edition of "Oz: No" but his latest drops by 9%.

various Billboard chart since 2001, Tiesto (No. 164) lands his second-best SoundScan week and first Billboard 200 entry (5,200 sold).

Enters with 58% gain following films w/derec release and April 25 "Opera" profile.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
151	146	145	DESTINY'S CHILD COLUMBIA 97765/SONY MUSIC (18.98) ⊕	#1's	●	1
152	140	143	MATISYAHU OR EPIC 98464/SONY MUSIC (13.98)	Live At Stubb's	●	34
153	160	157	BILLY CURRINGTON MERCURY 003712/UMGN (13.98)	Doin' Somethin' Right	●	12
154	153	128	VARIOUS ARTISTS SONY BMG/ZOMBA/EMI 005740/UME (18.98)	Now 20	●	2
155	164	164	VARIOUS ARTISTS EMICMG/WORD-CURB 75160/ZOMBA (19.98)	WOW Gospel 2006	●	29
156	163	119	VARIOUS ARTISTS EMICMG/PROVIDENT-INTEGRITY/WORD-CURB 11247/SPARROW (22.98)	WOW Hits 2006	●	42
157	170	178	GARY ALLAN MCA NASHVILLE 003711/UMGN (13.98)	Tough All Over	●	3
158	147	125	MIRANDA LAMBERT EPIC (NASHVILLE) 92026/SONY MUSIC (12.98) ⊕	Kerosene	●	18
159	NEW	-	SECRET MACHINES REPRISE 49987/WARNER BROS. (15.98)	Ten Silver Drops	●	159
160	143	152	DEATH CAB FOR CUTIE BARSUK/ATLANTIC 83834*/AG (15.98)	Plans	●	1
161	178	188	TRAIN COLUMBIA 94472/SONY MUSIC (18.98)	For Me, It's You	●	16
162	168	155	CHRIS TOMLIN SIXTEPS 94243/SPARROW (17.98)	Arriving	●	35
163	151	147	RBD EMI LATIN 58122 (13.98) ⊕	RBD: Live In Hollywood	●	127
164	NEW	-	TIESTO SONG BIRD 09/BLACK HOLE (18.98)	In Search Of Sunrise 5: Los Angeles	●	164
165	169	170	LUDACRIS AND DTP DTP/DEF JAM 005786*/DJMG (13.98)	Ludacris Presents...Disturbing Tha Peace	●	11
166	166	172	THE NOTORIOUS B.I.G. BAD BOY 83885* AG (19.98)	Duets: The Final Chapter	●	1
167	142	-	EVANS BLUE THE POCKET 162585/HOLLYWOOD (11.98)	The Melody And The Energetic Nature Of Volume	●	106
168	RE-ENTRY	16	RICKY NELSON CAPITOL 12262 (18.98)	Greatest Hits	●	56
169	156	154	10 YEARS UNIVERSAL REPUBLIC 005018/UMRG (9.98)	The Autumn Effect	●	72
170	200	192	TIM MCGRAW CURB 78858 (18.98)	Live Like You Were Dying	●	4
171	159	153	YELLOWCARD CAPITOL 70960 (18.98) ⊕	Lights And Sounds	●	5
172	112	63	BUILT TO SPILL WARNER BROS. 49363 (15.98)	You In Reverse	●	63
173	157	168	SHOOTER JENNINGS UNIVERSAL SOUTH 005499* (13.98)	Electric Rodeo	●	64
174	135	118	LOS TIGRES DEL NORTE FONOVIS 352290/LG (14.98) ⊕	Historias Que Contar	●	72
175	183	-	GRETCHEN WILSON EPIC (NASHVILLE) 90903/SONY MUSIC (18.98) ⊕	Here For The Party	●	4
176	172	149	KID ROCK & THE TWISTED BROWN TRUCKER BAND TOP DOG/ATLANTIC 83914/AG (18.98)	'Live' Trucker	●	12
177	191	-	SHINEDOWN ATLANTIC 83817/AG (18.98)	Us And Them	●	23
178	131	88	MORRISSEY ATTACK 86014/SANCTUARY (18.98) ⊕	Ringleader Of The Tormentors	●	27
179	RE-ENTRY	64	GEORGE STRAIT MCA NASHVILLE 000459/UMGN (25.98)	50 Number Ones	●	1
180	NEW	-	ALICIA VILLARREAL UNIVERSAL LATINO 006605 (14.98)	Orgullo De Mujer	●	180
181	148	162	SOUNDTRACK UNIVERSAL REPUBLIC 006372/UMRG (13.98)	Take The Lead	●	148
182	186	-	DAMIAN "JR. GONG" MARLEY GHETTO YOUTH/TUFF GONG/UNIVERSAL REPUBLIC 005416*/UMRG (13.98)	Welcome To Jamrock	●	7
183	194	191	JOE NICHOLS UNIVERSAL SOUTH 004796 (13.98)	III	●	7
184	179	187	ROB THOMAS MELISM/ATLANTIC 83723/AG (18.98 DD) ⊕	...Something To Be	●	1
185	180	139	ENYA REPRISE 49474/WARNER BROS. (18.98)	Amarantine	●	6
186	175	184	SOUNDTRACK GRAND HUSTLE/ATLANTIC 83822*/AG (18.98)	Hustle & Flow	●	30
187	184	196	YING YANG TWINS COLLIPARK 2790 TV1 (11.98 CD/DVD) ⊕	U.S.A. Still United	●	45
188	155	140	HAWK NELSON TOOTH & NAIL 45613 (15.98)	Smile, It's The End Of The World	●	75
189	167	142	NELLY FD REEL/DERRY/UNIVERSAL MOTOWN 005825*/UMRG (13.98)	Sweatsuit	●	26
190	158	107	KUTLESS BEC 73906 (17.98) ⊕	Hearts Of The Innocent	●	45
191	165	177	RIHANNA SRP/DEF JAM 004937/DJMG (13.98)	Music Of The Sun	●	10
192	139	62	JEFF BATES RCA NASHVILLE 78801/RLG (11.98)	Leave The Light On	●	62
193	NEW	-	SOUNDTRACK HEAR 19629/LION'S GATE (14.98)	Akeelah And The Bee	●	193
194	150	-	PASTOR TROY 845 118/SMC (15.98)	Stay Tru	●	150
195	182	166	RAMMSTEIN UNIVERSAL REPUBLIC 006385/UMRG (13.98)	Rosenrot	●	47
196	181	144	THIRD DAY ESSENTIAL 10795 (17.98)	Wherever You Are	●	8
197	133	67	SAVES THE DAY VAGRANT 433 (13.98)	Sound The Alarm	●	67
198	RE-ENTRY	23	GEORGE STRAIT MCA NASHVILLE 004446/UMGN (13.98)	Somewhere Down In Texas	●	1
199	RE-ENTRY	28	MARY MARY MY BLOCK COLUMBIA 77733/SONY MUSIC (18.98)	Mary Mary	●	8
200	RE-ENTRY	27	RBD EMI LATIN 35902 (14.98)	Nuestro Amor	●	38

LIL WAYNE	118	MARY MARY	199	NE-YO	21	POISON	58	RASCAL FLATTS	6, 40	SHINEDOWN	17	SOUNDTRACK	161	TRAIN	161	VARIOUS ARTISTS	61	NOW LATINO	61	
THE LITTLE WILLIES	113	MATISYAHU	51, 152	JOE NICHOLS	183	DANIEL POWTER	18	RBD	163, 200	SHOOTER JENNINGS	123	ALLELAH AND THE BEE	193	KT TUNSTALL	56	DISNEYMANIA 4: MUSIC	145	TOTALLY COUNTRY 5	145	
LITTLE BIG TOWN	129	TIM MCGRAW	16, 170	NICKELBACK	20	PRINCE	53	RIHANNA	5, 191	BUBBA SPARROX	47	GST RICH OR DIE	196	JOSH TURNER	46	STARS SING OISNEY	155	WOW GOSPEL 2006	155	
LL COOL J	25	SERGIO MENDES	142	NOFX	109	THE PUSSYCAT DOLLS	30	KENNY ROGERS	99, 100	BRUCE SPRINGSTEEN	3	TRYN'	128	ROB THOMAS	184	...THEIR WAY!	32	WOW HITS 2006	156	
LUDACRIS AND DTP	165	MERCURY	113	THE NOTORIOUS B.I.G.	166	QUEEN	93	SEAN PAUL	23	STAINED	101	HIGH SCHOOL MUSICAL	7	THREE 6 MAFIA	83	MONSTER BALLADS	134	WOW WORSHIP (AQUA)	81	
		MERISSEY	178			QUEENSRYCHE	130	SECRET MACHINES	159	GWEN STEFANI	137	HUSTLE & FLOW	186	TI	11	PLATINUM EDITION	134			
		VAN MORRISON	117			ROD STEWART	56, 148	SUGARLAND	119	ROD STEWART	56, 148	TAKE THE LEAD	181	TIESTO	164	BALL: THE REVENGE	87	PAUL WALL	124	
						SEAN PAUL	23	THE STREETS	68	SECRET MACHINES	159	WALK THE LINE	44	LOS TIGRES DEL	174	NOW #1'S	113	PHIL WICKHAM	149	
						SHAKIRA	14	SHE WANTS REVENGE	123	SHAKIRA	14			NORTE	174	NOW 20	154	GRETCHEN WILSON	175	
						RAMMSTEIN	195			CHRIS TOMLIN	162			ALICIA VILLARREAL	180	NOW 21	8	ROB ZOMBIE	38	
										T-PAIN	102									

LEGEND FOR HOT 100 AIRPLAY LOCATED BELOW CHART. HOT DIGITAL SONGS: Top selling paid download songs compiled from Internet sales reports collected and provided by Nielsen SoundScan. This data is used to compile both The Billboard Hot 100 and Pop 100. ADULT TOP 40/ADULT CONTEMPORARY/MODERN ROCK: 75 adult top 40 stations, 82 adult contemporary stations and 75 modern rock stations are electronically monitored 24 hours a day, 7 days a week. See Chart Legend for additional rules and explanations. © 2006, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

AIRPLAY MONITORED BY NIelsen Broadcast Data Systems



Billboard HOT 100

MAY 13 2006

HOT 100 AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	16	#1 TEMPERATURE	SEAN PAUL (VP/ATLANTIC)
2	3	11	WHAT YOU KNOW	T.I. (GRAND HUSTLE/ATLANTIC)
3	2	25	BE WITHOUT YOU	MARY J. BLIGE (J/REFFEN)
4	4	8	HIPS DON'T LIE	SHAKIRA FEAT. WYCLEF JEAN (EPIC)
5	6	10	BAD DAY	DANIEL POWTER (WARNER BROS.)
6	11	9	RIDIN'	CHAMILLIONAIRE (UNIVERSAL MOTOWN)
7	7	15	MS. NEW BOOTY	BUBBA SPARXXX (NEW SOUTH/PURPLE RIBBON/VIRGIN)
8	8	13	SOS	RIHANNA (SRP/DEF JAM/IDJMG)
9	9	19	UNWRITTEN	NATASHA BEDINGFIELD (EPIC)
10	5	17	LEAN WIT IT, ROCK WIT IT	DEM FRANCHIZE BOYZ (SO SO DEF/VIRGIN)
11	12	8	WHEN YOU'RE MAD	NE-YO (DEF JAM/IDJMG)
12	10	18	YOU'RE BEAUTIFUL	JAMES BLUNT (CUSTARD ATLANTIC)
13	15	15	WHO SAYS YOU CAN'T GO HOME	BON JOVI (ISLAND/IDJMG)
14	36	4	GIMME THAT	CHRIS BROWN FEAT. LIL WAYNE (JIVE/ZOMBA)
15	23	6	IT'S GOIN' DOWN	YUNG JOC (BLOCK/BAD BOY SOUTH/ATLANTIC)
16	19	9	GIRL	PAUL WALL (SWISHHOUSE/ASYLUM ATLANTIC)
17	13	19	YO (EXCUSE ME MISS)	CHRIS BROWN (JIVE/ZOMBA)
18	17	16	WALK AWAY	KELLY CLARKSON (RCA/RMG)
19	31	5	SO WHAT	FIELO MOB FEAT. CIARA (DTP/GEFFEN)
20	27	7	GETTIN' SOME	SHAWNNA (DTP/DEF JAM/IDJMG)
21	22	6	SAY I	CHRISTINA MILIAN FEAT. YOUNG JEEZY (ISLAND/IDJMG)
22	14	23	SO SICK	NE-YO (DEF JAM/IDJMG)
23	28	7	SNAP YO FINGERS	LIL JON (BME/TVT)
24	16	15	LOVE	KEYSHIA COLE (A&M/INTERSCOPE)
25	20	23	ROMPE	DADDY YANKEE (EL CARTEL/INTERSCOPE)

1,042 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	32	#1 BAD DAY	DANIEL POWTER (WARNER BROS.)	
2	2	21	UNWRITTEN	NATASHA BEDINGFIELD (EPIC)	☆
3	4	17	WALK AWAY	KELLY CLARKSON (RCA/RMG)	☆
4	3	34	YOU'RE BEAUTIFUL	JAMES BLUNT (CUSTARD ATLANTIC)	
5	5	25	EVER THE SAME	ROB THOMAS (MELISMA ATLANTIC)	☆
6	6	16	WHO SAYS YOU CAN'T GO HOME	BON JOVI (ISLAND/IDJMG)	☆
7	7	26	OVER MY HEAD (CABLE CAR)	THE FRAY (EPIC)	
8	8	12	SAVIN' ME	NICKELBACK (ROADRUNNER/IDJMG)	
9	9	14	BLACK HORSE & THE CHERRY TREE	KT TUNSTALL (RELENTLESS/VIRGIN)	
10	11	17	TALK	COLDPLAY (CAPITOL)	
11	13	14	UPSIDE DOWN	JACK JOHNSON (BRUSHFIRE/UNIVERSAL REPUBLIC)	
12	10	37	RIGHT HERE	STAINO (FLIP ATLANTIC)	
13	12	37	PHOTOGRAPH	NICKELBACK (ROADRUNNER/IDJMG)	☆
14	17	4	STAY WITH YOU	GOO GOO DOLLS (WARNER BROS.)	☆
15	15	32	BECAUSE OF YOU	KELLY CLARKSON (RCA/RMG)	☆
16	16	10	AGAIN AND AGAIN	JEWEL (ATLANTIC)	
17	18	12	FOR YOU I WILL (CONFIDENCE)	TEDDY GEIGER (CRED COLUMBIA)	
18	14	12	ALWAYS ON YOUR SIDE	SHERYL CROW & STING (A&M/INTERSCOPE)	
19	20	19	LOVE AND MEMORIES	D.A.R. (EVERFINE/LAVA)	
20	19	9	IF I WERE YOU	HOOBASTANK (ISLAND/IDJMG)	☆
21	24	6	THE REAL THING	BO BICE (RCA/RMG)	☆
22	23	8	AFTERGLOW	INXS (UNION/EPIC)	☆
23	22	13	MAKING MEMORIES OF US	KEITH URBAN (CAPITOL/NASHVILLE/EMC)	☆
24	25	16	GIRL NEXT DOOR	SAVING JANE (TOUCAN COVE/UNIVERSAL REPUBLIC)	
25	26	9	JUICY	BETTER THAN EZRA (ARTEMIS/V2)	

ADULT CONTEMPORARY

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	2	18	#1 BAD DAY	DANIEL POWTER (WARNER BROS.)	
2	1	38	YOU'RE BEAUTIFUL	JAMES BLUNT (CUSTARD ATLANTIC)	
3	3	29	BECAUSE OF YOU	KELLY CLARKSON (RCA/RMG)	
4	4	45	YOU AND ME	LIFEHOUSE (GEFFEN)	
5	5	16	SAVE THE LAST DANCE FOR ME	MICHAEL BUBLE (143/REPRISE)	
6	6	18	MAKING MEMORIES OF US	KEITH URBAN (CAPITOL/NASHVILLE/EMC)	
7	7	9	UNWRITTEN	NATASHA BEDINGFIELD (EPIC)	☆
8	9	16	PROBABLY WOULDN'T BE THIS WAY	LEANN RIMES (CURB)	
9	8	64	LONELY NO MORE	ROB THOMAS (MELISMA ATLANTIC)	☆
10	11	31	LIKE WE NEVER LOVED AT ALL	FAITH HILL (WARNER/CURB/WARNER BROS.)	☆
11	11	20	EVER THE SAME	ROB THOMAS (MELISMA ATLANTIC)	
12	12	33	I'M FEELING YOU	SANTANA FEAT. MICHELLE BRANCH (ARISTA/RMG)	☆
13	13	12	SOME HEARTS	CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE/RMG)	
14	14	11	ALWAYS ON YOUR SIDE	SHERYL CROW & STING (A&M/INTERSCOPE)	
15	15	12	WHEN DID YOU FALL (IN LOVE WITH ME)	CHRIS RICE (IND COLUMBIA)	☆
16	20	6	WHAT'S LEFT OF ME	NICK LACHEY (JIVE/ZOMBA)	
17	16	24	PHOTOGRAPH	NICKELBACK (ROADRUNNER/IDJMG)	
18	17	8	GET OUT OF MY MIND	HOOTIE & THE BLOWFISH (SNEAKY LONG VANGUARD)	
19	18	12	WHO SAYS YOU CAN'T GO HOME	BON JOVI (ISLAND/IDJMG)	☆
20	19	13	CAB	TRAIN (COLUMBIA)	☆
21	24	4	CRAZY IN LOVE	NICOL SPONBERG (CURB)	
22	26	3	THE REAL THING	BO BICE (RCA/RMG)	
23	36	2	SO LONG SELF	MERCYME (IND COLUMBIA)	
24	23	8	JESUS, TAKE THE WHEEL	CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE/RMG)	
25	22	6	WALK AWAY	KELLY CLARKSON (RCA/RMG)	

HOT DIGITAL SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
1	1	1	#1 SOS	RIHANNA (SRP/DEF JAM/IDJMG)	
2	1	12	BAD DAY	DANIEL POWTER (WARNER BROS.)	
3	2	16	TEMPERATURE	SEAN PAUL (VP/ATLANTIC)	
4	23	10	WHAT'S LEFT OF ME	NICK LACHEY (JIVE/ZOMBA)	
5	6	9	RIDIN'	CHAMILLIONAIRE FEAT. KRATZIE BONE (UNIVERSAL MOTOWN)	
6	5	4	DANI CALIFORNIA	RED HOT CHILI PEPPERS (WARNER BROS.)	
7	19	3	WHERE'D YOU GO	FORT MINOR FEAT. HOLLY BROOK (MACHINE SHOP/WARNER BROS.)	
8	11	2	NOT READY TO MAKE NICE	DIXIE CHICKS (COLUMBIA)	
9	3	3	CONTROL MYSELF	LL COOL J FEAT. JENNIFER LOPEZ (DEF JAM/IDJMG)	
10	13	9	OVER MY HEAD (CABLE CAR)	THE FRAY (EPIC)	●
11	10	14	MOVE ALONG	THE ALL-AMERICAN REJECTS (DOGHOUSE/INTERSCOPE)	
12	7	5	WHAT YOU KNOW	T.I. (GRAND HUSTLE/ATLANTIC)	
13	12	27	YOU'RE BEAUTIFUL	JAMES BLUNT (CUSTARD ATLANTIC)	2
14	4	3	LET U GO	ASHLEY PRINER ANGEL (BLACKGROUND/UNIVERSAL MOTOWN)	
15	8	4	WHAT HURTS THE MOST	RASCAL FLATTS (LYRIC STREET)	
16	9	23	UNWRITTEN	NATASHA BEDINGFIELD (EPIC)	3
17	15	11	MS. NEW BOOTY	BUBBA SPARXXX (NEW SOUTH/PURPLE RIBBON/VIRGIN)	
18	18	13	WALK AWAY	KELLY CLARKSON (RCA/RMG)	
19	16	14	LEAN WIT IT, ROCK WIT IT	DEM FRANCHIZE BOYZ (SO SO DEF/VIRGIN)	
20	22	7	SAVIN' ME	NICKELBACK (ROADRUNNER/IDJMG)	
21	20	21	EVERYTIME WE TOUCH	CASCADE (ROBBINS)	
22	26	10	GIRL NEXT DOOR	SAVING JANE (TOUCAN COVE/UNIVERSAL REPUBLIC)	
23	21	13	FOR YOU I WILL (CONFIDENCE)	TEDDY GEIGER (CRED COLUMBIA)	
24	14	11	BEEP	THE PUSSYCAT DOLLS FEAT. WILL I AM (A&M/INTERSCOPE)	
25	52	2	MAKEDAMNSURE	TAKING BACK SUNDAY (WARNER BROS.)	

ADULT CONTEMPORARY

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
1	1	4	#1 DANI CALIFORNIA	RED HOT CHILI PEPPERS (WARNER BROS.)	☆
2	4	14	HATE ME	BLUE OCTOBER (UNIVERSAL MOTOWN)	
3	3	8	WORLD WIDE SUICIDE	PEARL JAM (J/RMG)	
4	2	2	VICARIOUS	TOOL (TOOL DISSECTIONAL/VOLCANO ZOMBA)	
5	6	6	STEADY, AS SHE GOES	THE RAconteurs (THIRD MAN '02)	
6	5	13	THE ONLY DIFFERENCE BETWEEN MARTYRDOM AND SUICIDE IS...	PANIC! AT THE DISCO (DECA/DANCE FUELED BY RAMEN/LAVA)	
7	7	6	THE ADVENTURE	ANGELS & AIRWAVES (SURETONE/GEFFEN)	
8	10	9	I BET YOU LOOK GOOD ON THE DANCEFLOOR	ARCTIC MONKEYS (DUWIND)	
9	22	2	MISS MURDER	AFI (TINY EVIL/INTERSCOPE)	
10	1	11	LONELY DAY	SYSTEM OF A DOWN (AMERICAN/COLUMBIA)	
11	9	14	SAYING SORRY	HAWTHORNE HEIGHTS (VICTORY)	
12	2	11	I DARE YOU	SHINEDOWN (ATLANTIC)	
13	9	14	NO WAY BACK	FOO FIGHTERS (ROSWELL/RCA/RMG)	☆
14	13	38	WASTELAND	10 YEARS (UNIVERSAL REPUBLIC)	
15	14	14	CROOKED TEETH	DEATH CAB FOR CUTIE (ATLANTIC)	
16	15	12	SPEAK	GOOSMACK (UNIVERSAL REPUBLIC)	
17	21	6	WOMAN	WOLFMOTHER (MODULAR/INTERSCOPE)	
18	17	12	GOLD LION	YEAH YEAH YEAHS (DRESS UP/INTERSCOPE)	
19	20	8	YOUTH	MATISYAHU (JDU/OR EPIC)	
20	19	21	TEAR YOU APART	SHE WANTS REVENGE (PHEASANT/ISS/FLAWLESS/GEFFEN)	
21	18	20	EVERY DAY IS EXACTLY THE SAME	NINE INCH NAILS (NOTHING/INTERSCOPE)	
22	25	4	ANIMAL I HAVE BECOME	THREE DAYS GRACE (JIVE/ZOMBA)	
23	23	6	PARALYZED	ROCK KILLS KID (REPRISE)	
24	24	11	THE KILL (BURY ME)	30 SECONDS TO MARS (IMMORTAL/VIRGIN)	
25	29	5	MAKEDAMNSURE	TAKING BACK SUNDAY (WARNER BROS.)	

MODERN ROCK

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	4	#1 DANI CALIFORNIA	RED HOT CHILI PEPPERS (WARNER BROS.)	☆
2	4	14	HATE ME	BLUE OCTOBER (UNIVERSAL MOTOWN)	
3	3	8	WORLD WIDE SUICIDE	PEARL JAM (J/RMG)	
4	2	2	VICARIOUS	TOOL (TOOL DISSECTIONAL/VOLCANO ZOMBA)	
5	6	6	STEADY, AS SHE GOES	THE RAconteurs (THIRD MAN '02)	
6	5	13	THE ONLY DIFFERENCE BETWEEN MARTYRDOM AND SUICIDE IS...	PANIC! AT THE DISCO (DECA/DANCE FUELED BY RAMEN/LAVA)	
7	7	6	THE ADVENTURE	ANGELS & AIRWAVES (SURETONE/GEFFEN)	
8	10	9	I BET YOU LOOK GOOD ON THE DANCEFLOOR	ARCTIC MONKEYS (DUWIND)	
9	22	2	MISS MURDER	AFI (TINY EVIL/INTERSCOPE)	
10	1	11	LONELY DAY	SYSTEM OF A DOWN (AMERICAN/COLUMBIA)	
11	9	14	SAYING SORRY	HAWTHORNE HEIGHTS (VICTORY)	
12	2	11	I DARE YOU	SHINEDOWN (ATLANTIC)	
13	9	14	NO WAY BACK	FOO FIGHTERS (ROSWELL/RCA/RMG)	☆
14	13	38	WASTELAND	10 YEARS (UNIVERSAL REPUBLIC)	
15	14	14	CROOKED TEETH	DEATH CAB FOR CUTIE (ATLANTIC)	
16	15	12	SPEAK	GOOSMACK (UNIVERSAL REPUBLIC)	
17	21	6	WOMAN	WOLFMOTHER (MODULAR/INTERSCOPE)	
18	17	12	GOLD LION	YEAH YEAH YEAHS (DRESS UP/INTERSCOPE)	
19	20	8	YOUTH	MATISYAHU (JDU/OR EPIC)	
20	19	21	TEAR YOU APART	SHE WANTS REVENGE (PHEASANT/ISS/FLAWLESS/GEFFEN)	
21	18	20	EVERY DAY IS EXACTLY THE SAME	NINE INCH NAILS (NOTHING/INTERSCOPE)	
22	25	4	ANIMAL I HAVE BECOME	THREE DAYS GRACE (JIVE/ZOMBA)	
23	23	6	PARALYZED	ROCK KILLS KID (REPRISE)	
24	24	11	THE KILL (BURY ME)	30 SECONDS TO MARS (IMMORTAL/VIRGIN)	
25	29	5	MAKEDAMNSURE	TAKING BACK SUNDAY (WARNER BROS.)	

MAY 13 2006 **POP Billboard**



POP 100

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	7	14	#1 SOS	RIHANNA (SRP/DEF JAM/IDJMG)
2	1	12	BAD DAY	DANIEL POWTER (WARNER BROS.)
3	2	17	TEMPERATURE	SEAN PAUL (VP/ATLANTIC)
4	3	27	UNWRITTEN	NATASHA BEDINGFIELD (EPIC)
5	20	10	WHAT'S LEFT OF ME	NICK LACHEY (JIVE/ZOMBA)
6	12	5	WHERE'D YOU GO	FORT MINOR FEAT. HOLLY BROOK (MACHINE SHOP/WARNER BROS.)
7	13	10	RIDIN'	CHAMILLIONAIRE FEAT. KRAYZIE BONE (UNIVERSAL MOTOWN)
8	4	27	YOU'RE BEAUTIFUL	JAMES BLUNT (CUSTARD/ATLANTIC)
9	11	10	HIPS DON'T LIE	SHAKIRA FEAT. WYCLEF JEAN (EPIC)
10	6	20	WALK AWAY	KELLY CLARKSON (RCA/RMG)
11	8	23	EVERYTIME WE TOUCH	CASCADA (ROBBINS)
12	17	2	MS. NEW BOOTY	BUBBA SPARXXX (NEW SOUTH/PURPLE RIBBON/VIRGIN)
13	15	4	MOVE ALONG	THE ALL-AMERICAN REJECTS (DOGHOUSE/INTERSCOPE)
14	10	21	BE WITHOUT YOU	MARY J. BLIGE (GEFFEN)
15	18	1	SAVIN' ME	NICKELBACK (ROADRUNNER/IDJMG)
16	16	4	DANI CALIFORNIA	RED HOT CHILI PEPPERS (WARNER BROS.)
17	23	1	OVER MY HEAD (CABLE CAR)	THE FRAY (EPIC)
18	14	20	BEEP	THE PUSSYCAT DOLLS FEAT. WILLI AM (A&M/INTERSCOPE)
19	22	1	FOR YOU I WILL (CONFIDENCE)	TEDDY GEIGER (CRED./COLUMBIA)
20	9	5	LET U GO	ASHLEY PARKER ANGEL (BLACKGROUND/UNIVERSAL MOTOWN)
21	25	2	DANCE, DANCE	FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)
22	28	3	RIGHT HERE	STAINED (FLIP/ATLANTIC)
23	31	2	NOT READY TO MAKE NICE	OIXIE CHICKS (COLUMBIA)
24	5	3	CONTROL MYSELF	LIL COOL J FEAT. JENNIFER LOPEZ (DEF JAM/IDJMG)
25	27	1	ROMPE	DADDY YANKEE (EL CARTEL/INTERSCOPE)
26	21	11	LEAN WIT IT, ROCK WIT IT	DEM FRANCHIZE BOYZ (SO SO DEF/VIRGIN)
27	19	1	WHAT YOU KNOW	TL (GRAND HUSTLE/ATLANTIC)
28	30	1	WHEN YOU'RE MAD	NE-YO (DEF JAM/IDJMG)
29	26	2	CHECK ON IT	BEYONCE FEAT. SLIM THUG (COLUMBIA)
30	30	2	GIRL NEXT DOOR	SAVING JANE (TOUCAN COVE/UNIVERSAL REPUBLIC)
31	30	2	SHAKE THAT	EMINEM FEAT. NATE DOGG (SHADY/AFTERMATH/INTERSCOPE)
32	20	1	WHAT HURTS THE MOST	RASCAL FLATTS (LYRIC STREET)
33	13	21	SO SICK	NE-YO (DEF JAM/IDJMG)
34	7	1	UNFAITHFUL	RIHANNA (SRP/DEF JAM/IDJMG)
35	12	1	THE REAL THING	BO BICE (RCA/RMG)
36	31	25	GRILLZ	NELLY FEAT. PAUL WALL, ALI & GIPP (DEBBY/DEF JAM/UNIVERSAL MOTOWN)
37	13	13	STUPID GIRLS	PINK (LAFACE/ZOMBA)
38	19	19	YO (EXCUSE ME MISS)	CHRIS BROWN (JIVE/ZOMBA)
39	14	1	I'M N LUV (WIT A STRIPPER)	T-PAIN FEAT. MIKE JONES (KONVIC/ MUZIK/JIVE/ZOMBA)
40	40	13	I WRITE SINS NOT TRAGEDIES	PANIC! AT THE DISCO (DECAYDANCE/FUELED BY RAMEN/LAVA)
41	5	1	MAKEDAMNSURE	TAKING BACK SUNDAY (WARNER BROS.)
42	5	2	WE RUN THIS	MISSY ELLIOTT (THE GOLD MIND/ATLANTIC)
43	4	3	GIRL	PAUL WALL (SWISHAHOUSE/ASYLUM/ATLANTIC)
44	5	1	GIMME THAT	CHRIS BROWN FEAT. LIL' WAYNE (JIVE/ZOMBA)
45	4	3	POPPIN' MY COLLAR	THREE 6 MAFIA (HYPNOTIZE MINDS/COLUMBIA)
46	4	3	SAY SOMETHIN'	MARIAH CAREY FEAT. SNOOP DOGG (ISLAND/IDJMG)
47	4	0	WHO SAYS YOU CAN'T GO HOME	BON JOVI (ISLAND/IDJMG)
48	10	10	TOUCH IT	BUSTA RHYMES (AFTERMATH/INTERSCOPE)
49	1	10	A LITTLE LESS SIXTEEN CANDLES, A LITTLE MORE TOUCH ME	FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)
50	4	9	FRESH AZIMIZ	BOW WOW FEAT. J-KWON & JERMAINE DUPRI (COLUMBIA)

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 Hit Predictor are trademarks of Think Fast LLC.

POP 100 AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	14	#1 TEMPERATURE	SEAN PAUL (VP/ATLANTIC)	
2	2	14	SOS	RIHANNA (SRP/DEF JAM/IDJMG)	
3	3	11	HIPS DON'T LIE	SHAKIRA FEAT. WYCLEF JEAN (EPIC)	☆
4	6	9	BAD DAY	DANIEL POWTER (WARNER BROS.)	☆
5	25	15	UNWRITTEN	NATASHA BEDINGFIELD (EPIC)	☆
6	5	15	BE WITHOUT YOU	MARY J. BLIGE (GEFFEN)	
7	20	20	WALK AWAY	KELLY CLARKSON (RCA/RMG)	☆
8	10	5	WHERE'D YOU GO	FORT MINOR FEAT. HOLLY BROOK (MACHINE SHOP/WARNER BROS.)	
9	16	16	YOU'RE BEAUTIFUL	JAMES BLUNT (CUSTARD/ATLANTIC)	☆
10	9	22	EVERYTIME WE TOUCH	CASCADA (ROBBINS)	☆
11	11	19	RIGHT HERE	STAINED (FLIP/ATLANTIC)	
12	9	9	MS. NEW BOOTY	BUBBA SPARXXX (NEW SOUTH/PURPLE RIBBON/VIRGIN)	
13	15	10	SAVIN' ME	NICKELBACK (ROADRUNNER/IDJMG)	☆
14	12	24	DANCE, DANCE	FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)	☆
15	14	27	CHECK ON IT	BEYONCE FEAT. SLIM THUG (COLUMBIA)	
16	22	7	MOVE ALONG	THE ALL-AMERICAN REJECTS (DOGHOUSE/INTERSCOPE)	☆
17	18	11	WHAT'S LEFT OF ME	NICK LACHEY (JIVE/ZOMBA)	☆
18	16	8	ROMPE	DADDY YANKEE (EL CARTEL/INTERSCOPE)	
19	19	8	WHEN YOU'RE MAD	NE-YO (DEF JAM/IDJMG)	
20	13	19	BEEP	THE PUSSYCAT DOLLS FEAT. WILLI AM (A&M/INTERSCOPE)	
21	26	14	FOR YOU I WILL (CONFIDENCE)	TEDDY GEIGER (CRED./COLUMBIA)	
22	24	20	SHAKE THAT	EMINEM FEAT. NATE DOGG (SHADY/AFTERMATH/INTERSCOPE)	
23	27	12	THE REAL THING	BO BICE (RCA/RMG)	
24	32	4	RIDIN'	CHAMILLIONAIRE (UNIVERSAL MOTOWN)	
25	38	6	OVER MY HEAD (CABLE CAR)	THE FRAY (EPIC)	

*19 mainstream top 40 stations are electronically monitored 24 hours a day, 7 days a week. This data is used to compile the Pop 100.

HOT SINGLES SALES

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	4	#1 EVERY DAY IS EXACTLY THE SAME	NINE INCH NAILS (NOTHING/INTERSCOPE)
2	2	11	SISTER	SCOUNDREL SQUAD FEAT. BUN-B (INVISIBLE)
3	3	27	GHETTO	SCOUNDRELS FEAT. PASTOR TROY (INVISIBLE)
4	5	10	SORRY	MADONNA (WARNER BROS.)
5	1	16	TOUCH IT	BUSTA RHYMES (AFTERMATH/INTERSCOPE)
6	6	19	CHECK ON IT	BEYONCE FEAT. SLIM THUG (COLUMBIA)
7	7	9	SHOULDER WORK	GEL FEAT. STAT QUO (FORESEEN LEGENDS/SUPERNATURAL)
8	8	10	GOLD LION	YEAH YEAH YEAHS (DRESS UP/INTERSCOPE)
9	9	9	SWEAT	JES (CELESTIAL ARTS PUBLISHING)
10	10	9	UPGRADE	CITY BOI (HYFE CITY)
11	11	21	I AM NOT MY HAIR	INDIA ARIE (UNIVERSAL MOTOWN)
12	12	2	WHAT THE LICK READ?	TRIPLE J (BIG SCALE)
13	13	2	PICK IT UP	K'NAIR (OPHIR)
14	14	13	HEAD LIKE A HOLE	NINE INCH NAILS (RYKODISC)
15	15	3	THE WINGS (THEME FROM BROKEBACK MOUNTAIN)	GUSTAVO SANTAOLALLA (FOCUS/VERVE FORECAST/VERVE)
16	16	24	HUNG UP	MADONNA (WARNER BROS.)
17	17	17	HEARTBREAK HOTEL	ELVIS PRESLEY (RCA/SONY BMG STRATEGIC MARKETING GROUP)
18	18	8	STRAIGHT TO VIDEO	MINDLESS SELF INDOLENCE (METROPOLIS)
19	19	1	FASTER KILL PUSSYCAT	OAKENFOLD FEAT. BRITTANY MURPHY (MAVERICK/REPRISE)
20	20	1	IT'S WHATEVER	FREDDY P FEAT. RAYZOR & PRESSURE (MOMAX/PMG)
21	21	6	WELCOME TO MY PARTY	AHMIR (AHMIR)
22	22	10	MS. NEW BOOTY	BUBBA SPARXXX (NEW SOUTH/PURPLE RIBBON/VIRGIN)
23	23	64	WE WILL BECOME SILHOUETTES/BE STILL MY HEART	THE POSTAL SERVICE (SUB POP)
24	24	7	I TRADE IT ALL	ORLANDO BROWN (UP ONE ENTERTAINMENT)
25	25	5	YOU HAVE KILLED ME	MORRISSEY (ATTACK/SANCTUARY)

HITPREDICTOR

DATA PROVIDED BY **promosquad**

See Chart Legend for rules and explanations. Yellow indicates recently tested title, ☆ indicates New Release.

ARTIST/TITLE (Score)	Chart Rank
SHAKIRA FEAT. WYCLEF JEAN Hips Don't Lie (EPIC) (67.8)	3
DANIEL POWTER Bad Day WARNER BROS. (68.7)	4
NICKELBACK Savin' Me IDJMG (79.5)	13
THE ALL-AMERICAN REJECTS Move Along INTERSCOPE (66.9)	16
NICK LACHEY What's Left Of Me ZOMBA (68.3)	17
MARIAH CAREY Breathe (2 AM) COLUMBIA (69.6)	-
FALL OUT BOY A Little Less Sixteen Candles, A Little More Touch Me IDJMG (77.0)	-
☆ PANIC! AT THE DISCO I Write Sins Not Tragedies LAVA (79.1)	-
☆ CASCADA M'rac'eb ROBBINS (66.5)	-

ADULT TOP 40

NATASHA BEDINGFIELD Unwritten EPIC (65.9)	2
KELLY CLARKSON Walk Away RMG (68.3)	3
BON JOVI Who Says You Can't Go Home IDJMG (73.6)	6
GOO GOO DOLLS Stay With You WARNER BROS. (79.4)	14
HOOBASTANK If I Were You IDJMG (65.2)	20
BO BICE The Real Thing RMG (75.7)	21
HIS ATERFLOW EPIC (6E.2)	22
KE THUFAN Making Memories Of Us EMC (78.2)	23

ADULT CONTEMPORARY

NATASHA BEDINGFIELD Unwritten EPIC (72.3)	7
FATH HILL Like We Never Loved All WARNER BROS. (82.3)	10
CHRIS BICE When Did You Fall In Love With Me COLUMBIA (75.2)	15
BON JOVI Who Says You Can't Go Home IDJMG (75.7)	19
T-PAIN Cas COLUMBIA (E2.9)	20

MODERN ROCK

RED HOT CHILI PEPPERS Dani California WARNER BROS. (60.5)	1
YELLCWARD Rough Landing, Holly CAPITOL (58.5)	37
FALL OUT BOY A Little Less Sixteen Candles, A Little More Touch Me IDJMG (56.9)	-
GRILLZ El Manana VIRGIN (63.1)	-
PANIC! AT THE DISCO I Write Sins Not Tragedies LAVA (58.2)	-
THE ALL-AMERICAN REJECTS Move Along IDJMG (61.2)	-

TOP
R&B/HIP-HOP ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	1	AVANT MAGIC JOHNSON/GEFFEN 005875*/INTERSCOPE (13.98)	Director		1
2	NEW	1	RIHANNA SRP/DEF JAM 006165*/IDJMG (13.98)	A Girl Like Me		2
3	1	6	T.I. GRAND HUSTLE/ATLANTIC 83800*/AG (18.98) ⊕	King		3
4	2	3	LL COOL J DEF JAM 006158*/IDJMG (13.98)	Todd Smith		2
5	3	9	NE-YO DEF JAM 004934*/IDJMG (13.98)	In My Own Words		5
6	5	14	CHAMILLIONAIRE UNIVERSAL MOTOWN 005423*/UMRG (13.98)	The Sound Of Revenge		6
7	4	3	VARIOUS ARTISTS UNIVERSAL/EMI/SONY BMG MUSIC/ZOMBA 006201/UME (18.98)	NOW 21		4
8	NEW	1	AMEL LARRIEUX BLISSLIFE 002 (18.98)	Morning		8
9	9	6	MARY J. BLIGE MTRIARCH/GEFFEN 005722*/INTERSCOPE (13.98/8.98)	The Breakthrough		2
10	9	45	KEYSHIA COLE A&M 003554*/INTERSCOPE (13.98)	The Way It Is		10
11	7	10	BUBBA SPARXXX NEW SOUTH/PURPLE RIBBON 47163*/VIRGIN (18.98)	The Charm		11
12	6	8	GHOSTFACE KILLAH DEF JAM 006155*/IDJMG (11.98)	FishScale		12
13	12	16	SEAN PAUL VP/ATLANTIC 83788*/AG (18.98)	The Trinity		13
14	11	13	HEATHER HEADLEY RCA 64492/RMG (18.98) ⊕	In My Mind		14
15	15	22	CHRIS BROWN JIVE 82876/ZOMBA (18.98) ⊕	Chris Brown		15
16	22	21	GREATEST GAINER LIL WAYNE CASH MDNEY/UNIVERSAL MOTOWN 005124*/UMRG (13.98)	Tha Carter II		16
17	13	11	JAMIE FOXX J 71779*/RMG (18.98) ⊕	Unpredictable		17
18	17	12	DEM FRANCHIZE BOYZ SO SO DEF 53423*/VIRGIN (18.98) ⊕	On Top Of Our Game		18
19	18	17	B.G. CHDPPA CITY 5649/KOCH (17.98)	The Heart Of Tha Streetz, Vol. 2 (I Am What I Am)		19
20	19	20	E-40 SICK WID IT/BME 49963/WARNER BRDS. (18.98)	My Ghetto Report Card		20
21	14	5	CAM'RON PRESENTS DUKEDAGOD DIPLOMATIC MAN 68754/ASYLUM (18.98)	Dipset: The Movement Moves On		21
22	16	12	JUVENILE UTP/ATLANTIC 83790*/AG (18.98)	Reality Check		22
23	20	21	ANTHONY HAMILTON SO SO DEF 74278/ZOMBA (18.98)	Ain't Nobody Worryin'		23
24	8	7	PRINCE UNIVERSAL REPUBLIC 006296/UMRG (13.98)	3121		24
25	26	30	KIRK FRANKLIN FO YO SOUL/GOSPO CENTRIC 71019/ZOMBA (18.98)	Hero		25
26	25	22	JAHEIM DIVINE MILL 48802/WARNER BRDS. (18.98)	Ghetto Classics		26
27	27	31	THREE 6 MAFIA HYPNOTIZE MINDS/COLUMBIA 94724/SONY MUSIC (18.98) ⊕	Most Known Unknown		27
28	21	1	PASTOR TROY 845 118/SMC (15.98)	Stay Tru		28
29	28	55	MARIAH CAREY ISLAND 005784*/IDJMG (13.98) ⊕	The Emancipation Of Mimi		29
30	32	47	THE BLACK EYED PEAS A&M 004341*/INTERSCOPE (13.98/8.98)	Monkey Business		30
31	29	26	T-PAIN KONVICT MUZIK/JIVE 73200/ZOMBA (18.98)	Rappa Ternt Sanga		31
32	33	36	URBAN MYSTIC SOBE 49998/WARNER BRDS. (13.98)	Ghetto Revelations: II		32
33	23	2	DA BACKWUDZ MAJOR WAY/ROWDY 006364/UMRG (9.98)	Wood Work		33
34	31	29	YOUNG JEEZY CORPORATE THUGZ/DEF JAM 004421*/IDJMG (13.98)	Let's Get It: Thug Motivation 101		34
35	34	31	SCARFACE J PRINCE 68516/RAP-A-LOT 4 LIFE (18.98)	My Homies Part 2		35
36	24	28	SOUNDTRACK UNIVERSAL MOTOWN 006212/UMRG (13.98)	Tyler Perry's Madea's Family Reunion		36
37	30	24	EMINEM SHADY/AFTERMATH 005881*/INTERSCOPE (13.98/8.98)	Curtain Call: The Hits		37
38	35	33	PAUL WALL SWISHAHOUSE/ATLANTIC 83808/ASYLUM (18.98)	The Peoples Champ		38
39	37	33	LUDACRIS AND DTP DTP/DEF JAM 005786*/IDJMG (13.98) ⊕	Ludacris Presents...Disturbing Tha Peace		39
40	36	34	SOUNDTRACK G-UNIT 005605*/INTERSCOPE (13.98/8.98)	Get Rich Or Die Tryin'		40
41	54	69	PACE SETTER FORT MINOR MACHINE SHOP 49388/WARNER BRDS. (18.98) ⊕	The Rising Tied		41
42	38	41	MARY MARY MY BLOCK/COLUMBIA 77733/SONY MUSIC (18.98)	Mary Mary		42
43	39	35	THE NOTORIOUS B.I.G. BAD BOY 83885*/AG (19.98)	Duets: The Final Chapter		43
44	40	37	REMY MA SRC/UNIVERSAL MOTOWN 005122*/UMRG (13.98)	There's Something About Remy: Based On A True Story		44
45	43	33	CHARLIE WILSON JIVE 69429/ZOMBA (18.98)	Charlie, Last Name Wilson		45
46	64	59	FLOETRY ERVINGWONDER/GEFFEN 005609/INTERSCOPE (13.98)	Flo' Ology		46
47	41	43	BUN-B RAP-A-LOT 4 LIFE 68539/ASYLUM (18.98)	Trill		47
48	NEW ENTRY	65	FANTASIA J 64235*/RMG (18.98)	Free Yourself		48
49	45	42	DESTINY'S CHILD COLUMBIA 97765/SONY MUSIC (18.98) ⊕	#1's		49
50	53	47	KEM UNIVERSAL MOTOWN 004232/UMRG (13.98) ⊕	Album II		50
51	48	39	RAY J KNOCKOUT 87521/SANCTUARY (18.98)	Raydiation		51
52	51	55	LIL' KIM QUEEN BEE/ATLANTIC 83818*/AG (18.98)	The Naked Truth		52
53	46	40	VAN HUNT CAPITOL 74851 (18.98)	On The Jungle Floor		53
54	49	46	YING YANG TWINS COLLIPARK 2790/TVT (11.98 CD/DVD) ⊕	U.S.A. Still United		54
55	44	58	WARREN G HAWINO/G-FUNK 54707*/LIGHTYEAR (18.98)	In The Mid-Nite Hour		55

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
56	42	36	JUELZ SANTANA DIPLOMATS/DEF JAM 005426*/IDJMG (13.98/8.98) ⊕	What The Game's Been Missing!		1
57	47	39	KANYE WEST ROC-A-FELLA/DEF JAM 004813*/IDJMG (13.98)	Late Registration		1
58	50	44	SOUNDTRACK GRAND HUSTLE/ATLANTIC 83822*/AG (18.98)	Hustle & Flow		7
59	67	61	LYFE JENNINGS COLUMBIA 90946/SONY MUSIC (12.98) ⊕⊕	Lyfe 268-192		7
60	52	54	SHOW N' TELL CUT THROAT ENTERTAINMENT 77/OMNI (15.98)	Blood, Sweat & Tears		52
61	55	51	BONE THUGS-N-HARMONY RUTHLESS 25423 (18.98)	Greatest Hits		30
62	56	52	DAMIAN "JR. GONG" MARLEY GHETTO YOUTHS/TUFF GONG/UNIVERSAL REPUBLIC 005416*/UMRG (13.98)	Welcome To Jamrock		4
63	60	77	RAHEEM DEVAUGHN JIVE 53723/ZOMBA (11.98)	The Love Experience		9
64	65	56	YOLANDA ADAMS ELEKTRA/ATLANTIC 83789*/AG (18.98)	Day By Day		4
65	57	48	JOHN LEGEND G.O.D./COLUMBIA 92776*/SONY MUSIC (18.98) ⊕⊕	Get Lifted		1
66	63	53	D4L DEEMONEY/ASYLUM 83890/AG (18.98)	Down For Life		4
67	58	74	BIRD THE BRICKLAYER LO-END 5 (12.98)	Power Struggle		58
68	62	62	YOUNGBLOODZ LAFACE 73175*/ZOMBA (18.98) ⊕	Ev'rybody Know Me		7
69	70	68	PURPLE RIBBON ALL-STARS PURPLE RIBBON 12207*/VIRGIN (18.98)	Big Boi Presents...Got Purp? Vol. II		5
70	59	57	PITBULL DIAZ BROTHERS 2750/TVT (11.98 CD/DVD) ⊕	Money Is Still A Major Issue		4
71	73	65	TREY SONGZ SONG BOOK/ATLANTIC 83721/AG (15.98)	I Gotta Make It		6
72	75	67	VARIOUS ARTISTS RAZOR & TIE 89121 (18.98)	Slow Motion 2		29
73	68	63	SCARFACE PRESENTS... THE PRODUCT UNDERGROUND RAILROAD 5828*/KOCH (17.98)	One Hunid		14
74	76	79	GOAPELE SKYBLAZE/COLUMBIA 92910/SONY MUSIC (11.98)	Change It All		32
75	71	87	KINDRED THE FAMILY SOUL HIDDEN BEACH/EPIC 96512/SONY MUSIC (18.98)	In This Life Together		15

▶ 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	31	SEAN PAUL VP/ATLANTIC 83788*/AG	The Trinity	
2	2	9	MATISYAHU OF/EPIC 97695*/SONY MUSIC	Youth	
3	3	54	MATISYAHU OF/EPIC 96464/SONY MUSIC	Live At Stubb's	
4	4	34	DAMIAN "JR. GONG" MARLEY GHETTO YOUTHS/TUFF GONG/UNIVERSAL REPUBLIC 005416*/UMRG	Welcome To Jamrock	
5	5	25	BOB MARLEY AND THE WAILERS ISLAND/TUFF GONG 005723/UME/IDJMG	Africa Unite: The Singles Collection	
6	6	68	BOB MARLEY AND THE WAILERS TUFF GONG/ISLAND/CHRONICLES 004008/UME	Gold	
7	NEW	1	BUJU BANTON BIS CAT 3030	Toppa Di Top & Dirty Rhythms	
8	7	4	VARIOUS ARTISTS SEQUENCE 8035	Dancehall Nice Again 2006	
9	8	14	UB40 RHINO 73305	Who You Fighting For?	
10	9	43	BOB MARLEY MADACY SPECIAL PRODUCTS 50541/MADACY	20 Best Of Bob Marley	
11	10	7	PAPA SAN GOSPO CENTRIC 71280/ZOMBA	Real & Personal	
12	14	4	SIZZLA VP 1719	Ain't Gonna See Us	
13	11	43	VARIOUS ARTISTS VP 1729*	Reggae Gold 2005	
14	15	9	BOB MARLEY MADACY SPECIAL PRODUCTS 51850/MADACY	Golden Legends: Bob Marley	
15	13	42	WILLIE NELSON LOST HIGHWAY 004706*/UMGN	Countryman	

BETWEEN THE BULLETS rgeorge@billboard.com

AVANT: LIGHTS, CAMERA, ACTION

Avant sets the scene for "Director," scoring his first No. 1 on Top R&B/Hip-Hop Albums.

Powered by single "4 Minutes," the set collects 123,000 units for a No. 4 launch on The Billboard 200, coming in a couple of steps better than his sophomore outing. "Ecstasy" bowed at No. 6 on the big chart with 122,000 and at No. 2 on the R&B/hip-hop list.

Avant made release week

stops at "The Tonight Show With Jay Leno" (April 25) and "106 & Park" (April 27). And in-store appearances, along with help from AOL and BET, offered fans a preview.

"4 Minutes," which is four minutes long, bullets at No. 10 on Hot R&B/Hip-Hop Songs with 31 million in audience and ranks No. 1 at five stations monitored by Nielsen BDS.

—Raphael George



MAY
13
2006

R&B/HIP-HOP Billboard

Nielsen
Broadcast Data
Systems

Nielsen
SoundScan

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	13	#1 WHAT YOU KNOW	T.I. (GRAND HUSTLE/ATLANTIC)	☆
2	2	27	BE WITHOUT YOU	MARY J. BLIGE (Geffen/Interscope)	☆
3	8	13	IT'S GOIN' DOWN	YUNG JOC (BLOCK/BAD BOY SOUTH/ATLANTIC)	
4	10	19	GETTIN' SOME	SHAWNNA (DTP/DEF JAM/IDJMG)	
5	7	33	LOOKING FOR YOU	KIRK FRANKLIN (FO YO SOUL/GOSPO CENTRIC/ZOMBA)	☆
6	27	4	GIMME THAT	CHRIS BROWN FEAT. LIL' WAYNE (JIVE/ZOMBA)	☆
7	20	7	ENOUGH CRYIN'	MARY J. BLIGE FEAT. BROOK-LYN (Matriarch/Geffen/Interscope)	☆
8	9	14	4 MINUTES	AVANT (MAGIC JOHN/SDN/GEFFEN/INTERSCOPE)	☆
9	4	23	LEAN WIT IT, ROCK WIT IT	DEM FRANCHIZE BOYZ (SO SO DEF/VIRGIN)	
10	14	10	WHEN YOU'RE MAD	NE-YO (DEF JAM/IDJMG)	☆
11	3	29	TOUCH IT	BUSTA RHYMES (AFTERMATH/INTERSCOPE)	☆
12	5	30	UNPREDICTABLE	JAMIE FOXX FEAT. LUDACRIS (J/RMG)	☆
13	7	10	SAY I	CHRISTINA MILIAN FEAT. YOUNG JEEZY (ISLAND/IDJMG)	☆
14	6	19	TEMPERATURE	SEAN PAUL (VP/ATLANTIC)	
15	19	4	TORN	LETOYA (CAPITOL)	☆
16	27	27	CAN'T LET GO	ANTHONY HAMILTON (SO SO DEF/ZOMBA)	☆
17	16	15	POPPIN' MY COLLAR	THREE 6 MAFIA (HYPNOTIZE MINDS/COLUMBIA/SUM)	
18	11	19	MS. NEW BOOTY	BUBBA SPARXXX (NEW SOUTH/PURPLE RIBBON/VIRGIN)	
19	13	13	BACK LIKE THAT	GHOSTFACE KILLAH FEAT. NE-YO (DEF JAM/IDJMG)	
20	26	7	DJ PLAY A LOVE SONG	JAMIE FOXX FEAT. TWISTA (J/RMG)	☆
21	25	11	RIDIN'	CHARMILLIONAIRE (UNIVERSAL MOTOWN)	
22	22	6	WHY YOU WANNA	T.I. (GRAND HUSTLE/ATLANTIC)	☆
23	23	14	GOOD LUCK CHARM	JAGGED EDGE (COLUMBIA/SUM)	☆
24	11	20	LOVE	KEYSHIA COLE (A&M/INTERSCOPE)	☆
25	21	27	IN MY MIND	HEATHER HEADLEY (RCA/RMG)	☆

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
26	24	18	SNAP YO FINGERS	LIL' JON (BME/TVT)	☆
27	17	22	YO (EXCUSE ME MISS)	CHRIS BROWN (JIVE/ZOMBA)	
28	18	26	SO SICK	NE-YO (DEF JAM/IDJMG)	☆
29	35	12	WHOA	LIL' KIM (QUEEN BEE/ATLANTIC)	
30	33	11	HUSTLIN'	RICK ROSS (SLIP-N-SLIDE/DEF JAM/IDJMG)	
31	31	15	JUST CAME HERE TO CHILL	THE ISLEY BROTHERS (DEF SOUL/DEF JAM/IDJMG)	
32	36	6	SO WHAT	FIELD MOB FEAT. CIARA (DTP/GEFFEN/INTERSCOPE)	☆
33	32	10	FLY LIKE A BIRD	MARIAH CAREY (ISLAND/IDJMG)	☆
34	9	10	BEST FRIEND	50 CENT FEAT. OLIVIA (G-UNIT/INTERSCOPE)	
35	28	31	GOTTA GO	TREY SONGZ (SONG BOOK/ATLANTIC)	
36	37	14	FIND MYSELF IN YOU	BRIAN MCKNIGHT (UNIVERSAL MOTOWN)	
37	34	9	HUSTLER MUSIK	LIL' WAYNE (CASH MONEY/UNIVERSAL MOTOWN)	
38	41	12	TELL ME WHEN TO GO	E-40 FEAT. KEAK DA SNEAK (SICK WID' IT/BME/WARNER BROS.)	
39	45	5	DO IT TO IT	CHERISH (SHO'NUFF/CAPITOL)	
40	50	13	I LOVE YOU	CHERI DENNIS (BAD BOY/ATLANTIC)	☆
41	39	18	CONCEITED (THERE'S SOMETHING ABOUT REMY)	REMY MA (SRC/UNIVERSAL MOTOWN)	☆
42	44	9	OOH WEE	TEENA MARIE (CASH MONEY/UNIVERSAL MOTOWN)	
43	43	27	TRU LOVE	FAITH EVANS (CAPITOL)	
44	42	21	I'M N LUV (WIT A STRIPPER)	T-PAIN FEAT. MIKE JONES (KONVICT MUZIK/JIVE/ZOMBA)	
45	40	24	CHECK ON IT	BEYONCE FEAT. SLIM THUG (COLUMBIA/SUM)	☆
46	38	28	GRILLZ	NELLY FEAT. PAUL WALL, ALI & GIPP (OERTY/FO' REEL/UNIVERSAL MOTOWN)	☆
47	71	2	GHETTO STORY	CHAM (MADHOUSE)	
48	63	1	SHOULDER LEAN	YOUNG DRO FEATURING T.I. (GRAND HUSTLE/ATLANTIC)	
49	53	6	PRETTY BABY	ERIC BENET (FRIDAY/REPRISE/WARNER BROS.)	
50	51	3	THE ONE YOU NEED	MEGAN ROCHELL FEAT. FABOLOUS (DEF JAM/IDJMG)	☆

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	2	22	#1 CAN'T LET GO	ANTHONY HAMILTON (SO SO DEF/ZOMBA)	☆
2	1	24	BE WITHOUT YOU	MARY J. BLIGE (Geffen/Interscope)	
3	3	16	JUST CAME HERE TO CHILL	THE ISLEY BROTHERS FEAT. RONALD ISLEY (DEF SOUL/DEF JAM/IDJMG)	
4	4	31	IN MY MIND	HEATHER HEADLEY (RCA/RMG)	
5	5	16	FIND MYSELF IN YOU	BRIAN MCKNIGHT (UNIVERSAL MOTOWN)	
6	6	33	LOOKING FOR YOU	KIRK FRANKLIN (FO YO SOUL/GOSPO CENTRIC/ZOMBA)	
7	7	19	UNPREDICTABLE	JAMIE FOXX FEAT. LUDACRIS (J/RMG)	
8	8	10	OOH WEE	TEENA MARIE (CASH MONEY/UNIVERSAL MOTOWN)	
9	9	8	FLY LIKE A BIRD	MARIAH CAREY (ISLAND/IDJMG)	
10	10	15	I REFUSE	URBAN MYSTIC (SOBE/WARNER BROS.)	
11	13	12	PRETTY BABY	ERIC BENET (FRIDAY/REPRISE/WARNER BROS.)	
12	14	13	GOD'S GIFT	JEFF MAJORS FEAT. KELLY PRICE (MUSIC ONE/EPIC/SUM)	
13	11	27	MAGIC	CHARLIE WILSON (JIVE/ZOMBA)	
14	12	15	SO SICK	NE-YO (DEF JAM/IDJMG)	
15	15	34	UNBREAKABLE	ALICIA KEYS (J/RMG)	
16	16	14	LOVE	KEYSHIA COLE (A&M/INTERSCOPE)	
17	17	14	INTO YOU	KEM (UNIVERSAL MOTOWN)	
18	22	2	TAKE CARE OF U	SHANICE (IMAJAH/PLAYTIME)	
19	20	8	YOU	RAHEEM DEVAUGHN (JIVE/ZOMBA)	
20	21	6	I'M GONNA BE	DONELL JONES (LAFACE/ZOMBA)	
21	18	20	FIRST LOVE	GOAPELE (SKYBLAZE/COLUMBIA/SUM)	
22	19	11	LAY DOWN	FLOETRY (ERVINGWONDER/GEFFEN/INTERSCOPE)	
23	24	1	WOMAN FIRST	KINDRED THE FAMILY SOUL (EPIC/HIDDEN BEACH)	
24	23	7	CHARACTER	VAN HUNT (CAPITOL)	
25	26	5	YESTERDAY	MARY MARY (MY BLOCK/COLUMBIA/SUM)	

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	3	8	#1 SISTER	SCOUNDREL SQUAD FEAT. BUN-B (INVISIBLE)	☆
2	2	20	GHETTO	SCOUNDRELS FEAT. PASTOR TROY (INVISIBLE)	
3	1	21	SHOULDER WORK	GEL FEAT. STAT DUD (FORESEEN LEGENDS/SUPERNATURAL)	
4	4	2	WHAT THE LICK READ?	TRIPLE J (BIG SCALE)	
5	7	2	PICK IT UP	K'PRIS (OPHIR)	
6	6	7	SWEAT	JES (CELESTIAL ARTS PUBLISHING)	
7	5	1	WELCOME TO MY PARTY	AHMIR (AHMIR)	
8	8	6	IT'S WHATEVER	FREDDY P FEAT. RAYZOR & PRESSURE (MOMAX/PMG)	
9	9	8	I TRADE IT ALL	ORLANDO BROWN (UP ONE ENTERTAINMENT)	
10	6	7	THINKIN' BOUTCHOO	GARY ESCOE (TCB/ESCOTICA PRODUCTIONS)	
11	11	5	THE NEXT ONE (GITIT2GETHA)	JOSEPHINE SINCERE (KIXX)	
12	9	10	OOH...	ALYZE ELYSE FEAT. CELINSKI (SOUL CITY/TRUMP)	
13	11	21	I AM NOT MY HAIR	INDIA.ARIE (UNIVERSAL MOTOWN)	
14	10	6	ONLY LIVE ONCE	TIMBUK II (RAW NAKED)	
15	25	1	BABY GIRL	TRE (SEL/SUM)	
16	13	12	BOOM DRAH	Y.G.D. (NEGRIL WEST/ORPHEUS)	
17	11	6	I REMEMBER...	MELISSA MORGAN (LU ANN/ORPHEUS)	
18	20	9	I REFUSE	URBAN MYSTIC (SOBE/WARNER BROS.)	
19	24	3	SNAP YO FINGERS	LIL' JON (BME/TVT)	
20	1	1	YOU BRIGHTEN UP MY DAY	BRUCE HATHCOCK (BONE THUG AFFILIATED/U-NEEK)	
21	22	6	MY EVERYTHING	T.I. (IMPERIAL)	
22	21	3	STEPPIN' INTO LOVE	KOOL & THE GANG (KTFA)	
23	15	17	TOUCH IT	BUSTA RHYMES (AFTERMATH/INTERSCOPE)	
24	26	4	GIMME THAT	CHRIS BROWN FEATURING LIL' WAYNE (JIVE/ZOMBA)	
25	27	19	CHECK ON IT	BEYONCE FEAT. SLIM THUG (COLUMBIA/SUM)	

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	15	#1 RIDIN'	CHARMILLIONAIRE (UNIVERSAL MOTOWN)	☆
2	5	9	WHAT YOU KNOW	T.I. (GRAND HUSTLE/ATLANTIC)	
3	3	11	GIRL	PAUL WALL (SWISHHOUSE/ASYLUM/ATLANTIC)	☆
4	2	14	LEAN WIT IT, ROCK WIT IT	DEM FRANCHIZE BOYZ FEAT. LIL' PEANUT & CHARLAY (SO SO DEF/VIRGIN)	
5	4	20	TEMPERATURE	SEAN PAUL (VP/ATLANTIC)	☆
6	6	20	MS. NEW BOOTY	BUBBA SPARXXX (NEW SOUTH/PURPLE RIBBON/VIRGIN)	
7	7	8	SO WHAT	FIELD MOB FEAT. CIARA (DTP/GEFFEN/INTERSCOPE)	☆
8	11	8	SNAP YO FINGERS	LIL' JON (BME/TVT)	
9	16	7	HIPS DON'T LIE	SHAKIRA FEAT. WYCLEF JEAN (EPIC/SUM)	☆
10	14	9	WHEN YOU'RE MAD	NE-YO (DEF JAM/IDJMG)	☆
11	12	12	BEST FRIEND	50 CENT & OLIVIA (G-UNIT/INTERSCOPE)	☆
12	9	21	BE WITHOUT YOU	MARY J. BLIGE (Geffen/Interscope)	☆
13	13	1	LOVE	KEYSHIA COLE (A&M/INTERSCOPE)	☆
14	1	1	TELL ME WHEN TO GO	E-40 FEAT. KEAK DA SNEAK (SICK WID' IT/BME/WARNER BROS.)	
15	18	9	DOING TOO MUCH	PAULA DEANDA FEAT. BABY BASH (ARISTA/RMG)	☆
16	4	7	ME & U	CASSIE (NEXT SELECTION/BAD BOY/ATLANTIC)	
17	17	1	YO (EXCUSE ME MISS)	CHRIS BROWN (JIVE/ZOMBA)	☆
18	15	13	SOS	RIHANNA (SRP/DEF JAM/IDJMG)	☆
19	23	3	GIMME THAT	CHRIS BROWN FEAT. LIL' WAYNE (JIVE/ZOMBA)	☆
20	22	8	SAY I	CHRISTINA MILIAN FEAT. YOUNG JEEZY (ISLAND/IDJMG)	☆
21	20	9	POPPIN' MY COLLAR	THREE 6 MAFIA (HYPNOTIZE MINDS/COLUMBIA/SUM)	
22	27	4	IT'S GOIN' DOWN	YUNG JOC (BLOCK/BAD BOY SOUTH/ATLANTIC)	
23	17	20	I'M N LUV (WIT A STRIPPER)	T-PAIN FEAT. MIKE JONES (KONVICT MUZIK/JIVE/ZOMBA)	☆
24	21	16	ROMPE	DADDY YANKEE (EL CARTEL/INTERSCOPE)	
25	31	3	GETTIN' SOME	SHAWNNA (DTP/DEF JAM/IDJMG)	

HITPREDICTOR		Chart Rank
ARTIST/Title/Label/(Score)		
R&B/HIP-HOP AIRPLAY		
CHRIS BROWN FEAT. LIL' WAYNE Gimme That ZOMBA (86.3)		6
MARY J. BLIGE FEAT. BROOK-LYN Enough Cryin INTERSCOPE (93.0)		7
AVANT 4 Minutes INTERSCOPE (71.1)		8
NE-YO When You're Mad IDJMG (79.8)		10
CHRISTINA MILIAN Say I IDJMG (82.8)		13
LETOYA Torn CAPITOL (73.8)		15
JAMIE FOXX FEAT. TWISTA DJ Play A Love Song RMG (85.3)		20
T.I. Why You Wanna ATLANTIC (77.9)		22
JAGGED EDGE Good Luck Charm SUM (85.4)		23
LIL' JON FEAT. E-40 & SEAN PAUL Snap Yo Fingers TVT (74.9)		26
FIELD MOB FEAT. CIARA So What INTERSCOPE (78.6)		32
CHERI DENNIS I Love You ATLANTIC (84.4)		40
MEGAN ROCHELL FEAT. FABOLOUS The One You Need IDJMG (69.1)		50
DEM FRANCHIZE BOYZ Ridin' Rims VIRGIN (66.2)		60
KELIS FEAT. TOO SHORT Bossy ZOMBA (70.7)		66
JUELZ SANTANA Clockwork IDJMG (78.4)		74
MISSEZ FEAT. PIMP C Love Song INTERSCOPE (82.9)		-
RHYTHMIC AIRPLAY		
PAUL WALL Girl ATLANTIC (77.9)		3
FIELD MOB FEAT. CIARA So What INTERSCOPE (71.3)		7
SHAKIRA FEAT. WYCLEF JEAN Hips Don't Lie (SUM) (72.0)		9
NE-YO When You're Mad IDJMG (77.6)		10
50 CENT & OLIVIA Best Friend INTERSCOPE (73.1)		11
PAULA DEANDA FEAT. BABY BASH Doing Too Much EVIDENT (69.3)		15
CHRIS BROWN FEAT. LIL' WAYNE Gimme That ZOMBA (83.9)		19
CHRISTINA MILIAN Say I IDJMG (76.2)		20
MARIAH CAREY FEAT. SHOGG DOGG Say Somethin' IDJMG (68.4)		26
CHERISH Do It To It CAPITOL (65.9)		30
KELIS FEAT. TOO SHORT Bossy ZOMBA (66.4)		33
T.I. Why You Wanna ATLANTIC (67.7)		35
JAMIE FOXX FEAT. TWISTA DJ Play A Love Song RMG (82.2)		36
MARY J. BLIGE FEAT. BROOK-LYN Enough Cryin INTERSCOPE (93.0)		40
MARIO VAZQUEZ Gallery RMG (65.7)		-
MILVA Complete UNIVERSAL MOTOWN (69.4)		-
POTZRE Dat Girl ATLANTIC (67.7)		-
RIHANNA Unfaithful IDJMG (66.2)		-

ADULT R&B AND RHYTHMIC AIRPLAY: 65 adult R&B stations and 64 rhythmic stations are electronically monitored by Nielsen Broadcast Data Systems, 24 hours a day, 7 days a week. © 2006 VNU Business Media, Inc. and Nielsen SoundScan, Inc. HOT R&B/HIP-HOP SINGLES SALES: this data is used to compile Hot R&B/Hip-Hop Singles & Tracks. © 2006 VNU Business Media, Inc. and Nielsen SoundScan, Inc. HITPREDICTOR: © 2006, Promosquad and HitPredictor are trademarks of Think Fast LLC.

HOT COUNTRY SONGS

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE	Artist	IMPRINT & NUMBER / PROMOTION LABEL	CERT.	PEAK POSITION
1	1	2	24	#1 WHO SAYS YOU CAN'T GO HOME <small>2 WEEKS</small> J. SHANKS, J. BON JOVI, R. SAMBORA (J. BON JOVI, R. SAMBORA)	Bon Jovi Duet With Jennifer Nettles	ISLAND/MERCURY	1	1
2	3	4	24	WHY M. KNOX (J. RICH, V. MCGEHE, R. CLAWSON)	Jason Aldean	BROKEN BOW	2	2
3	1	1	15	WHAT HURTS THE MOST D. HUFF, RASCAL FLATTS (J. STEELE, S. ROBSON)	Rascal Flatts	LYRIC STREET	3	3
4	6	9	15	SETTLE FOR A SLOWDOWN B. BEAVERS (T. MARTIN, B. BEAVERS, D. BENTLEY)	Dierks Bentley	CAPITOL	4	4
5	4	3	31	WHEREVER YOU ARE J. STOVER (J. STOVER, S. BOGARD)	Jack Ingram	BIG MACHINE	5	5
6	5	7	12	THE LUCKY ONE B. GALLIMORE, F. HILL (B. WARREN, B. WARREN, J. JOYCE)	Faith Hill	WARNER BROS./WRN	6	6
7	7	10	22	SOMETHING'S GOTTA GIVE D. HUFF (C. WISEMAN, T. MULLINS)	LeAnn Rimes	ASYLUM-CURB	7	7
8	9	12	9	WHEN THE STARS GO BLUE B. GALLIMORE, T. MCGRAW, D. SMITH (R. ADAMS)	Tim McGraw	CURB	8	8
9	14	14	6	SIZE MATTERS (SOMEDAY) B. CANNON (B. HILL, M. DEKLE)	Joe Nichols	UNIVERSAL SOUTH	9	9
10	13	16	14	LAST DAY OF MY LIFE F. ROGERS (P. VASSAR, T. RYAN)	Phil Vassar	ARISTA NASHVILLE	10	10
11	16	16	6	SUMMERTIME B. CANNON, K. CHESNEY (S. MCEWAN, C. WISEMAN)	Kenny Chesney	BNA	11	11
12	12	15	15	THE SEASHORES OF OLD MEXICO T. BROWN, G. STRAIT (M. HAGGARD)	George Strait	MCA NASHVILLE	12	12
13	18	18	7	THE WORLD F. ROGERS (B. PAISLEY, K. LOVELACE, L. T. MILLER)	Brad Paisley	ARISTA NASHVILLE	13	13
14	17	17	14	EVERY TIME I HEAR YOUR NAME J. STEELE (K. ANDERSON, T. HAMBRIDGE, J. STEELE)	Keith Anderson	ARISTA NASHVILLE	14	14
15	8	8	31	BELIEVE T. BROWN, R. DUNN, K. BROOKS (R. DUNN, C. WISEMAN)	Brooks & Dunn	ARISTA NASHVILLE	15	15
16	19	21	12	DON'T FORGET TO REMEMBER ME M. BRIGHT (M. HAYES, K. LOVELACE, A. GORLEY)	Carrie Underwood	ARISTA/ARISTA NASHVILLE	16	16
17	11	3	23	GET DRUNK AND BE SOMEBODY L. WHITE, T. KEITH (T. KEITH, S. EMERICK)	Toby Keith	SHOW DOG NASHVILLE	17	17
18	20	20	10	I GOT YOU C. MORGAN, P. O'DONNELL (C. MORGAN, P. O'DONNELL, T. OWENS)	Craig Morgan	BROKEN BOW	18	18
19	21	22	17	AIR POWER LIFE AIN'T ALWAYS BEAUTIFUL M. WRIGHT, G. ALLAN (C. GOODMAN, T. L. JAMES)	Gary Allan	MCA NASHVILLE	19	19
20	26	39	5	ME AND MY GANG D. HUFF, RASCAL FLATTS (J. STEELE, T. MULLINS, J. STONE)	Rascal Flatts	LYRIC STREET	20	20
21	22	24	11	BRING IT ON HOME W. KIRKPATRICK, LITTLE BIG TOWN (W. KIRKPATRICK, G. BIECK, T. H. BIECK)	Little Big Town	EQUITY	21	21
22	23	26	12	IF YOU'RE GOING THROUGH HELL (BEFORE THE DEVIL EVEN KNOWS) T. HEWITT (S. TATE, A. TATE, D. BERG)	Rodney Atkins	CURB	22	22
23	30	45	3	GREATEST GAINER A LITTLE TOO LATE T. KEITH, L. WHITE (T. KEITH, S. EMERICK, D. DILLON)	Toby Keith	SHOW DOG NASHVILLE	23	23
24	24	23	14	POLITICALLY INCORRECT G. WILSON, J. RICH, M. WRIGHT (L. SATCHER, D. STEAGALL, B. HENDERSON)	Gretchen Wilson Featuring Merle Haggard	EPIC	24	24
25	25	25	23	I CAN'T UNLOVE YOU D. HUFF (W. KIRBY, W. ROBINSON)	Kenny Rogers	CAPITOL	25	25
26	27	27	10	HOW 'BOUT YOU J. JOYCE (E. CHURCH, E. CHURCH, B. BEAVERS)	Eric Church	CAPITOL	26	26
27	28	30	7	DOWN IN MISSISSIPPI (UP TO NO GOOD) G. FUNDIS (K. BUSH, K. HALL, J. NETTLES)	Sugarland	MERCURY	27	27
28	29	28	10	WHY, WHY, WHY C. CHAMBERLAIN (B. CURRINGTON, T. MARTIN, M. NESLER)	Billy Currington	MERCURY	28	28
29	33	32	10	FAVORITE STATE OF MIND M. WILLIAMS (M. CHAGNON, B. DALY)	Josh Gracin	LYRIC STREET	29	29
30	31	31	15	ON AGAIN TONIGHT F. ROGERS (M. GREEN, J. MELTON, P. B. WHITE)	Trent Willmon	COLUMBIA	30	30

Fourth season "Nashville Star" judge visits top 10 for the first time in 18 months. His "Greatest Hits Vol. 1" bows

Song exploring life's messier sides achieves 17th chart week (12.7 million impressions).

Format jet returns to chart after three-year absence. New single is first chart ink for indie label Category 5.



THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE	Artist	IMPRINT & NUMBER / PROMOTION LABEL	CERT.	PEAK POSITION
31	32	33	10	YEE HAW J. RITCHEY (J. OWEN, C. BEATHARD, K. MARVELL)	Jake Owen	RCA	31	31
32	41	4	5	LEAVE THE PIECES J. SHANKS, M. BRANCH (J. HANSON, B. AUSTIN)	The Wreckers	MAVERICK/WARNER BROS./WRN	32	32
33	38	40	9	FINDIN' A GOOD MAN J. STOVER (J. STOVER, B. O. MAHER, C. KOESEL)	Danielle Peck	BIG MACHINE	33	33
34	40	43	17	BRAND NEW GIRLFRIEND L. MILLER (S. MINOR, B. ALLMAND, J. STEELE)	Steve Holy	CURB	34	34
35	34	34	15	NEVER MIND ME B. KENNY, J. RICH, P. WORLEY (B. KENNY, J. RICH, E. CLAWSON)	Big & Rich	WARNER BROS./WRN	34	34
36	35	36	9	AIN'T WHAT IT USED TO BE M. BRIGHT (T. MARTIN, M. NESLER)	Megan Mullins	BROKEN BOW	35	35
37	39	33	11	I DON'T KNOW WHAT SHE SAID T. JOHNSON, R. L. FEEK (C. BATTEN, K. BLAZYL, L. TURNER)	Blaine Larsen	GIANTS/LAYER/BNA	37	37
38	36	42	4	THAT GIRL IS A COWBOY A. REYNOLDS (G. BROOKS, J. L. NIEMAN, R. BROWN)	Garth Brooks	PEARL/LYRIC STREET	36	36
39	37	35	12	THE LAST OF A DYING BREED E. SILVER (T. CONNERS, D. ROLLINS, D. WILLIAMS)	Neal McCoy	903 MUSIC	35	35
40	42	44	11	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	40	40
41	47	-	2	WOULD YOU GO WITH ME F. ROGERS (S. CAMP, J. S. SHERILL)	Josh Turner	MCA NASHVILLE	41	41
42	45	53	4	NEW STRINGS F. LIDDELL, M. WRUCKE (M. LAMBERT)	Miranda Lambert	EPIC	42	42
43	44	46	8	SATISFIED M. WRIGHT (A. MONROE, S. BARRIS)	Ashley Monroe	COLUMBIA	43	43
44	43	37	10	NOT READY TO MAKE NICE R. RUBIN (E. ROBINSON, M. MAGUIRE, N. MAINES, D. WILSON)	Dixie Chicks	COLUMBIA	36	36
45	46	47	6	GOD ONLY CRIES M. D. CLUTE, DIAMOND RIO (T. JOHNSON)	Diamond Rio	ARISTA NASHVILLE	45	45
46	49	60	4	COALMINE S. EVANS, M. BRIGHT (R. DEAN, R. HARRIS, B. M. DONALD)	Sara Evans	RCA	46	46
47	HOT SHOT DEBUT	1	1	SWING F. ROGERS (C. STAPLETON, F. ROGERS)	Trace Adkins	CAPITOL	47	47
48	53	-	2	EVERYBODY KNOWS R. RUBIN (E. ROBINSON, M. MAGUIRE, N. MAINES, G. LDURIS)	Dixie Chicks	COLUMBIA	48	48
49	48	51	14	THIS TIME AROUND M. MCCLURE, CROSS CANADIAN RAGWEED (C. CANADA, R. ROGERS)	Cross Canadian Ragweed	UNIVERSAL SOUTH	48	48
50	57	57	5	A GOOD MAN B. ALLEN, K. FOLLESE (K. FOLLESE, A. FOLLESE, V. SHAW)	Emerson Drive	MIDAS	50	50
51	51	49	6	COUNTRY MUSIC LOVE SONG C. HOWARD, E. PITTARELLI (B. F. PITTARELLI, R. ROYER)	Bomshel	CURB	49	49
52	50	48	14	GOOD TO GO O. S. MILLER, T. NOVICK (T. NICHOLS, R. CLAWSON)	John Corbett	FUNBONE/COS	43	43
53	NEW	1	1	KILL ME NOW A. SMITH, H. GRAHAM (J. RICH, A. L. SMITH, V. MCGEHE)	Rio Grand	ARISTA NASHVILLE	53	53
54	54	-	2	HANK B. JAMES (B. JAMES, B. LUTHER)	Mark Willis	EQUITY	54	54
55	60	-	2	GET OUTTA MY WAY C. BLACK, CAROLINA RAIN (R. E. ORRALL, C. WRIGHT)	Carolina Rain	EQUITY	55	55
56	59	59	3	GONE EITHER WAY P. MOORE, B. CANNON (R. SCOTT, P. MOORE, J. BOHLINGER)	Ray Scott	WARNER BROS./WRN	56	56
57	NEW	1	1	ANYWHERE BUT HERE R. WRIGHT, C. CAGLE (W. MOBLEY, D. V. WILLIAMS)	Chris Cagle	CAPITOL	57	57
58	NEW	1	1	TENNESSEE GIRL B. CANNON (B. OPIERO, C. WISEMAN)	Sammy Kershaw	CATEGORY 5	58	58
59	52	56	3	WHAT'S UP WITH THAT T. KEITH (T. KEITH, S. EMERICK)	Scotty Emerick	SHOW DOG NASHVILLE	52	52
60	58	54	6	LOCAL GIRLS K. STEGALL (B. OPIERO, R. RUTHERFORD)	Ronnie Milsap	RCA	54	54

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 (85.0)	12	BLAINE LARSEN I Don't Know What She Said BNA (75.1)	37
BON JOVI WITH JENNIFER NETTLES Who Says You Can't Go Home MERCURY (81.7)	1	BRAD PAISLEY The World ARISTA NASHVILLE (87.5)	13	GARTH BROOKS That Girl Is A Cowboy LYRIC STREET (89.8)	36
JASON ALDEAN Why BROKEN BOW (76.9)	2	CARRIE UNDERWOOD Don't Forget To Remember Me ARISTA NASHVILLE (93.7)	16	NEAL MCCOY The Last Of A Dying Breed 903 MUSIC (82.6)	39
DIERKS BENTLEY Settle For A Slowdown CAPITOL (87.8)	4	CRAIG MORGAN I Got You BROKEN BOW (83.3)	18	☆ JOSH TURNER Would You Go With Me MCA NASHVILLE (80.5)	41
FAITH HILL The Lucky One WARNER BROS. (77.4)	6	GARY ALLAN Life Ain't Always Beautiful MCA NASHVILLE (87.3)	19	MIRANDA LAMBERT New Strings EPIC (89.1)	42
LEANN RIMES Something's Gotta Give ASYLUM-CURB (75.0)	7	RODNEY ATKINS If You're Going Through Hell CURB (75.0)	22	DIAMOND RIO God Only Cries ARISTA NASHVILLE (94.7)	45
TIM MCGRAW When The Stars Go Blue CURB (78.5)	8	TOBY KEITH A Little Too Late SHOW DOG (87.0)	23	SARA EVANS Coalmine RCA (84.0)	46
JOE NICHOLS Size Matters (Someday) UNIVERSAL SOUTH (92.2)	9	GRETCHEN WILSON FEAT. MERLE HAGGARD Politically Incorrect EPIC (76.1)	24	CHRIS CAGLE Anywhere But Here CAPITOL (86.0)	57
PHIL VASSAR Last Day Of My Life ARISTA NASHVILLE (96.4)	10	KENNY ROGERS I Can't Unlove You CAPITOL (90.3)	25		
KENNY CHESNEY Summertime BNA (86.9)	11	THE WRECKERS Leave The Pieces WARNER BROS. (79.1)	32		

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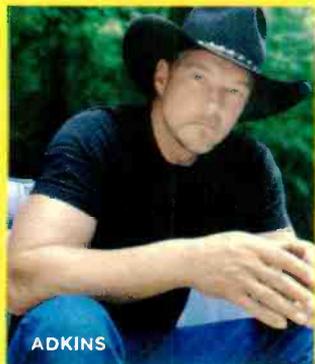
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ADKINS' MIGHTY 'SWING' YIELDS A HIT

"Swing," the centerpiece of a Major League Baseball promotion for Trace Adkins' forthcoming album, is a Most Valuable Player on Hot Country Songs. With 1.5 million impressions, the track owns the chart's Hot Shot Debut at No. 47.

Adkins' stock is rising after "Honky Tonk Badonkadonk" became his fourth career song to reach as high as No. 2, but he has two previous higher debuts—sober ballad "Arlington" entered at No. 42 last June, and



"(This Ain't No) Thinkin' Thing" debuted at No. 44 in 1997. The latter rose to No. 1 while "Arlington" stopped at No. 16.

Bon Jovi's duet with Sugarland's Jennifer Nettles holds at No. 1, but the odds of a third week at the top diminish with a 3-2 hop by Jason Aldean's stylish ballad, "Why."

The group leads with 33.1 million audience impressions, down 1.9 million from last week, while Aldean gains 1.4 million for 32.8 million total impressions. —Wade Jessen

MAY 13 2006 **LATIN Billboard**



HOT LATIN SONGS™

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHIT	TITLE	Artist	PEAK POSITION
1	1	1	9	#1 LO QUE SON LAS COSAS <small>W. JEAN J. DUPLESSIS S. MEGARAK R. (W. JEAN J. DUPLESSIS S. MEGARAK R. O. ALFANNO L. PARKER)</small>	Anais UNIVISION	1
2	7	9		HIPS DON'T LIE <small>SHAKIRA FEATURING WYCLEF JEAN</small>	Shakira Featuring Wyclef Jean	2
3	4	4		CAILE <small>LUNY TUNES TINY (TITO EL BAMBINO)</small>	Tito El Bambino	3
4	5	6		DOWN <small>MAMBO KINGS (G. CRUZ K. VASQUEZ, J. NIEVES)</small>	Rakim & Ken-Y	4
5	3	3		MACHUCANDO <small>LUNY TUNES (R. AYALA, E. DAVILA)</small>	Daddy Yankee	2
6	2	2		LLAME PA' VERTE <small>LUNY TUNES, NELLY (WISIN YANDEL)</small>	Wisin & Yandel	1
7	6	5		ROMPE <small>MONSERRATE, DJ. URBA, S. FISHER (R. AYALA, V. CABRERA)</small>	Daddy Yankee	1
8	8	8		UN BESO <small>L. SANTOS A. SANTOS (A. SANTOS)</small>	Aventura	6
9	10	7		LO QUE ME GUSTA A MI <small>G. SANTAOLALLA, JUANES (JUANES)</small>	Juanes	1
10	9	13		ALIADO DEL TIEMPO <small>M. BARBA (M. BARBA)</small>	Mariano Barba	9
11	14	12		ALGO DE MI <small>J. GUILLER (O. VILLARREAL)</small>	Conjunto Primavera	7
12	11	10		TEMPERATURE <small>R. FULLER (S. PHENRIQUE, A. MARSHALL, R. FULLER)</small>	Sean Paul	10
13	15	18		VOLVERTE A AMAR <small>L. CEJUNIG (A. GUZMAN, M. DOMM)</small>	Alejandra Guzman	13
14	12	11		NOCHE DE SEXO <small>NELY (WISIN, YANDEL, A. SANTOS, NELLY)</small>	Wisin & Yandel Featuring Aventura	4
15	17	15		TE ECHO DE MENOS <small>F. PINERO, JR. (C. PONCE, C. PONCE, F. PINERO, JR.)</small>	Chayanne	15
16	26	-		ANGELITO <small>W. O. LANDRON (W. O. LANDRON, E. LIND)</small>	Don Omar	16
17	22	22		POR UNA MUJER <small>S. KRYS (M. CHAN, E. TORRES)</small>	Luis Fonsi	16
18	29	32		UNO Y UNO ES IGUAL A TRES <small>S. KRYS (C. E. LOPEZ, AVILA)</small>	Jeremias	18
19	13	14		SEÑOR LOCUTOR <small>LOS TIGRES DEL NORTE (M. E. TOSCANO)</small>	Los Tigres Del Norte	10
20	19	24		QUE ME ALCANCE LA VIDA <small>A. BAQUEIRO (L. GARCIA, N. SCHAURIS)</small>	Sin Bandera	19
21	28	31		DEJATE LLEVAR <small>D. LOPEZ, G. PAJON, JR. (WILLIAM G. NORIEGA, D. LOPEZ, S. LAMILLA, J. GARCIA, G. PAJON, JR.)</small>	Ricky Martin	21
22	21	19		DIAMOND GIRL <small>D. PAVEL, J. CHAN (A. LAMMOGLIA, J. A. GRANDA)</small>	KMW	19
23	27	23		COMO SI NO NOS HUBIERAMOS AMADO <small>C. VALLI (L. PAUSINI, CHEPÉ, L. TRISTAN, DANIEL)</small>	Laura Pausini	10
24	16	16		LIBERTAD <small>R. MERCENARIO (M. I. PESANTE)</small>	Ivy Queen	13
25	37	37		COMO DUELE (BARRERA DE AMOR) <small>A. POSSE, M. L. ARRAGA, J. E. MURGIA (M. L. ARRAGA, J. E. MURGIA)</small>	Noelia	25



Reggaeton duo, which closed Billboard Latin Music Awards telecast on Telemundo, scores first No. 1 on Latin Rhythm Airplay.

Record bows at No. 48 on Top Latin Albums as song moves 2-1 on Regional Mexican Airplay.



Patrulla 81, which also played the Latin Music Awards, won regional Mexican air-play song of the year, male group for "Eres Divina."

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHIT	TITLE	Artist	PEAK POSITION
26	24	25		AUN HAY ALGO <small>C. LARA, M. DI CARLO (C. LARA, K. SOKOLOFF)</small>	RBD	24
27	46	-	2	GREATEST GAINER MUNECA DE TRAPO <small>N. WALKER, LA OREJA DE VAN GOGH (A. MONTERO, X. SAN MARTIN, P. BENEGAS)</small>	La Oreja De Van Gogh	27
28	32	42		QUE LASTIMA <small>A. RAMIREZ, CORRAL (S. LOPEZ, GONZALEZ)</small>	Alfredo Ramirez Corral	28
29	25	27		ATREVETE TE, TE! <small>E. CABRA, D. FOMINARI (R. PEREZ)</small>	Calle 13	25
30	23	30		DE CONTRABANDO <small>PRIVERA (J. HERATIAN)</small>	Jenni Rivera	21
31	31	33		VIVA EL AMOR <small>J. G. DEGO, LADU, S. DEGOLLAO (M. A. SOLIS)</small>	Control	31
32	33	26		QUE VIDA LA MIA <small>A. VAZQUEZ, K. CIBRIAN (K. CIBRIAN, M. RUIZ)</small>	Reik	18
33	20	28		SI YO FUERA TU AMOR <small>O. URBINA, JR., R. URBINA (NOT LISTED)</small>	Alacranes Musical	14
34	30	29		PARA QUE REGRESE <small>E. PEREZ (G. RAMIREZ, FLORES)</small>	El Chapo De Sinaloa	23
35	36	39		OJOS DE CIELO <small>M. SANTIESTEBAN (EL SUENO DE MORFEO)</small>	El Sueno De Morfeo	35
36	39	35		QUE VOY A HACER CON MI AMOR <small>A. BAQUEIRO, JR. (C. MONROY, R. ORTELAS)</small>	Alejandro Fernandez	31
37	40	40		ABRAZAME <small>M. DOMM (M. DOMM)</small>	Camila	32
38	49	48		ADIOS A MI AMANTE <small>J. L. TERRAZAS (J. VELAZQUEZ, AGUILAR)</small>	Grupo Montez De Durango	38
39	18	21		CHULIN CULIN CHUNFLY (THE RATTLESNAKE SONG) <small>NESTY (J. RAMOS, R. PEREZ, E. PADILLA, R. GOMES, BOLANOS)</small>	Volio Featuring Calle 13	8
40	34	46		SIN TU AMOR <small>C. LOPEZ (C. SOROKIN)</small>	Christian Castro	21
41	38	41		SIN TU AMOR <small>A. GABRIEL (A. GABRIEL)</small>	Ana Gabriel	36
42	45	38		ME PREGUNTO <small>C. LOPEZ (D. GUERRERO)</small>	Belanova	34
43	48	-		TU AMOR ME HACE BIEN <small>S. GEORGE, ESTEFANO, ANTHONY (ESTEFANO)</small>	Marc Anthony	43
44	HOT SHOT DEBUT	1		NUESTRO AMOR SE HA VUELTO AYER <small>J. M. LUGO (C. BRANTA, LERNER)</small>	Victor Manuelle Featuring Yuridia	44
45	NEW			COMO ME DUELE <small>NOT LISTED (M. R. GOCOBACHI, FIGUEROA)</small>	Valentin Elizalde	45
46	35	36		NO TE APARTES DE MI <small>G. GRACA, MELLO (R. CARLOS, E. CARLOS, L. GOMEZ, ESCOLAR)</small>	Yahir	28
47	RE-ENTRY			TAKE THE LEAD (WANNA RIDE) <small>SWIZZ BEATZ (K. DEAN, S. MONSIE, A. HENDERSON, C. SCRIBNER, M. JIMENEZ, J. FREEMAN III, WISIN, YANDEL)</small>	Bone Thugs-N-Harmony & Wisin & Yandel	44
48	NEW			PAYASO LOCO <small>NOT LISTED (J. L. RODRIGUEZ)</small>	Patrulla 81	48
49	47	47		PENSANDO EN TI <small>G. GARCIA (A. GARCIA, C. GONZALEZ)</small>	Beto Y Sus Canarias	44
50	RE-ENTRY			MOJADO <small>C. CABRAL, JUNIOR (R. ARJONA)</small>	Ricardo Arjona Featuring Intocable	47

TOP LATIN ALBUMS™

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHIT	ARTIST	Title	CERT.	PEAK POSITION
1	1	1	6	#1 VARIOUS ARTISTS <small>THE FAM GROUP/UNIVERSAL/SONY BMG NORTE (2006) SONY BMG STRATEGIC MARKETING GROUP (18.98)</small>	NOW Latino		1
2	2	2		DADDY YANKEE <small>EL CARTEL 005792/INTERSCOPE (13.98 CD/DVD) ⊕</small>	Barrio Fino: En Directo		1
3	9	8	9	GREATEST GAINER ANDREA BOCELLI <small>SUGAR/VERNE/MUSIC 006144/UNIVERSAL LATINO (18.98)</small>	Amor		2
4	3	5		ROCIO DURCAL <small>SONY BMG NORTE 77124 (15.98) ⊕</small>	Amor Eterno		2
5	4	4		JUAN GABRIEL <small>SONY BMG NORTE 81079 (15.98)</small>	La Historia Del Divo		4
6	6	6		RBD <small>EMI LATIN 58122 (13.98) ⊕</small>	RBD: Live In Hollywood		6
7	5	3		LOS TIGRES DEL NORTE <small>FONOVISA 352250/UG (14.98) ⊕</small>	Historias Que Contar		2
8	20	-	2	PACE SETTER ALICIA VILLARREAL <small>UNIVERSAL LATINO 006605 (14.98)</small>	Orgullo De Mujer		8
9	10	10		RBD <small>EMI LATIN 35902 (14.98)</small>	Nuestro Amor		1
10	14	12		WISIN & YANDEL <small>MACHETE 561102 (13.98)</small>	Pa'l Mundo		1
11	7	7		TITO EL BAMBINO <small>EMI LATIN 49552 (13.98)</small>	Top Of The Line		3
12	HOT SHOT DEBUT	1		VARIOUS ARTISTS <small>MACHETE 450644 (15.98)</small>	Sangre Nueva		12
13	12	13		DON OMAR <small>VI, MACHETE 005850/UMRG (13.98)</small>	Da Hitman Presents Reggaeton Latino		1
14	11	-		ANAIS <small>UNIVISION 310884/UG (11.98) ⊕</small>	Asi Soy Yo		11
15	18	17		RAMON AYALA Y SUS BRAVOS DEL NORTE <small>FREDDIE 1940 (16.98)</small>	Antologia De Un Rey Vol. 2		15
16	8	14		REGGAETON NINOS <small>AFUEGO/URBAN BOX OFFICE 46957/EMI LATIN (13.98)</small>	Reggaeton Ninos Vol. 1		5
17	15	15		RAKIM & KEN-Y <small>PINA 270183/UNIVERSAL LATINO (15.98)</small>	Masterpiece: Nuestra Obra Maestra		2
18	17	19		MONCHY & ALEXANDRA <small>J&N 50078/SONY BMG NORTE (16.98) ⊕</small>	Exitos Y Mas		10
19	22	18		SHAKIRA <small>EPIC 83760/SONY MUSIC (18.98) ⊕</small>	Fijacion Oral Vol. 1		1
20	16	11		VARIOUS ARTISTS <small>UNIDOS 720795/DISA (12.98)</small>	Unidos		11
21	19	16		RBD <small>EMI LATIN 75852 (14.98)</small>	Rebelde		2
22	NEW			LOS TEMERARIOS <small>DISA 720819 (11.98)</small>	Los Super Exitos Con Mariachi		22
23	13	9		GRUPO BRYNDIS <small>DISA 720786 (12.98)</small>	Recordandote		8
24	24	25		JUANES <small>SURCO 003475/UNIVERSAL LATINO (17.98) ⊕</small>	Mi Sangre		1
25	21	20		ANA GABRIEL <small>SONY BMG NORTE 95902 (15.98)</small>	Historia De Una Reina		5

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHIT	ARTIST	Title	CERT.	PEAK POSITION
26	25	22		A. B. QUINTANILLA III PRESENTS KUMBIA KINGS <small>EMI LATIN 12189 (16.98) ⊕</small>	Kumbia Kings Live		20
27	32	31		BRONCO: EL GIGANTE DE AMERICA <small>FONOVISA 352532/UG (14.98)</small>	30 Historias De Un Gigante		27
28	28	27		ALEJANDRA GUZMAN <small>SONY BMG NORTE 78534 (15.98)</small>	Indeleble		22
29	27	29		YURIDIA <small>SONY BMG NORTE 76550 (12.98 CD/DVD) ⊕</small>	La Voz De Un Angel		16
30	30	21		DADDY YANKEE <small>EL CARTEL VI 450639/MACHETE (15.98)</small>	Barrio Fino		1
31	29	33		CONJUNTO PRIMAVERA <small>FONOVISA 352250/UG (13.98) ⊕</small>	Algo De Mi		2
32	34	34		CALLE 13 <small>WHITE LION/EPIC 96526/SONY MUSIC (11.98)</small>	Calle 13		6
33	31	30		RAMON AYALA Y SUS BRAVOS DEL NORTE <small>FREDDIE 1890 (16.98)</small>	Antologia De Un Rey		11
34	44	28	11	JOSE JOSE <small>SONY BMG NORTE 77517 (15.98) ⊕</small>	La Historia Del Principe		12
35	33	41		GUARDIANES DEL AMOR <small>SONY BMG NORTE 79825 (13.98)</small>	Corazon Romantico: Los Exitos		33
36	37	35		RICARDO ARJONA <small>SONY BMG NORTE 67549 (18.98)</small>	Adentro		3
37	23	26		VARIOUS ARTISTS <small>Boy Wonder & Chencho Records Present: El Draft 2005 CHENCHO CHOSEN FEW EMERALD 1056 URBAN BOX OFFICE (9.98)</small>	El Draft 2005		4
38	38	39		LAURA PAUSINI <small>WARNER LATINA 61896 (17.98)</small>	Escucha Atento		20
39	45	36		ROCIO DURCAL <small>SONY BMG NORTE 60221 (16.98)</small>	Su Historia Y Exitos Musicales Vol. 3		36
40	39	32		LUNY TUNES <small>MAS FLOW 23000/MACHETE (17.98 CD/DVD) ⊕</small>	Reggaeton Hits		15
41	NEW			ANDY MONTANEZ <small>SGZ UNIVISION 340007/UG (13.98)</small>	Salsa Con Reggaeton		41
42	35	23		VOZ A VOZ <small>URBAN BOX OFFICE 1019 (13.98)</small>	En Presencia Del Futuro		21
43	48	48		A. B. QUINTANILLA III PRESENTS KUMBIA KINGS <small>EMI LATIN 90995 (15.98)</small>	Fuego		2
44	41	40		ANDY ANDY <small>WEPA 1060/URBAN BOX OFFICE (9.98 CD/DVD) ⊕</small>	Ironia		4
45	50	46		AVENTURA <small>PREMIUM LATIN 91082/SONY BMG NORTE (13.98)</small>	God's Project		5
46	53	-		LILA DOWNS <small>NARADA 31248 (17.98)</small>	La Cantina		46
47	36	24		EDNITA NAZARIO <small>SONY BMG NORTE 80536 (18.98)</small>	Apasionada Live		11
48	NEW			MARIANO BARBA <small>THREE SOUND 10423 (15.98)</small>	Aliado Del Tiempo		48
49	46	51		LOS CAMINANTES <small>SONY BMG NORTE 95637 (9.98)</small>	Tesoros De Coleccion: Lo Romantico De Los Caminantes		22
50	26	-		VALENTIN ELIZALDE <small>UNIVERSAL LATINO 006611 (9.98)</small>	Vencedor		26

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHIT	ARTIST	Title	CERT.	PEAK POSITION
51	40	37		LOS TIGRES DEL NORTE <small>FONOVISA 351480/UG (13.98)</small>	20 Nortenas Famosas		4
52	42	38		VARIOUS ARTISTS <small>DISA 726977 (14.98 CD/DVD) ⊕</small>	Los 20 Sencillos Del Ano Y Sus Videos		5
53	55	52		GILBERTO SANTA ROSA <small>SONY BMG NORTE 96814 (16.98)</small>	Directo Al Corazon		16
54	51	45		VARIOUS ARTISTS <small>SONY BMG NORTE 96902 (17.98)</small>	Top Latino		24
55	49	49		MONCHY & ALEXANDRA <small>J&N 95422/SONY BMG NORTE (15.98)</small>	Hasta El Fin		7
56	47	47		LOS ORIGINALES DE SAN JUAN <small>EMI LATIN 50400 (14.98)</small>	El Tequiereo		30
57	43	-		VARIOUS ARTISTS <small>DISA 720626 (11.98) ⊕</small>	K-Paz E Invitados		43
58	54	50		INTOCABLE <small>EMI LATIN 98613 (16.98)</small>	X		2
59	52	44		PATRULLA 81 <small>DISA 720789 (12.98)</small>	Los Super Exitos Payaso Loco		44
60	60	53		VICENTE FERNANDEZ <small>SONY BMG NORTE 95241 (8.98)</small>	Tesoros De Coleccion		8
61	59	56		LUNY TUNES & BABY RANKS <small>MAS FLOW 23000/MACHETE (14.98)</small>	Mas Flow 2		2
62	66	64		REIK <small>SONY BMG NORTE 95680 (14.98)</small>	Reik		34
63	58	60		JENNI RIVERA <small>FONOVISA 352165/UG (13.98) ⊕</small>	Parrandera, Rebele Y Alrevida		10
64	57	43		ANA GABRIEL <small>EMI LATIN 46956 (15.98)</small>	Dos Amores Un Amante		22
65	73	65		JAVIER SOLIS <small>SONY BMG NORTE 95328 (9.98)</small>	Tesoros De Coleccion		21
66	56	42		JAE-P <small>UNIVISION 310386/UG (14.98)</small>	Pa Mi Raza		36
67	65	59		VOLTIO <small>WHITE LION/EPIC 96526/SONY MUSIC (11.98)</small>	Volto		17
68	61	55		K-PAZ DE LA SIERRA <small>DISA 720626 (11.98) ⊕</small>	Mas Capaces Que Nunca		1

AIRPLAY MONITORED BY Nielsen Broadcast Data Systems

SALES DATA COMPILED BY Nielsen SoundScan

LATIN

Billboard DANCE

MAY 13 2006

LATIN AIRPLAY

POP™		TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
THIS WEEK	LAST WEEK		
1	1	VOLVERTE A AMAR	ALEJANDRA GUZMAN (SONY BMG NORTE)
2	3	LO QUE SON LAS COSAS	ANAS (UNIVISION)
3	2	LO QUE ME GUSTA A MI	JUANES (SURCO/UNIVERSAL LATINO)
4	4	TE ECHO DE MENOS	CHAYANHE (SONY BMG NORTE)
5	5	QUE ME ALCANCE LA VIDA	SIN BANDERA (SONY BMG NORTE)
6	7	DEJATE LLEVAR	RICKY MARTIN (COLUMBIA/SONY BMG NORTE)
7	6	COMO SI NO NOS HUBIERAMOS AMADO	LAURA PAUSINI (WAFNER LATINA)
8	10	UNO Y UNO ES IGUAL A TRES	JEREMIAS (UNIVERSAL LATINO)
9	8	POR UNA MUJER	LUIS FONSI (UNIVERSAL LATINO)
10	21	MUNECA DE TRAPO	LA OREJA DE VAN GOGH (SONY BMG NORTE)
11	20	SUELTA MI MANO	SIN BANDERA (SONY BMG NORTE)
12	12	QUE VIDA LA MIA	REIK (SONY BMG NORTE)
13	11	NO	SHAKIRA (EPIC/SONY BMG NORTE)
14	9	AUN HAY ALGO	RBD (EMI LATIN)
15	15	OJOS DE CIELO	EL SUENO DE MORFEO (WARNER LATINA)

TROPICAL™

TROPICAL™		TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
THIS WEEK	LAST WEEK		
1	1	CAILE	TITO EL BAMBINO (EMI LATIN)
2	2	TU AMOR ME HACE BIEN	MARC ANTHONY (SONY BMG NORTE)
3	5	NUUESTRO AMOR SE HA VUELTO AYER	VICTOR MANUELLE FEATURING YURIDIA (SONY BMG NORTE)
4	4	PRINCESA	FRANK REYES (J&N)
5	2	SE LE VE	ANDY MONTANEZ FEATURING DADDY YANKEE (SGZ/UNIVISION)
6	6	MACHUCANDO	DADDY YANKEE (EL CARTEL/INTERSCOPE)
7	14	AMOR DE UNA NOCHE	N'KLABE (NU/SONY BMG NORTE)
8	20	SOLAMENTE UNA NOCHE	INDIA (SGZ/UNIVISION)
9	3	LO QUE SON LAS COSAS	ANAS (UNIVISION)
10	2	EVITARE	N'KLABE FEATURING VICTOR MANUELLE (NU/SONY BMG NORTE)
11	0	NOCHE DE SEXO	WISIN & YANDEL FEATURING AVENTURA (MACHETE)
12	3	A LAS MUJERES HAY QUE MANTENERLAS CONTENTAS	JOSE PENA SUAZO Y SU BANDA GORDA (M.F.)
13	11	LLAME PA' VERTE	WISIN & YANDEL (MACHETE)
14	22	AY AMOR, CUANDO HABLAN LAS MIRADAS	GUAYACAN (SONY BMG NORTE)
15	8	NO ES UNA NOVELA	MONCHY & ALEXANDRA (J&N)

REGIONAL MEXICAN™

REGIONAL MEXICAN™		TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
THIS WEEK	LAST WEEK		
1	2	ALIADO DEL TIEMPO	MARIANO BARBA (THREE SOUND)
2	3	ALGO DE MI	CONJUNTO PRIMAVERA (FONOVISA)
3	1	SEÑOR LOCUTOR	LOS TIGRES DEL NORTE (FONOVISA)
4	8	QUE LASTIMA	ALFREDO RAMIREZ CORRAL (UNIDOS/DISA)
5	5	DE CONTRABANDO	JENNI RIVERA (FONOVISA)
6	10	NO PUEDO OLVIDARTE	BETO Y SUS CANARIOS (DISA)
7	6	PERO TE VAS A ARREPENTIR	K-PAZ DE LA SIERRA WITH JOSE MANUEL ZAMACONA (DISA)
8	9	VIVA EL AMOR	CONTROL (UNIVISION)
9	7	PARA QUE REGRESES	EL CHAPO DE SINALOA (DISA)
10	4	SI YO FUERA TU AMOR	ALACRANES MUSICAL (UNIVISION)
11	14	ADIÓS A MI AMANTE	GRUPO MONTEZ DE OURANGO (DISA)
12	18	COMO ME DUELE	VALENTIN ELIZALDE (UNIVERSAL LATINO)
13	19	PAYASO LOCO	PATRIUCLA 81 (DISA)
14	13	PENSANDO EN TI	BETO Y SUS CANARIOS (DISA)
15	11	LO QUE SON LAS COSAS	ANAS (UNIVISION)

LATIN ALBUMS

POP™		TITLE	ARTIST (IMPRINT / DISTRIBUTING LABEL)
THIS WEEK	LAST WEEK		
1	1	VARIOUS ARTISTS	HOW LONG 'TIL THE SUN GOES DOWN (SONY BMG NORTE) SONY BMG STRATEGIC MARKETING GROUP
2	5	ANDREA BOCELLI	AMOR (SUGAR/VEVEMUSIC/UNIVERSAL LATINO)
3	1	ROCIO DURCAL	AMOR ETERNO (SONY BMG NORTE)
4	3	JUAN GABRIEL	LA HISTORIA DEL DIVO (SONY BMG NORTE)
5	1	RBD	RBD: LIVE IN HOLLYWOOD (EMI LATIN)
6	6	RBD	NUESTRO AMOR (EMI LATIN)
7	7	ANAS	ASI SOY YO (UNIVISION/UG)
8	10	SHAKIRA	FIJACION ORAL VOL. 1 (EPIC/SONY MUSIC)
9	8	RBD	REBELDE (EMI LATIN)
10	11	JUANES	MI SANGRE (SURCO/UNIVERSAL LATINO)
11	11	ANA GABRIEL	HISTORIA DE UNA REINA (SONY BMG NORTE)
12	12	A.B. QUINTANILLA III PRESENTS KUMBIA KINGS	KUMBIA KINGS LIVE (EMI LATIN)
13	14	ALEJANDRA GUZMAN	INDELEBLE (SONY BMG NORTE)
14	13	YURIDIA	LA VOZ DE UN ANGEL (SONY BMG NORTE)
15	19	JOSE JOSE	LA HISTORIA DEL PRINCIPE (SONY BMG NORTE)

TROPICAL™

TROPICAL™		TITLE	ARTIST (IMPRINT / DISTRIBUTING LABEL)
THIS WEEK	LAST WEEK		
1	1	MONCHY & ALEXANDRA	EXITOS Y MAS (J&N/SONY BMG NORTE)
2	2	ANDY MONTANEZ	SALSA CON REGGAETON (SGZ/UNIVISION/UG)
3	2	ANDY ANDY	IRONIA (WEPA/URBAN BOX OFFICE)
4	4	AVENTURA	GOD'S PROJECT (PREMIUM LATIN/SONY BMG NORTE)
5	5	GILBERTO SANTA ROSA	DIRECTO AL CORAZON (SONY BMG NORTE)
6	3	MONCHY & ALEXANDRA	HASTA EL FIN (J&N/SONY BMG NORTE)
7	3	INDIA	SOY DIFERENTE (SGZ/UNIVISION/UG)
8	8	GILBERTO SANTA ROSA & VICTOR MANUELLE	DOS SONEROS, UNA HISTORIA (SONY BMG NORTE)
9	7	MARC ANTHONY	VALIO LA PENA (SONY BMG NORTE)
10	9	MICHAEL STUART	BACK TO DA' BARRIO (MACHETE)
11	11	N'KLABE	I LOVE SALSAL (NU/SONY BMG NORTE)
12	10	JUAN LUIS GUERRA	PARA TI (VEVEMUSIC/UNIVERSAL LATINO)
13	13	VARIOUS ARTISTS	LA SALSA VIVE (SGZ/UNIVISION/UG)
14	12	INDIA	GRANDES EXITOS 4 (UNIVERSAL LATINO)
15	15	VARIOUS ARTISTS	SONEROS DE SIEMPRE (FANIA/UNIVERSAL LATINO)

REGIONAL MEXICAN™

REGIONAL MEXICAN™		TITLE	ARTIST (IMPRINT / DISTRIBUTING LABEL)
THIS WEEK	LAST WEEK		
1	1	LOS TIGRES DEL NORTE	HISTORIAS QUE CONTAR (FONOVISA/UG)
2	5	ALICIA VILLARREAL	ORGULLO DE MUJER (UNIVERSAL LATINO)
3	4	RAMON AYALA Y SUS BRAVOS DEL NORTE	ANTOLOGIA DE UN REY VOL. 2 (FREDDIE)
4	3	VARIOUS ARTISTS	UNIDOS (UNIDOS/DISA)
5	5	LOS TEMERARIOS	LOS SUPER EXITOS CON MARIACHI (DISA)
6	2	GRUPO BRYNDIS	RECORDADOTE (DISA)
7	9	BRONCO: EL GIGANTE DE AMERICA	30 HISTORIAS DE UN GIGANTE (FONOVISA/UG)
8	7	CONJUNTO PRIMAVERA	ALGO DE MI (FONOVISA/UG)
9	8	RAMON AYALA Y SUS BRAVOS DEL NORTE	ANTOLOGIA DE UN REY (FREDDIE)
10	10	GUARDIANES DEL AMOR	CORAZON ROMANTICO: LOS EXITOS (SONY BMG NORTE)
11	17	LILA DOWNS	LA CANTINA (NARADA)
12	12	MARIANO BARBA	ALIADO DEL TIEMPO (THREE SOUND)
13	14	LOS CAMINANTES	TESOROS DE COLECCION: LO ROMANTICO DE LOS CAMINANTES (SONY BMG NORTE)
14	6	VALENTIN ELIZALDE	VENCEDOR (UNIVERSAL LATINO)
15	11	LOS TIGRES DEL NORTE	20 NORTEÑAS FAMOSAS (FONOVISA/UG)

HOT DANCE CLUB PLAY™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT & NUMBER / PROMOTION LABEL)
1	3	8	#1 SOS (J. NEVINS/CHRIS COX MIXES)	RIHANNA SRP/DEF JAM PROMO/IDJMG
2	2	9	I WANT MORE (CLING ON TO ME)	AMUKA KULT 173
3	4	8	THE WINGS (THEME FROM BROKEBACK MOUNTAIN)	GUSTAVO SANTOLALLA FOCUS VERVE FORECAST 006615/VERVE
4	6	7	KISS YOU	IO MADE 5884
5	10	5	SAY SOMETHIN' (D. MORALES MIXES)	MARIAH CAREY FEATURING SNOOP DOGG ISLAND PROMO/IDJMG
6	1	10	IT MAKES A DIFFERENCE	KIM ENGLISH NERVOUS 20571
7	9	7	WALK AWAY (R. ROSARIO/CHRIS COX/CRAIG J MIXES)	KELLY CLARKSON RCA PROMO/RMG
8	12	8	SO SPECIAL (STROBE/EUPHORIA/MW PROJECT MIXES)	JUDGE JULES #0CH PROMO
9	7	10	OOH LA LA	GOLDFRAPP MUTE 35613
10	11	9	RAPTURE RIDERS	BLONDIE VS. THE OODRS CAPITOL PROMO
11	18	5	SUFFER WELL	DEPECHE MODE SIRE/MUTE PROMO/REPRISE
12	15	10	KISS THE SKY	DANIELLE BOLLINGER ESNTION SILVER PROMO/ESNTION
13	8	11	GIVE ME YOUR LOVE	CARL COX FEATURING HANNAH ROBINSON KOCH 9893
14	5	9	LOVE WILL FIND A WAY	VERNESSA MITCHELL #1M 029
15	17	7	CONTROL MYSELF (J. NEVINS/J. BERMUDEZ MIXES)	LL COOL J FEATURING JENNIFER LOPEZ DEF JAM PROMO/IDJMG
16	20	3	FASTER KILL PUSSYCAT	OAKENFOLD FEATURING BRITTANY MURPHY MAVERICK 42906/REPRISE
17	14	10	FEVER (L.E.X. MIXES)	BEITTE MIDLER COLUMBIA 81803
18	22	4	THE ONE THAT GOT AWAY	NATASHA BEDINGFIELD EPIC PROMO
19	13	12	STARS ABOVE US	SANT ETIENNE SAVOY JAZZ PROMO
20	24	5	HANDS UP TO HEAVEN	HEAVEN 17 NINTHWAVE 10040
21	19	11	WHY SHOULD I BELIEVE YOU	JENNA DREY AUDIO ONE PROMO
22	25	6	YOU KNOW HOW TO LOVE ME	LORI JENAIRE OAKMAN PROMO
23	28	6	CHA CHA (L.E.X./D. AUDE MIXES)	CHELO SONY BMG NORTE PROMO
24	33	4	STUPID GIRLS	PINK LAFACE PROMO ZOMBA
25	30	6	NEVER ENDING	RONNIE VENTURA FEATURING LATRICE VERRETT NUUF PROMO

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT & NUMBER / PROMOTION LABEL)
26	37	4	FALLING APART	THE LOVEMAKERS CHERRYTREE PROMO/INTERSCOPE
27	36	4	SAY I	CHRISTINA WILLAN FEATURING YOUNG JEEZY ISLAND PROMO/IDJMG
28	16	13	OH YEAH, OH SIX	YELLO DATASOUND IMPORT
29	26	9	DREAMS	DEEP DISH FEATURING STEVIE NICKS DEEP DISH PROMO/THRIVE
30	43	2	POWER TRACKING TREASURE DOWN	GABRIEL & DRESDEN ORGANIZED NATURE 005
31	40	3	INSTIGATOR	KACI BROWN THE DAS LABEL PROMO/INTERSCOPE
32	39	3	DIBIZA (BRING THE DRUMS BACK)	DANNY TENAGLIA STEREO IMPORT
33	38	5	TAKE ME OR LEAVE ME (T. YOUNG J. CHRISTIE/G.D. VINE MIXES)	IDINA MENZEL & TRACIE THOMS WARNER BROS. 42922
34	23	12	DISCO LIBIDO (D. AUDE/J. HARRIS MIXES)	JESSICA VALE EXPLICIT PROMO
35	44	2	FADE AWAY	SARAH ATERETH BEGUILLE PROMO/LIGHTYEAR
36	31	11	TO LIFE, TO LOVE	ANDY HUNTER SPARROW PROMO
37	32	14	SORRY	MADONNA WARNER BROS. 42892
38	21	14	TAKE A GOOD LOOK	ALYSON PM MEDIA 2309
39	NEW	1	IT'S OVER	DJ MIKE CRUZ PRESENTS DJ CARO WELLS & GEORGIE PORRIS LIVE #10 MUSIC PLANT
40	45	2	FASHIONISTA	JIMMY JAMES MADE 9884
41	35	16	TALK (JUNKIE XL/FRANCOIS K.J. LU CONT MIXES)	COLDFRAPP CAPITOL PROMO
42	29	12	HELLO	ALEX SANTR TWISTED 50048
43	NEW	1	MAKE A MOVE ON ME	JOEY NEGRO SILVER LABEL 2503/TOMMY BOY
44	34	13	BRING IT ON	DEBBY HOLIDAY WEBULA 9 1355
45	27	16	GLORY OF LIFE	MINK RHYTHM ZONE 1124/KING STREET
46	NEW	1	I'M LISTENING	MADISON PARK BASICLUX 9207
47	NEW	1	I AM NOT MY HAIR	INDIA ARIE UNIVERSAL M/TOWN PROMO
48	NEW	1	DANCE IN MY BLOOD	MEN, WOMEN & CHILDREN REPRISE PROMO
49	42	7	INCREDIBLE	SHAPE UK NOCTURNAL GROOVE IMPORT/POSITIVA
50	41	15	BE WITHOUT YOU	MARY J. BLIGE GEFEN PROMO

TOP ELECTRONIC ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE (IMPRINT & NUMBER / DISTRIBUTING LABEL)	CERT.
1	NEW	1	#1 THE STREETS	THE HARDEST WAY TO MAKE AN EAST LIVING VICE 61185/ATLANTIC	
2	1	49	GORILLAZ	DEMON DAYS PARLOPHONE 73838*/VIRGIN	2
3	2	25	MADONNA	CONFESSIONS ON A DANCE FLOOR WARNER BROS. 49460	
4	3	12	SHE WANTS REVENGE	SHE WANTS REVENGE PERFECT/IMPACT/RAWLSS/GEFFEN 00587*/INTERSCOPE	
5	4	10	CASCADA	EVERYTIME WE TOUCH ROBBINS 75064	
6	NEW	1	Tiesto	IN SEARCH OF SUNRISE 5: LOS ANGELES SONG BIRD 09/BLACK HOLE	
7	5	26	IMOGEN HEAP	SPEAK FOR YOURSELF RCA VICTOR 72532	
8	6	4	MASSIVE ATTACK	COLLECTED VIRGIN 600660	
9	8	8	GOLDFRAPP	SUPERNATURE MUTE	
10	9	28	DEPECHE MODE	PLAYING THE ANGEL SIRE REPRISE 49348*/WARNER BROS.	
11	7	3	GOTAN PROJECT	LUNATICO XL 195*/BEGGARS GROUP	
12	10	14	BAD BOY JOE & JOHNNY BUDZ	ULTRADRANCE.07 ULTRA 1358	
13	11	11	VARIOUS ARTISTS	FIRE UP! 3 RAZOR & TIE 89118	
14	13	3	SAM POPAT	BUDDHA BAR VIII GEORGE V 71057	
15	12	31	VARIOUS ARTISTS	DISNEYREMIXMANIA WALT DISNEY 861354	
16	14	4	DAFT PUNK	MUSICQUE VOL. 1: 1993-2005 VIRGIN 58405	
17	15	4	DAVID WAXMAN	ULTRA ELECTRO ULTRA 1390	
18	16	2	GEORGE ACOSTA	ALL RIGHTS RESERVED MOIST 1166/WARLOCK	
19	17	12	THE PRODIGY	THEIR LAW - THE SINGLES 1990-2005 XL 190/BEGGARS GROUP	
20	21	2	LADYTRON	EXTENDED PLAY RYKO/DISC 108680	
21	20	58	M.I.A.	ARULAR XL 004844*/INTERSCOPE	
22	22	20	LADYTRON	WITCHING HOUR RYKO/DISC 10828*	
23	19	4	DISELBOY	THE HUMAN RESOURCE SYSTEM 8019	
24	RE-ENTRY	1	SCISSOR SISTERS	SCISSOR SISTERS UNIVERSAL 002772*/UMRG	
25	NEW	1	HERNAN CATTANEO	RENAISSANCE PRESENTS: SEQUENTIAL THRIVE 90752	

HOT DANCE AIRPLAY™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	11	#1 SOS	RIHANNA SRP/DEF JAM/IDJMG
2	2	9	WALK AWAY	KELLY CLARKSON RCA/RMG
3	5	14	RINDROPS	STUNT ULTRA
4	3	7	OOH LA LA	GOLDFRAPP MUTE
5	4	10	WAITING	TAXI DOLL WWW.TAXIDOLL.COM
6	6	14	BE WITHOUT YOU	MARY J. BLIGE GEFEN
7	14	3	FASTER KILL PUSSYCAT	OAKENFOLD FEATURING BRITTANY MURPHY MAVERICK/REPRISE
8	7	17	SORRY	MADONNA WARNER BROS.
9	13	6	KISS THE SKY	DANIELLE BOLLINGER ESNTION SILVER/ESNTION
10	9	8	FIRE	FERRY CORSTEN ULTRA
11	12	6	WATERMAN	OLAV BASOSKI FEATURING MICHIE ONE ROBBINS
12	11	12	KISS YOU	IO MADE
13	8	15	CHECK ON IT	BEYONCE FEATURING SLIM THUG COLUMBIA

MAY
13
2006

HITS OF THE WORLD Billboard

JAPAN		SINGLES		(SOUNDFAN JAPAN)	MAY 2, 2006
THIS WEEK	LAST WEEK				
1	NEW	TABIBITO			
2	1	DEAR WOMAN			
3	3	JUNRENKA			
4	2	BELIEVE			
5	5	AGE AGE EVERY KNIGHT (CD+DVD)			
6	4	YURUGINAIMONO HITOTSU			
7	NEW	MAMIYA KYODAI/HEY, BROTHER			
8	NEW	JUKYUSAI (LTD EDITION)			
9	10	TSUISHIN			
10	6	FRIENGER (CD+DVD)			

UNITED KINGDOM		SINGLES		(THE OFFICIAL UK CHARTS CO.)	APRIL 30, 2006
THIS WEEK	LAST WEEK				
1	1	CRAZY			
2	2	SOS			
3	4	FROM PARIS TO BERLIN			
4	NEW	STEADY AS SHE GOES			
5	45	BANG BANG YOU'RE DEAD			
6	3	NO PROMISES			
7	30	YOU'RE ALL I HAVE			
8	42	STONED IN LOVE			
9	5	ONE			
10	6	NAIVE			

GERMANY		SINGLES		(MEDIA CONTROL)	MAY 3, 2006
THIS WEEK	LAST WEEK				
1	NEW	DON'T LET IT GET YOU DOWN			
2	2	NO NO NEVER			
3	1	I STILL BURN			
4	3	SOS			
5	4	LOVE GENERATION			
6	7	BEEP			
7	5	JUST BE GOOD TO ME			
8	6	BECAUSE OF YOU			
9	8	ONE			
10	10	ICH BIN ICH (WIR SIND WIR)			

EURO		DIGITAL TRACKS		(NIELSEN SOUNDFAN INTERNATIONAL)	MAY 13, 2006
THIS WEEK	LAST WEEK				
1	2	CRAZY (SINGLE VERSION)			
2	1	SOS			
3	3	DANI CALIFORNIA (ALBUM VERSION)			
4	7	HIPS DON'T LIE			
5	4	ONE			
6	13	YOU'RE ALL I HAVE			
7	5	FROM PARIS TO BERLIN (RADIO EDIT)			
8	8	NAIVE			
9	NEW	BANG BANG YOU'RE DEAD			
10	15	SOMEBODY'S WATCHING ME (HI-TACK REMIX 2)			
11	9	PUMP IT			
12	6	NO PROMISES			
13	NEW	STEADY, AS SHE GOES			
14	10	NO TOMMORROW			
15	11	BEEP			
16	14	BECAUSE OF YOU			
17	18	DANCE, DANCE			
18	12	STUPID GIRLS			
19	NEW	STONED IN LOVE			
20	16	SO SICK			

FRANCE		SINGLES		(SNEP/IFOP/TITE-LIVE)	MAY 3, 2006
THIS WEEK	LAST WEEK				
1	1	LA BOULETTE			
2	NEW	WORLD HOLD ON			
3	2	LE PAPA PINGOUIN			
4	6	LIVING ON VIDEO			
5	3	GABRIEL			
6	5	IT'S ALRIGHT			
7	8	ALLO PAPA			
8	4	BAILA MORENA			
9	7	TOUS CES MOTS			
10	NEW	NEVER GONNA BE THE SAME			

AUSTRALIA		SINGLES		(ARIA)	APRIL 30, 2006
THIS WEEK	LAST WEEK				
1	1	SOS			
2	3	FLAUNT IT!			
3	2	FOREVER YOUNG			
4	4	BEEP			
5	7	SO SICK			
6	NEW	NOW I RUN			
7	5	TOGETHER WE ARE ONE			
8	6	YOU RAISE ME UP			
9	8	WHEN IT ALL FALLS APART			
10	11	PUMP IT			

CANADA		DIGITAL SINGLES		(SOUNDFAN)	MAY 13, 2006
THIS WEEK	LAST WEEK				
1	NEW	SOS			
2	NEW	HIPS DON'T LIE			
3	1	DANI CALIFORNIA (ALBUM VERSION)			
4	NEW	DEVIL IN A MIDNIGHT MASS			
5	2	TEMPERATURE			
6	3	STUPID GIRLS			
7	7	BAD DAY			
8	5	YOU'RE BEAUTIFUL			
9	6	SAVIN' ME			
10	8	BEEP			

ITALY		SINGLES		(FIMI/NIELSEN)	MAY 1, 2006
THIS WEEK	LAST WEEK				
1	1	SVEGLIARSI LA MATTINA			
2	2	HIPS DON'T LIE			
3	3	LENTO			
4	4	SEI NELL'ANIMA			
5	5	I BELONG TO YOU			
6	NEW	SMOOTH CRIMINAL			
7	NEW	BLACK OR WHITE			
8	NEW	LEAVE ME ALONE			
9	6	SORRY			
10	7	SOS			

MEXICO		ALBUMS		(BIMSA)	MAY 3, 2006
THIS WEEK	LAST WEEK				
1	1	ALEJANDRA GUZMAN			
2	2	THE BLACK EYED PEAS			
3	10	RBD			
4	3	ROCIO DURCAL			
5	5	IL DIVO			
6	4	YURIDIA			
7	7	IL DIVO			
8	6	RBD			
9	27	A.B. QUINTANILLA III/LOS KUMBIA KINGS			
10	12	VARIOUS ARTISTS MEX			

THE NETHERLANDS		SINGLES		(MEGA CHARTS BV)	APRIL 28, 2006
THIS WEEK	LAST WEEK				
1	2	HIPS DON'T LIE			
2	1	RIGHT HERE RIGHT NOW			
3	3	ONE			
4	5	LA CAMISA NEGRA			
5	4	GONNA BE A STAR			
6	NEW	RAFFAELA			
7	NEW	BRUCE SPRINGSTEEN			
8	62	MARK KNOPFLER/EMMYLOU HARRIS			
9	29	IL DIVO			
10	3	BLOF			

AUSTRIA		SINGLES		(AUSTRIAN IFPI/AUSTRIA TOP 40)	MAY 1, 2006
THIS WEEK	LAST WEEK				
1	2	ONE			
2	3	HIPS DON'T LIE			
3	4	JUST BE GOOD TO ME			
4	1	I STILL BURN			
5	6	SOS			
6	NEW	SILBERMOND			
7	1	ANDREA BERG			
8	NEW	BRUCE SPRINGSTEEN			
9	2	TOKIO HOTEL			
10	3	BANAROO			

NORWAY		SINGLES		(VERDENS GANG NORWAY)	MAY 2, 2006
THIS WEEK	LAST WEEK				
1	1	RESPEKT FOR GRANIOSA			
2	2	CRAZY			
3	8	SOS			
4	4	BEEP			
5	3	STUPID GIRLS			
6	NEW	BRUCE SPRINGSTEEN			
7	NEW	MARK KNOPFLER/EMMYLOU HARRIS			
8	NEW	VARIOUS ARTISTS			
9	NEW	VARIOUS ARTISTS			
10	NEW	MARI BOINE			

DENMARK		SINGLES		(IFPI/NIELSEN MARKETING RESEARCH)	MAY 2, 2006
THIS WEEK	LAST WEEK				
1	1	MR. NICE GUY			
2	NEW	WHO THE F**K ARE THE ARTIC MONKEYS?			
3	2	SUFFER WELL			
4	NEW	STEADY AS SHE GOES			
5	5	SORRY			
6	NEW	MARK KNOPFLER/EMMYLOU HARRIS			
7	NEW	BRUCE SPRINGSTEEN			
8	1	DANSER MED DRENGE			
9	NEW	BRYAN RICE			
10	2	ROD STEWART			

PORTUGAL		ALBUMS		(RIM)	MAY 2, 2006
THIS WEEK	LAST WEEK				
1	NEW	MOONSPELL			
2	1	MELANIE C.			
3	2	ILONA MITRECEY			
4	5	PAULO GONZO			
5	4	KELLY CLARKSON			
6	25	TONY CARREIRA			
7	6	IL DIVO			
8	NEW	PAULO DE CARVALHO			
9	8	COLDPLAY			
10	7	MASSIVE ATTACK			

GREECE		SINGLES		(IFPI GREECE/DELOITTE & TOUCHE)	APRIL 28, 2006
THIS WEEK	LAST WEEK				
1	1	SAN PETALOYDA			
2	2	IMOUN AGGELOS TOU TSARLI			
3	3	EFIGES			
4	NEW	HIPS DON'T LIE			
5	4	GIANNIS RENIOTIS			
6	NEW	MASSIVE ATTACK			
7	5	THE BLACK EYED PEAS			
8	3	PINK			
9	2	PLACIDO DOMINGO			
10	1	KELLY CLARKSON			

EURO

EUROCHARTS

SINGLE SALES

EUROCHARTS ARE COMPILED BY BILLBOARD FROM THE NATIONAL SINGLES AND ALBUM SALES CHARTS OF 20 EUROPEAN COUNTRIES. MAY 3, 2006

THIS WEEK	LAST WEEK	ARTIST	TITLE	WEEKS ON CHART
1	1	SOS	RIHANNA SRP/DEF JAM	64
2	3	CRAZY	GNARLS BARKLEY DOWNTOWN/ATLANTIC	28
3	4	LA BOULETTE	DIAMS CAPITOL	23
4	NEW	WORLD HOLD ON	BOB SINCLAR FT. STEVE EDWARDS YELLOW PRODUCTION	4
5	NEW	DON'T LET IT GET YOU DOWN	MIKE LEON GROSCH HANSA	4
6	5	ONE	MARY J. BLIGE FT. U2 MTRIARCH/GEFFEN	83
7	2	STUPID GIRLS	PINK LAFACE/ZOMBA	29
8	7	BEEP	THE PUSSYCAT DOLLS FT. WILL I AM A&M/INTERSCOPE	83
9	9	BECAUSE OF YOU	KELLY CLARKSON RCA	83
10	17	FROM PARIS TO BERLIN	INFERNAL BORDER BREAKERS	4
11	11	LE PAPA PINGOUIN	PIGLOO SCORPIO/M6 INTERACTIONS	4
12	6	I STILL BURN	TOBIAS REGNER HANSA	83
13	14	NO NO NEVER	TEXAS LIGHTNING X-CELL/SONY BMG	4
14	8	SO SICK	NE-YO DEF JAM	83
15	NEW	STEADY AS SHE GOES	RACONTEURS THIRD MAN	4

ALBUMS

MAY 3, 2006

THIS WEEK	LAST WEEK	ARTIST	TITLE	WEEKS ON CHART
1	NEW	BRUCE SPRINGSTEEN	WE SHALL OVERCOME - THE SEEGER SESSIONS COLUMBIA	4
2	NEW	MARK KNOPFLER/EMMYLOU HARRIS	ALL THE ROADRUNNING MERCURY	4
3	NEW	SILBERMOND	LAUT GEACHT COLUMBIA	4
4	NEW	GNARLS BARKLEY	ST. ELSEWHERE DOWNTOWN/ATLANTIC	4
5	1	PINK	I'M NOT DEAD LAFACE/ZOMBA	83
6	2	MASSIVE ATTACK	COLLECTED - BEST OF VIRGIN	83
7	NEW	REAMONN	WISH ISLAND	4
8	8	SHAYNE WARD	SHAYNE WARD SYCO	83
9	3	KELLY CLARKSON	BREAKAWAY RCA	83
10	7	JAMES BLUNT	BACK TO BEDLAM ATLANTIC	83
11	4	MADONNA	CONFESSIONS ON A DANCE FLOOR WARNER BROS.	83
12	6	GOTAN PROJECT	LUNATICO YA BASTA	83
13	10	KATIE MELUA	PIECE BY PIECE DRAMATICO	83
14	NEW	RIHANNA	A GIRL LIKE ME SRP/DEF JAM	4
15	11	ANDREA BERG	SPLITTERNACKT ARIOLA	83

RADIO AIRPLAY

RADIO AIRPLAY INFORMATION FROM 17 EUROPEAN COUNTRIES AS MONITORED AND TABULATED BY NIELSEN MUSIC CONTROL. MAY 3, 2006

THIS WEEK	LAST WEEK	ARTIST	TITLE	WEEKS ON CHART
1	1	SOS	RIHANNA SRP/DEF JAM	64
2	3	HIPS DON'T LIE	SHAKIRA FT. WYCLEF JEAN SONY BMG	28
3	4	BECAUSE OF YOU	KELLY CLARKSON RCA	23
4	5	STUPID GIRLS	PINK LAFACE/ZOMBA	4
5	2	SO SICK	NE-YO DEF JAM	83
6	8	CRAZY	GNARLS BARKLEY DOWNTOWN/ATLANTIC	28
7	6	SORRY	MADONNA WARNER BROS.	83
8	10	DANI CALIFORNIA	RED HIT CHILLI PEPPERS WARNER BROS.	4
9	7	PUT YOUR RECORDS ON	CORINNE BAILEY RAE GOOD GROOVE/EMI	83
10	15	UPSIDE DOWN	JACK JOHNSON JACK JOHNSON/BRUSHFIRE/UNIVERSAL	4
11	9	CHECK ON IT	BEYONCE FT. SLIM THUG COLUMBIA	83
12	13	MY HUMPS	THE BLACK EYED PEAS A&M/INTERSCOPE	4
13	33	A DIOS LE PIDO	JUANES SURCO	4
14	11	ADVERTISING SPACE	ROBBIE WILLIAMS CHRYSALIS	83
15	12	ONE	MARY J. BLIGE MTRIARCH/GEFFEN	83

SALES DATA COMPILED BY



ALBUMS

MAY 13 2006

TOP JAZZ

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	WEEKS ON CHART
1	1	64	#1 MICHAEL BUBLE	IT'S TIME 143/REPRISE 48946/WARNER BROS. Ⓢ	64
2	3	28	CHRIS BOTTI	TO LOVE AGAIN: THE DUETS COLUMBIA 77505/SONY MUSIC Ⓢ	28
3	4	23	MICHAEL BUBLE	CAUGHT IN THE ACT 143/REPRISE 49444/WARNER BROS. Ⓢ	23
4	2	4	CASSANDRA WILSON	THUNDERBIRD BLUE NOTE 63398	4
5	7	83	CHRIS BOTTI	WHEN I FALL IN LOVE COLUMBIA 92872/SONY MUSIC Ⓢ	83
6	5	29	DIANNE REEVES	GOOD NIGHT AND GOOD LUCK (SOUNDTRACK) CONCORD JAZZ 2307/CONCORD	29
7	NEW		VARIOUS ARTISTS	LEGENDS OF JAZZ WITH RAMSEY LEWIS: SHOWCASE LRS/MEDIA 68700 Ⓢ	
8	NEW		VARIOUS ARTISTS	JAZZ VOCALISTS: HEAR & NOW CONCORD JAZZ 30002/CONCORD	
9	6	31	THELONIOUS MONK QUARTET WITH JOHN COLTRANE	AT CARNEGIE HALL THELONIOUS 35173*/BLUE NOTE	31
10	8	85	MADELEINE PEYROUX	CARELESS LOVE ROUNDER 613192	85
11	10	21	VARIOUS ARTISTS	OUR NEW ORLEANS 2005: A BENEFIT ALBUM NONESUCH 79934/WARNER BROS.	21
12	9	2	KARRIN ALLYSON	FOOTPRINTS CONCORD JAZZ 2291/CONCORD	2
13	12	9	ELVIS COSTELLO WITH THE METROPOLE ORKEST	MY FLAME BURNS BLUE DG 005994/UNIVERSAL CLASSICS GROUP	9
14	16	14	LOUIS ARMSTRONG	THE DEFINITIVE COLLECTION HIP-OP/VERVE/CHRONICLES 004893/UMI	14
15	15	3	SOPHIE MILMAN	SOPHIE MILMAN KOCH 77078	3
16	RE-ENTRY		RENEE OLSTEAD	RENEE OLSTEAD 143/REPRISE 48704/WARNER BROS.	
17	14	12	CHICK COREA	THE ULTIMATE ADVENTURE STRETCH 9045/CONCORD	12
18	18	5	CHRISTIAN SCOTT	REWIND THAT CONCORD JAZZ 2244/CONCORD	5
19	23	8	GLENN MILLER	GOLDEN LEGENDS: THE SOUND OF GLENN MILLER MADACY SPECIAL PRODUCTS 51852/MADACY	8
20	19	9	STEVE TYRELL	THE DISNEY STANDARDS WALT DISNEY 861441	9
21	17	25	STEVE TYRELL	SONGS OF SINATRA HOLLYWOOD 162550	25
22	20	4	PAT MARTINO	REMEMBER: A TRIBUTE TO WES MONTGOMERY BLUE NOTE 11226	4
23	22	4	ERIN BOHEME	WHAT LOVE IS CONCORD JAZZ 2286/CONCORD	4
24	RE-ENTRY		MIMI FOX	PERPETUALLY HIP FAVORED NATIONS 7050	
25	NEW		VARIOUS ARTISTS	GOLDEN LEGENDS: JAZZ LEGENDS MADACY SPECIAL PRODUCTS 11904/MADACY	

TOP CLASSICAL

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	WEEKS ON CHART
1	1	4	#1 THE 5 BROWNS	NO BOUNDARIES RCA RED SEAL 78719/SONY BMG MASTERWORKS Ⓢ	4
2	2	7	LANG LANG	MEMORY DG 005827/UNIVERSAL CLASSICS GROUP	7
3	4	31	ANDRE RIEU	THE FLYING DUTCHMAN DENON 17570	31
4	6	84	ANDRE RIEU	TUSCANY DENON 7431	84
5	3	55	THE 5 BROWNS	THE 5 BROWNS RED SEAL 66007/SONY BMG MASTERWORKS Ⓢ	55
6	5	7	JUAN DIEGO FLOREZ	SENTIMIENTO LATINO DECCA 006295/UNIVERSAL CLASSICS GROUP	7
7	9	33	YO-YO MA WITH ROMA SINFONIETTA ORCHESTRA (MORRICONE)	YO-YO MA PLAYS ENNIO MORRICONE SONY CLASSICAL 93456/SONY BMG MASTERWORKS Ⓢ	33
8	3	11	ANNA NETREBKO/ROLANDO VILLAZON	VIOLETTA: SELECTIONS FROM LA TRAVIATA DG 006188/UNIVERSAL CLASSICS GROUP	11
9	NEW		CINCINNATI SYMPHONY ORCHESTRA (JARVI)	BARTOK: LUTOSLAWSKI: CONCERTOS FOR ORCHESTRA HEADS UP 80618/TELARC	
10	7	32	JOSHUA BELL/BERLIN PHILHARMONIC (THOMAS)	TCHAIKOVSKY: VIOLIN CONCERTO SONY CLASSICAL 94832/SONY BMG MASTERWORKS	32
11	10	4	PLACIDO DOMINGO	ITALIA. TI AMO DG 005318/UNIVERSAL CLASSICS GROUP	4
12	NEW		MITSUKO UCHIDA	BEETHOVEN: PIANO SONATAS PHILIPS 006379/UNIVERSAL CLASSICS GROUP	
13	NEW		DAVID RUSSELL	RENAISSANCE FAVORITES FOR GUITAR TELARC 80659	
14	RE-ENTRY		ANNA NETREBKO WITH THE MAHLER CHAMBER ORCHESTRA (ABBADO)	SEMPRE LIBERA DG 002999/UNIVERSAL CLASSICS GROUP	
15	17	7	MUTTER/PREVIN/MULLER-SCHOTT	MOZART: PIANO TRIOS DG 006099/UNIVERSAL CLASSICS GROUP	7
16	14	27	ANDRE RIEU	NEW YEARS IN VIENNA DENON 17572	27
17	11	56	YO-YO MA/THE SILK ROAD ENSEMBLE	SILK ROAD JOURNEYS: BEYOND THE HORIZON SONY CLASSICAL 93962/SONY BMG MASTERWORKS	56
18	21	11	EVGENY KISSIN/JAMES LEVINE	SCHUBERT: PIANO MUSIC FOR FOUR HANDS RED SEAL 69282/SONY BMG MASTERWORKS	11
19	NEW		EMERSON STRING QUARTET	INTIMATE VOICES DG 006340/UNIVERSAL CLASSICS GROUP	
20	16	12	ROLANDO VILLAZON	OPERA RECITAL VIRGIN CLASSICS 44733/ANGEL	12
21	15	7	POLYPHONY (LAYTON)	WHITACRE: CLOUDBURST AND OTHER CHORAL WORKS HYPERION 67543/HARMONIA MUNDI	7
22	RE-ENTRY		KRYSTIAN ZIMERMAN/BERLIN PHILHARMONIC (RATTLE)	BRAMMS: PIANO CONCERTO NO. 1 DG 006203/UNIVERSAL CLASSICS GROUP	
23	24	42	MORMON TABERNACLE CHOIR	AMERICA'S CHOIR: FAVORITE SONGS, HYMNS, & ANTHEMS MORMON TABERNACLE CHOIR 6313	42
24	19	11	YUNDI LI	VIENNA RECITAL DG 006090/UNIVERSAL CLASSICS GROUP	11
25	12	31	RENEE FLEMING	SACRED SONGS DECCA 005193/UNIVERSAL CLASSICS GROUP	31

TOP CONTEMPORARY JAZZ

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	WEEKS ON CHART
1	2	35	#1 HERBIE HANCOCK	POSSIBILITIES HEAR/HANCOCK 70013/VECTOR	35
2	1	2	MINDI ABAIR	LIFE LESS ORDINARY GRP 006222/VG	2
3	3	8	HERB ALPERT'S TIJUANA BRASS	WHIPPED CREAM & OTHER DELIGHTS RE-WHIPPED SHOUT! FACTORY 97641/SONY MUSIC	8
4	5	5	GERALD ALBRIGHT	NEW BEGINNINGS PEAK 8540/CONCORD	5
5	6	29	JAMIE CULLUM	CATCHING TALES VERVE FORECAST/UNIVERSAL 005478/VG/UMRG Ⓢ	29
6	11	9	SPYRO GYRA	WRAPPED IN A DREAM HEADS UP 3107	9
7	4	5	PIECES OF A DREAM	PILLOW TALK HEADS UP 3105	5
8	8	14	KENNY G	THE ESSENTIAL KENNY G LEGACY/ARISTA 75487/RMG	14
9	10	8	ERIC DARIUS	JUST GETTING STARTED NARADA JAZZ 60556/NARADA	8
10	9	1	BELA FLECK & THE FLECKTONES	THE HIDDEN LAND COLUMBIA 96417/SONY MUSIC Ⓢ	1
11	16	8	LARRY CARLTON	FIRE WIRE BLUEBIRD 79375/RCA VICTOR	8
12	7	40	BRIAN CULBERTSON	IT'S ON TONIGHT GRP 004535/VG	40
13	12	30	KIRK WHALUM	KIRK WHALUM PERFORMS THE BABYFACE SONGBOOK RENDEZVOUS 5112	30
14	1	4	VARIOUS ARTISTS	SWEET & SEXY: THE BEST OF NEW URBAN JAZZ NARADA JAZZ 58372/NARADA	4
15	13	3	VERNON NEILLY	G-FIRE II 800SWEET 0005	3
16	19	75	KENNY G	AT LAST... THE DUETS ALBUM ARISTA 62470/RMG	75
17	RE-ENTRY		NICK COLIONNE	KEEPIN' IT COOL NARADA JAZZ /NARADA	
18	NEW		NESTOR TORRES	DANCES, PRAYERS & MEDITATIONS FOR PEACE HEADS UP 3111	
19	15	19	VARIOUS ARTISTS	HIDDEN BEACH RECORDINGS PRESENTS: UNWRAPPED VOL. 4 HIDDEN BEACH/EPC 75466/SONY MUSIC	19
20	23	10	BOB JAMES	URBAN FLAMINGO TAPPAN ZEE 9979/KODI	10
21	18	133	JAMIE CULLUM	TWENTYSOMETHING UNIVERSAL/VERVE 002273/VG Ⓢ	133
22	20	4	MEDESKI MARTIN & WOOD	NOTE BLEU: BEST OF THE BLUE NOTE YEARS 1998-2005 BLUE NOTE 50672 Ⓢ	4
23	21	25	RAMSEY LEWIS	WITH ONE VOICE NARADA JAZZ 60699/NARADA	25
24	RE-ENTRY		EUGE GROOVE	JUST FEELS RIGHT NARADA JAZZ 60499/NARADA	
25	22	6	PAMELA WILLIAMS	ELIXIR SHANACHIE 5138	6

TOP CLASSICAL CROSSOVER

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	WEEKS ON CHART
1	1	13	#1 ANDREA BOCELLI	AMORE SUGAR/DECCA 006069/UNIVERSAL CLASSICS GROUP	13
2	2	15	IL DIVO	ANCORA SYCO/COLUMBIA 76914/SONY MUSIC	15
3	4	10	ANDREA BOCELLI	AMOR SUGAR/VEVEMUSIC 006144/UNIVERSAL LATINO	10
4	3	54	IL DIVO	IL DIVO SYCO/COLUMBIA 93963/SONY MUSIC Ⓢ	54
5	8	77	ANDREA BOCELLI	ANDREA PHILIPS 003513/UNIVERSAL CLASSICS GROUP	77
6	5	7	MORMON TABERNACLE CHOIR	THEN SINGS MY SOUL MORMON TABERNACLE CHOIR 70036	7
7	6	25	SOUNDTRACK	PRIDE & PREJUDICE DECCA 005620/UNIVERSAL CLASSICS GROUP	25
8	7	23	JOHN WILLIAMS/YO-YO MA/ITZHAK PERLMAN	MEMOIRS OF A GEISHA (SOUNDTRACK) SONY CLASSICAL 74706/SONY BMG MASTERWORKS	23
9	10	24	THE EAST VILLAGE OPERA COMPANY	THE EAST VILLAGE OPERA COMPANY DECCA 005181/UNIVERSAL CLASSICS GROUP	24
10	9	52	SOUNDTRACK	STAR WARS EPISODE III: REVENGE OF THE SITH SONY CLASSICAL 94220/SONY BMG MASTERWORKS Ⓢ	52
11	NEW		EDGAR MEYER	EDGAR MEYER SONY CLASSICAL 96505/SONY BMG MASTERWORKS	
12	11	28	HAYLEY WESTENRA	ODYSSEY DECCA 005440/UNIVERSAL CLASSICS GROUP	28
13	14	27	SARAH BRIGHTMAN	LOVE CHANGES EVERYTHING: THE ANDREW LLOYD WEBBER COLLECTION VOL. 2 DECCA 005670/UNIVERSAL CLASSICS GROUP	27
14	12	16	CHLOE	WALKING IN THE AIR MANHATTAN 42961	16
15	13	33	MORMON TABERNACLE CHOIR	LOVE IS SPOKEN HERE MORMON TABERNACLE CHOIR 0017	33
16	17	44	BOND	EXPLOSIVE: THE BEST OF BOND MBO/DECCA 004748/UNIVERSAL CLASSICS GROUP Ⓢ	44
17	18	11	SISSSEL	INTO PARADISE DECCA 006140/UNIVERSAL CLASSICS GROUP	11
18	22	82	SARAH BRIGHTMAN	LIVE FROM LAS VEGAS NEMO STUDIO 57801/ANGEL	82
19	RE-ENTRY		RONAN TYNAN	RONAN DECCA 003863/UNIVERSAL CLASSICS GROUP	
20	9	33	THE IRISH TENORS	SACRED: A SPIRITUAL JOURNEY RAZOR & TIE 82929	33
21	20	45	AMICI FOREVER	DEFINED RCA VICTOR 88883/RMG	45
22	23	30	RUSSELL WATSON	AMORE MUSICA DECCA 004439/UNIVERSAL CLASSICS GROUP	30
23	16	9	TIM JANIS	COASTAL AMERICA TIM JANIS ENSEMBLE 1116	9
24	21	20	VARIOUS ARTISTS	STRING QUARTET TRIBUTE TO FALL OUT BOY VITAMIN 9085	20
25	RE-ENTRY		CINCINNATI POPS ORCHESTRA (ERICH KUNZEL)	GREAT FILM FANTASIES TELARC 80664	

CHARTS LEGEND

SEE BELOW FOR COMPLETE LEGEND INFORMATION.

MAY 13 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 GG Where included, this award indicates the title with the chart's largest unit increase.

FACE SETTER FS Where included, this award indicates the title with the chart's biggest percentage growth.

HEATSEEKER GRADUATE HG 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 Pop100 for more than 30 weeks and rank below 30. Titles are removed from Hot Country Songs if they have been on the chart for more than 20 weeks and rank below 15 in detections or audience, provided that they are not still gaining enough audience points to bullet. Songs are removed from the Adult Top 40, Adult Contemporary, Adult R&B, and Hot Dance Airplay charts if they have been on the chart for more than 20 weeks and rank below 15 (20 for Modern Rock and Latin) or if they have been on the chart for more than 52 weeks and below 10.

SINGLES SALES CHARTS

The top selling singles compiled from a national sample of retail store, mass merchant, and internet sales reports collected, compiled, and provided by Nielsen SoundScan. For R&B/Hip-Hop Singles Sales, sales data is compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan. ● Singles with the greatest sales gains.

CONFIGURATIONS

Ⓢ CD single available. Ⓣ Digital Download available. Ⓤ DVD single available. Ⓣ Vinyl Maxi-Single available. Ⓤ Vinyl Single available. Ⓤ CD Maxi-Single available. Configurations are not included on all singles charts.

HITPREDICTOR

☆ Indicates title earned HitPredictor status in that particular format based on research data provided by Promosquad. Songs are tested online by Promosquad using multiple listens and a nationwide sample of carefully profiled music consumers. Songs are rated on a 1-5 scale; final results are based on weighted positives. Songs with a score of 65 or more (75 or more for country) are judged to have Hit Potential; although that benchmark number can fluctuate per format based on the strength of available music. For a complete and updated list of current songs with Hit Potential, commentary, polls and more, please visit www.hitpredictor.com.

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 (100k). □ 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 multiplatinum 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™		ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL) (PRICE)	CERT
THIS WEEK	LAST WEEK	WEEKS ON CHIT		
1	1	131	#1 JOHNNY CASH 19 WKS 15 BIGGEST HITS LEGACY/COLUMBIA (NASHVILLE) 69739/SONY MUSIC (11.98/7.98)	2
2	2	280	TIM MCGRAW GREATEST HITS CURB 77978 (18.98/12.98)	5
3	3	98	MICHAEL BUBLE MICHAEL BUBLE 143/REPRISE 48376/WARNER BROS. (18.98)	■
4	5	1500	PINK FLOYD DARK SIDE OF THE MOON CAPITOL 46001* (18.98/10.98)	◆
5	12	102	SHERYL CROW THE VERY BEST OF SHERYL CROW A&M 001521/INTERSCOPE (16.98)	3
6	4	636	QUEEN GREATEST HITS HOLLYWOOD 161265 (18.98/11.98)	7
7	9	727	AC/DC BACK IN BLACK LEGACY/EPIC 80207* /SONY MUSIC (18.98) Ⓢ	◆
8	6	1285	THE BEATLES 1 APPLE 29325/CAPITOL (18.98/12.98)	◆
9	11	151	THE BEACH BOYS THE VERY BEST OF THE BEACH BOYS: SOUNDS OF SUMMER CAPITOL 82710 (18.98) +	2
10	14	597	BOB SEGER & THE SILVER BULLET BAND GREATEST HITS CAPITOL 30334 (16.98)	7
11	8	31	DANE COOK HARMFUL IF SWALLOWED COMEDY CENTRAL 0017 (16.98 CD/DVD) Ⓢ	●
12	32	55	GREATEST GAINER ORIGINAL BROADWAY CAST RECORDING WICKED DECCA BROADWAY 001682/UNIVERSAL CLASSICS GROUP (18.98)	●
13	18	660	JOURNEY JOURNEY'S GREATEST HITS COLUMBIA 44493/SONY MUSIC (18.98/12.98)	◆
14	19	22	THE BABY EINSTEIN MUSIC BOX ORCHESTRA BABY EINSTEIN: LULLABY CLASSICS BUENA VISTA 861085/WALT DISNEY (7.98)	●
15	10	144	JOHNNY CASH JOHNNY CASH AT FOLSOM PRISON LEGACY/COLUMBIA (NASHVILLE) 65955/SONY MUSIC (11.98/7.98)	3
16	15	167	RASCAL FLATTS MELT LYRIC STREET 165031/HOLLYWOOD (18.98/12.98)	2
17	13	100	JACK JOHNSON ON AND ON JACK JOHNSON UNIVERSAL REPUBLIC 075012*/UMRG (18.98)	■
18	24	490	CREEDENCE CLEARWATER REVIVAL CHRONICLE THE 20 GREATEST HITS FANTASY 2*/CONCORD (17.98/12.98)	4
19	26	122	STEVIE WONDER THE DEFINITIVE COLLECTION UNIVERSAL MOTOWN/UTV 066164/UME (18.98)	■
20	22	188	BON JOVI CROSS ROAD MERCURY 526013/UME (18.98/11.98)	4
21	23	845	BOB MARLEY AND THE WAILERS LEGEND: THE BEST OF BOB MARLEY AND THE WAILERS TUFF GONG/ISLAND 548904/UME (13.98/8.98) Ⓢ	◆
22	25	218	NORAH JONES COME AWAY WITH ME BLUE NOTE 32088* (17.98)	◆
23	17	186	KEITH URBAN GOLDEN ROAD CAPITOL (NASHVILLE) 32936 (18.98/10.98)	3
24	43	119	JOSH GROBAN CLOSER 143/REPRISE 48450/WARNER BROS. (18.98) Ⓢ	4
25	20	545	TOM PETTY AND THE HEARTBREAKERS GREATEST HITS MCA 110813/UME (18.98/12.98)	◆
26	29	78	LYNYRD SKYNYRD ALL TIME GREATEST HITS MCA 112229/UME (18.98/12.98)	■
27	21	161	JACK JOHNSON BRUSHFIRE FAIRYTALES ENJOY/UNIVERSAL REPUBLIC 860994*/UMRG (18.98)	■
28	7	112	ROD STEWART IT HAD TO BE YOU... THE GREAT AMERICAN SONGBOOK J 20039/RMG (18.98/12.98)	3
29	30	139	LED ZEPPELIN EARLY DAYS & LATTER DAYS: THE BEST OF LED ZEPPELIN VOLUMES ONE AND TWO ATLANTIC 83619/AG (19.98)	■
30	27	435	AEROSMITH AEROSMITH'S GREATEST HITS COLUMBIA 57367/SONY MUSIC (11.98/3.98)	◆
31	28	186	COLDPLAY A RUSH OF BLOOD TO THE HEAD CAPITOL 40504* (18.98/11.98)	4
32	38	107	NICKELBACK THE LONG ROAD ROADRUNNER 618400/IJMG (18.98/12.98)	3
33	31	27	JOHNNY CASH SUPER HITS LEGACY/COLUMBIA (NASHVILLE) 66773/SONY MUSIC (9.98/5.98)	■
34	41	96	BARRY MANILOW ULTIMATE MANILOW BMG HERITAGE 10600 (18.98/12.98)	■
35	40	245	LINKIN PARK [HYBRID THEORY] WARNER BROS. 47755 (18.98/12.98)	◆
36	36	108	GREEN DAY INTERNATIONAL SUPERHITS! REPRISE 48145/WARNER BROS. (18.98)	■
37	39	166	JIMI HENDRIX EXPERIENCE HENDRIX: THE BEST OF JIMI HENDRIX EXPERIENCE HENDRIX 11671*/UME (18.98/12.98)	2
38	33	39	ROB ZOMBIE PAST PRESENT & FUTURE GEFEN 001041/UME (12.98 CD/DVD) Ⓢ	●
39	35	748	METALLICA METALLICA ELEKTRA 61113*/AG (18.98/11.98)	◆
40	RE-ENTRY		GODSMACK GODSMACK UNIVERSAL REPUBLIC 153190/UMRG (12.98/18.98)	4
41	44	213	BON JOVI SLIPPERY WHEN WET MERCURY 538089/UME (11.98/6.98) Ⓢ	◆
42	49	239	SADE THE BEST OF SADE EPIC 85287/SONY MUSIC (18.98/12.98)	4
43	34	34	JOHNNY CASH THE ESSENTIAL JOHNNY CASH LEGACY/COLUMBIA (NASHVILLE) 86290/SONY MUSIC (24.98/17.98)	■
44	37	197	COLDPLAY PARACHUTES NETWORK 30162/CAPITOL (18.98)	2
45	42	38	RED HOT CHILI PEPPERS GREATEST HITS WARNER BROS. 48545 (18.98)	■
46	46	137	50 CENT GET RICH OR DIE TRYIN' SHADY/AFTERMATH 493544*/INTERSCOPE (13.98/8.98)	6
47	RE-ENTRY		ELTON JOHN GREATEST HITS 1970-2002 ROCKET/UTV 063478/UME (19.98)	3
48	47	89	EAGLES THE VERY BEST OF WARNER STRATEGIC MARKETING 73971 (25.98)	■
49	RE-ENTRY		CASTING CROWNS CASTING CROWNS BEACH STREET 10733/REUNION (18.98)	■
50	16	68	ROD STEWART AS TIME GOES BY... THE GREAT AMERICAN SONGBOOK VOL. II J 55710* RMG (18.98/15.98)	2

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™		ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)	BB 200 RANKING	CERT
THIS WEEK	LAST WEEK	WEEKS ON CHIT			
1	NEW	1 WK	#1 BRUCE SPRINGSTEEN COLUMBIA /SONY MUSIC Ⓢ We Shall Overcome: The Seeger Sessions	3	
2	NEW		TAKING BACK SUNDAY WARNER BROS. Louder Now	2	
3	NEW		GOO GOO DOLLS WARNER BROS. Let Love In	4	
4	NEW		RIHANNA SRP/DEF JAM 10JMG A Girl Like Me	5	
5	NEW		GODSMACK UNIVERSAL REPUBLIC /UMRG IV	1	
6	NEW		MARK KNOPFLER AND EMMYLOU HARRIS NONESUCH /WARNER BROS. All The Roadrunning	17	
7	1	4	RASCAL FLATTS LYRIC STREET /HOLLYWOOD Me And My Gang	■	
8	RE-ENTRY		ANDREA BOCELLI SUGAR/DECCA /UNIVERSAL CLASSICS GROUP Amore	10	
9	2	12	THE FRAY EPIC /SONY MUSIC How To Save A Life	34	
10	NEW		MERCYME INO/COLUMBIA /SONY MUSIC Coming Up To Breathe	13	
11	NEW		THE STREETS VICE /ATLANTIC The Hardest Way To Make An Easy Living	68	
12	4	18	PANIC! AT THE DISCO DECAYDANCE /FUELED BY RAMEN A Fever You Can't Sweat Out	27	
13	5	8	DANIEL POWTER WARNER BROS. Daniel Powter	18	
14	10	5	SOUNDTRACK WALT DISNEY High School Musical	7	2
15	3	4	PINK LAFACE /ZOMBA Ⓢ I'm Not Dead	26	

TOP INTERNET™		ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)	BB 200 RANKING	DUITY
THIS WEEK	LAST WEEK	WEEKS ON CHIT			
1	NEW	1 WK	#1 BRUCE SPRINGSTEEN COLUMBIA 82857/SONY MUSIC Ⓢ We Shall Overcome: The Seeger Sessions	3	
2	NEW		MARK KNOPFLER AND EMMYLOU HARRIS NONESUCH 44154/WARNER BROS. All The Roadrunning	17	
3	NEW		TAKING BACK SUNDAY WARNER BROS. 49424 Louder Now	2	
4	NEW		GODSMACK UNIVERSAL REPUBLIC 006548/UMRG IV	1	
5	9	13	ANDREA BOCELLI SUGAR/DECCA /UNIVERSAL CLASSICS GROUP Amore	10	
6	NEW		GOO GOO DOLLS WARNER BROS. 49748 Let Love In	9	
7	NEW		MICHAEL LEE AUSTIN ALIVE 001 Labor Pains	■	
8	1	4	RASCAL FLATTS LYRIC STREET 165058/HOLLYWOOD Me And My Gang	6	
9	3	3	TOBY KEITH SHOW DOG NASHVILLE 006270 White Trash With Money	12	
10	12	5	SHAKIRA EPIC 81585/SONY MUSIC Oral Fixation Vol. 2	14	■
11	7	5	TIM MCGRAW CURB 78891 Greatest Hits Vol 2: Reflected	16	
12	8	3	DANIEL POWTER WARNER BROS. 49332 Daniel Powter	18	
13	13	12	JACK JOHNSON BRUSHFIRE UNIVERSAL REPUBLIC 006116/UMRG Curious George (Soundtrack)	35	
14	17	14	SOUNDTRACK WALT DISNEY 861426 High School Musical	7	2
15	24	27	MICHAEL BUBLE 143 REPRISE 48945/WARNER BROS. Ⓢ It's Time	36	■

TOP COMEDY ALBUMS		ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)	FROM Billboard.biz
THIS WEEK	LAST WEEK	WEEKS ON CHIT		
1	1	40	#1 DANE COOK 31 WKS RETALIATION (COMEDY CENTRAL)	
2	—	1	LEWIS BLACK THE CARNEGIE HALL PERFORMANCE (COMEDY CENTRAL)	
3	2	12	RON WHITE YOU CAN'T FIX STUPID (IMAGE)	
4	3	57	LARRY THE CABLE GUY THE RIGHT TO BARE ARMS (JACK WARNER BROS. (NASHVILLE)/WRN)	
5	4	12	JIM GAFFIAN BEYOND THE PALE (COMEDY CENTRAL)	
6	5	4	CHONDA PIERCE A PIECE OF MY MIND (INO/COLUMBIA/SONY MUSIC)	
7	6	75	SOUNDTRACK BLUE COLLAR COMEDY TOUR RIDES AGAIN (JACK WARNER BROS. (NASHVILLE)/WRN)	
8	7	9	RAY STEVENS BOX SET (CURB)	
9	11	65	LEWIS BLACK LUTHER BURBANK PERFORMING ARTS CENTER BLUES (COMEDY CENTRAL)	
10	10	12	MIKE BIRBIGLIA TWO DRINK MIKE (COMEDY CENTRAL)	
11	9	79	BILL ENGVALL A DECADE OF LAUGHS (JACK WARNER BROS. (NASHVILLE)/WRN)	
12	8	30	STEPHEN LYNCH THE CRAIG MACHINE (WHAT ARE RECORDS?)	
13	—	21	LISA LAMPANELLI TAKE IT LIKE A MAN (WARNER BROS. (NASHVILLE)/WRN)	
14	—	28	MARK LOWRY MARK LOWRY GOES TO HOLLYWOOD (GATHER MUSIC GROUP)	
15	13	16	GEORGE CARLIN LIFE IS WORTH LOSING (ATLANTIC)	



VIDEO

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Principal Performers	CERT.	RATING
1	1	1	#1 HOSTEL SONY PICTURES HOME ENTERTAINMENT 13838 (28.98)	Jay Hernandez/Derek Richardson	NR	
2	3	2	FUN WITH DICK AND JANE SONY PICTURES HOME ENTERTAINMENT 10228 (28.98)	Jim Carrey/Tea Leoni	PG-13	
3	1	3	THE CHRONICLES OF NARNIA (FULL SCREEN) WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 40985 (29.98)	Georgie Henley/Skandar Keynes	PG	
4	2	3	THE CHRONICLES OF NARNIA (WIDESCREEN) WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 62929 (29.98)	Georgie Henley/Skandar Keynes	PG	
5	4	5	CHICKEN LITTLE WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 36890 (29.98)	Animated	G	
6	5	4	KING KONG (WIDESCREEN) UNIVERSAL STUDIOS HOME VIDEO 26260 (29.98)	Jack Black/Naomi Watts	PG-13	
7	6	2	THE GREATEST GAME EVER PLAYED WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 39651 (29.98)	Shia LaBeouf/Stephen Dillane	PG	
8	10	3	BROKEBACK MOUNTAIN (WIDESCREEN) UNIVERSAL STUDIOS HOME VIDEO 26315 (29.98)	Heath Ledger/Jake Gyllenhaal	R	
9	9	3	THE CHRONICLES OF NARNIA (2-DISC SPECIAL COLLECTION) WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 67038 (34.98)	Georgie Henley/Skandar Keynes	PG	
10	8	2	WOLF CREEK THE WEINSTEIN COMPANY 78908 (29.98)	John Jarratt/Nathan Phillips	NR	
11	7	4	KING KONG (FULL SCREEN) UNIVERSAL STUDIOS HOME VIDEO 26261 (29.98)	Jack Black/Naomi Watts	PG-13	
12	12	8	LADY AND THE TRAMP: 50TH ANNIVERSARY EDITION WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 40233 (29.98)	Animated	G	
13	12	2	AN UNFINISHED LIFE MIRAMAX HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 39669 (29.98)	Robert Redford/Jennifer Lopez	PG-13	
14	NEW		MRS HENDERSON PRESENTS (WIDESCREEN) THE WEINSTEIN COMPANY 19099 (28.98)	Judi Dench/Bob Hoskins	R	
15	13	4	KING KONG (2-DISC SPECIAL EDITION) UNIVERSAL STUDIOS HOME VIDEO 29945 (30.98)	Jack Black/Naomi Watts	PG-13	
16	11	2	POOH'S GRAND ADVENTURE: THE SEARCH FOR CHRISTOPHER ROBIN (SPECIAL EDITION) WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 36152 (29.98)	Animated	NR	
17	23	4	MEMOIRS OF A GEISHA (WIDESCREEN) SONY PICTURES HOME ENTERTAINMENT 11159 (28.98)	Ziyi Zhang/Michelle Yeoh	PG-13	
18	24	7	HARRY POTTER AND THE GOBLET OF FIRE (2-DISC SPECIAL EDITION) WARNER HOME VIDEO 76453 (30.98)	Daniel Radcliffe/Ralph Fiennes	PG-13	
19	7	3	BROKEBACK MOUNTAIN (FULL SCREEN) UNIVERSAL STUDIOS HOME VIDEO 26316 (29.98)	Heath Ledger/Jake Gyllenhaal	R	
20	22	7	HARRY POTTER AND THE GOBLET OF FIRE (WIDESCREEN) WARNER HOME VIDEO 59388 (28.98)	Daniel Radcliffe/Emma Watson	PG-13	
21	2	6	ICE AGE: SUPER COOL EDITION FOXVIDEO 32908 (19.98)	Animated	PG	
22	5	1	BAMBI II WALT DISNEY HOME ENTERTAINMENT/WALT DISNEY HOME VIDEO 35242 (29.98)	Animated	G	
23	RE-ENTRY		JARHEAD (WIDESCREEN) UNIVERSAL STUDIOS HOME VIDEO 27842 (29.98)	Jake Gyllenhaal/Jamie Foxx	R	
24	RE-ENTRY		PRIDE & PREJUDICE (WIDESCREEN) UNIVERSAL STUDIOS HOME VIDEO 28072 (29.98)	Keira Knightley/Matthew MacFadyen	PG	
25	2	7	HARRY POTTER AND THE GOBLET OF FIRE (FULL SCREEN) WARNER HOME VIDEO 59387 (28.98)	Daniel Radcliffe/Ralph Fiennes	PG-13	

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Principal Performers	CERT.	RATING
1	1	5	#1 TITANIC (FULL SCREEN VERSION) 4 WKS. PARAMOUNT 34813 (9.98)		PG	
2	3	23	20,000 LEAGUES UNDER THE SEA (SPECIAL EDITION) WALT DISNEY/BUENA VISTA 17179 (9.98)		G	
3	30	2	THE ROAD TO PERDITION DREAMWORKS/UNIVERSAL STUDIOS 89977 (8.29)		R	
4	2	2	DORA THE EXPLORER: DORA'S FIRST TRIP PARAMOUNT 89443 (8.29)		NR	
5	4	31	SHARK TALE DREAMWORKS 91879 (24.98)		PG	
6	8	28	REQUIEM FOR A DREAM LIONS GATE 11793 (7.98)		R	
7	10	2	DON'T SAY A WORD FOXVIDEO 04708 (5.98)		R	
8	5	3	MEET JOE BLACK UNIVERSAL STUDIOS 84959 (9.98)		PG-13	
9	24	3	NUTTY PROFESSOR II: THE KLUMPS UNIVERSAL STUDIOS 83591 (9.98)		PG	
10	6	32	GLADIATOR DREAMWORKS 86026 (19.99)		R	
11	7	37	THE LORD OF THE RINGS: THE FELLOWSHIP OF THE RING NEW LINE/WARNER 5415 (20.98)		PG-13	
12	18	4	LARA CROFT TOMB RAIDER: THE CRADLE OF LIFE PARAMOUNT 40723 (19.98)		PG-13	
13	RE-ENTRY		BARNEY & FRIENDS: SONGS FROM THE PARK BARNEY/HIT 2079 (9.98)		NR	
14	RE-ENTRY		BOB THE BUILDER TO THE RESCUE! HIT 24100 (9.98)		NR	
15	9	9	MY LITTLE PONY: PRINCESS PROMENADE PARAMOUNT 89263 (9.98)		G	
16	11	2	ANCHORMAN: THE LEGEND OF RON BURGUNDY (UNRATED) DREAMWORKS/UNIVERSAL STUDIOS 93107 (8.29)		NR	
17	RE-ENTRY		AUSTIN POWERS IN GOLDMEMBER NEW LINE/WARNER 5723 (9.98)		PG-13	
18	13	9	SPONGEBOB SQUAREPANTS: LOST IN TIME PARAMOUNT 89543 (14.98)		G	
19	12	9	GO DIEGO GO! THE GREAT DINOSAUR RESCUE PARAMOUNT 80983 (12.98)		G	
20	RE-ENTRY		MEN IN BLACK (DELUXE EDITION) COLUMBIA TRISTAR 082653 (9.98)		PG-13	
21	15	5	THE PASSION OF THE CHRIST (2 PACK) FOXVIDEO 66416 (14.98)		NR	
22	RE-ENTRY		BOB THE BUILDER: THE BIG GAME HIT 24108 (14.99)		NR	
23	15	2	TOM & JERRY: THE FAST AND THE FURRY WARNER 67326 (6.98)		G	
24	22	2	MESMERIZED MADACY 90100 (5.98)		PG	
25	RE-ENTRY		RUSH HOUR 2 NEW LINE/WARNER 5402 (9.98)		PG-13	

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Principal Performers	CERT.	RATING
1	NEW		#1 HOSTEL 1 WK. SONY PICTURES HOME ENTERTAINMENT		NR	
2	1	2	FUN WITH DICK AND JANE SONY PICTURES HOME ENTERTAINMENT		PG-13	
3	2	3	THE CHRONICLES OF NARNIA WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT		PG	
4	4	4	KING KONG UNIVERSAL STUDIOS HOME VIDEO		PG-13	
5	3	2	WOLF CREEK THE WEINSTEIN COMPANY		NR	
6	6	2	AN UNFINISHED LIFE MIRAMAX HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT		PG-13	
7	5	3	BROKEBACK MOUNTAIN UNIVERSAL STUDIOS HOME VIDEO		R	
8	8	5	DERAILED THE WEINSTEIN COMPANY		R	
9	7	4	MEMOIRS OF A GEISHA SONY PICTURES HOME ENTERTAINMENT		PG-13	
10	RE-ENTRY		WALK THE LINE FOXVIDEO		PG-13	

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	MANUFACTURER	CERT.	RATING
1	1	5	#1 PS2: THE GODFATHER 5 WKS. EA SPORTS		M	
2	2	3	PS2: KINGDOM HEARTS II EA SPORTS		E	
3	NEW		PS2: LARA CROFT TOMB RAIDER: LEGEND EIDOS		T	
4	3	8	PS2: BLACK EA SPORTS		M	
5	5	2	PS2: NBA BALLERS: PHENOM MIDWAY ENTERTAINMENT		E	
6	4	5	XBOX: THE GODFATHER EA SPORTS		M	
7	NEW		XBOX: LARA CROFT TOMB RAIDER: LEGEND EIDOS		T	
8	7	9	PS2: EA SPORTS FIGHT NIGHT ROUND 3 EA SPORTS		T	
9	6	8	XBOX: BLACK EA SPORTS		M	
10	10	23	PS2: NEED FOR SPEED: MOST WANTED EA SPORTS		T	



LAUNCH PAD

MAY
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THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.
1	2	31	#1 HINDER 3 WKS. UNIVERSAL REPUBLIC 005390/UMRG (9.98)	Extreme Behavior	
2	HOT 5 HOT DEBUT		LEWIS BLACK COMEDY CENTRAL 0041 (13.98)	The Carnegie Hall Performance	
3	NEW		PHIL WICKHAM SIMPLE/INO 80644/SONY MUSIC (11.98)	Phil Wickham	
4	NEW		SECRET MACHINES REPRISE 49987 WARNER BROS. (15.98)	Ten Silver Drops	
5	NEW		TIESTO SONG BIRD 09 BLACK HOLE (18.98)	In Search Of Sunrise 5: Los Angeles	
6	3	10	EVANS BLUE THE POCKET 162585/HOLLYWOOD (11.98)	The Melody And The Energetic Nature Of Volume	
7	26	2	GREATEST GAINER ALICIA VILLARREAL UNIVERSAL LATINO 006605 (14.98)	Orgullo De Mujer	
8	5	3	SAVING JANE TOUCAN COVE UNIVERSAL REPUBLIC 006469/UMRG (13.98)	Girl Next Door	
9	9	4	SONYA KITCHELL HEAR 0501 VELOUR (13.98)	Words Came Back To Me	
10	6	26	IMOGEN HEAP RCA VICTOR 72532 (11.98)	Speak For Yourself	
11	NEW		THE TERMS MAPLE JAM 100/ICON (13.98)	Small Town Computer Crash	
12	12	2	ANAIS UNIVISION 310884/UG (11.98)	Asi Soy Yo	
13	1	3	EAGLES OF DEATH METAL REKORDS REKORDS 70001 DOWNTOWN (13.98)	Death By Sexy...	
14	22	4	RAMON AYALA Y SUS BRAVOS DEL NORTE FREDDIE 1940 (16.98)	Antologia De Un Rey Vol. 2	
15	8	17	REGGAETON NINOS AFUGO URBAN BOX OFFICE 46957/EMI LATIN (13.98)	Reggaeton Ninos Vol. 1	
16	13	11	RAKIM & KEN-Y PINA 270183/UNIVERSAL LATINO (15.98)	Masterpiece: Nuestra Obra Maestra	
17	21	5	MONCHY & ALEXANDRA J&N 50078/SONY BMG NORTE (16.98)	Exitos Y Mas	
18	24	4	GIRL AUTHORITY ZOE 431088/ROUNDER (15.98)	Girl Authority	
19	20	6	URBAN MYSTIC SOBE 49998 WARNER BROS. (13.98)	Ghetto Revelations: II	
20	16	4	DONALD LAWRENCE PRESENTS THE TRI-CITY SINGERS EMI GOSPEL 33345 (19.98 CD/DVD)	Finale: Act One	
21	4	2	MAT KEARNEY AWARE COLUMBIA 94177/SONY MUSIC (11.98)	Nothing Left To Lose	
22	17	4	VAN HUNT CAPITOL 74851 (18.98)	On The Jungle Floor	
23	34	3	AARON SHUST BRASH 0017 (13.98)	Anything Worth Saying	
24	NEW		THE COUP ANTI- 86720 EPITAPH (13.98)	Pick A Bigger Weapon	
25	23	4	HILLSONG HILLSONG INTEGRITY 80535/SONY MUSIC (18.98 CD/DVD)	United We Stand	
26	27	38	ANA GABRIEL SONY BMG NORTE 95902 (15.98)	Historia De Una Reina	
27	28	4	DONALD LAWRENCE PRESENTS THE TRI-CITY SINGERS EMI GOSPEL 54835 (19.98 CD/DVD)	Finale: Act Two	
28	28	6	HURT CAPITOL 41137 (12.98)	Vol. 1	
29	1	4	THE 5 BROWNS RCA RED SEAL 78719/SONY BMG MASTERWORKS (18.98)	No Boundaries	
30	5	6	THE SOUNDS SCRATCHIE 39060 NEW LINE (11.98)	Dying To Say This To You	
31	RE-ENTRY		NICHOLE NORDEMAN SPARROW 63575 (17.98)	Brave	
32	11	4	ALEJANDRA GUZMAN SONY BMG NORTE 78534 (15.98)	Indeleble	
33	10	3	CALEXICO QUARTERSTICK 97* (15.98)	Garden Ruin	
34	18	2	MINDI ABAIR GRP 006222 VG (18.98)	Life Less Ordinary	
35	37	4	SANCTUS REAL SPARROW 11574 (12.98)	Face Of Love	
36	25	4	CASSANDRA WILSON BLUE NOTE 63398 (18.98)	thunderbird	
37	49	3	BISHOP G.E. PATTERSON & CONGREGATION PODIUM 2505 (14.98)	Singing The Old Time Way Volume 2	
38	38	12	YURIDIA SONY BMG NORTE 76550 (12.98 CD/DVD)	La Voz De Un Angel	
39	40	25	THE ACADEMY IS... FUELED BY RAMEN 071 (11.98)	Almost Here	
40	46	14	CALLE 13 WHITE LION 96875/SONY BMG NORTE (15.98)	Calle 13	
41	44	41	RAMON AYALA Y SUS BRAVOS DEL NORTE FREDDIE 1890 (16.98)	Antologia De Un Rey	
42	42	8	GOLDFRAPP MUTE 9296* (15.98)	Supernature	
43	NEW		MARK HARRIS INO EPIC 93827 SONY MUSIC (18.98)	The Line Between The Two	
44	39	11	BULLET FOR MY VALENTINE TRUSTKILL 74 (13.98)	The Poison	
45	RE-ENTRY		JOSE JOSE SONY BMG NORTE 77517 (15.98)	La Historia Del Principe	
46	45	2	GUARDIANES DEL AMOR SONY BMG NORTE 78625 (13.98)	Corazon Romantico: Los Exitos	
47	RE-ENTRY		EDITORS KITCHENWARE 0905 FADER (11.98)	The Back Room	
48	36	3	GOTAN PROJECT XL 195* BEGGARS GROUP (15.98)	Lunatico	
49	RE-ENTRY		LAURA PAUSINI WARNER LATINA 51896 (17.98)	Escucha Atento	
50	NEW		ANDY MONTANEZ SGZ UNIVISION 340007 UG (13.98)	Salsa Con Reggaeton	

BREAKING & ENTERING

THIS WEEK ON .com

"Asi Soy Yo" by Anais, winner of "Objetivo Fama," a talent show similar to "American Idol," enters Top Heatseekers at No. 12 while "Lo Que Son Las Cosas" clocks its fifth week at No. 1 on Hot Latin Songs. 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. If a Heatseekers title reaches that level, it and the act's subsequent albums are immediately ineligible to appear on the Heatseekers chart. See Chart Legend for rules and explanations. © 2006, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

SINGLES & TRACKS



MAY
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2006

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

4 MINUTES (Grindtime, BMJ/First Avenue, PRS/BMG Songs, ASCAP/Demis Hol Songs, ASCAP/Antonio Dixon's Muzik, ASCAP/Kerokeo Music, ASCAP/Christopher Mathew, BMJ/Hitco Music, BMJ/EMI April, ASCAP), HL H100 57, RBH 10

A

ABRAZAME (Sony, ATV Latin, BMJ) LT 37
ADIOS A MI AMANTE (BMG Songs, ASCAP) LT 38
THE ADVENTURE (Fun With Goats, ASCAP/Universal, ASCAP), HL H100 86, POP 67

AIN'T REALLY LOVE (Mary J. Blige, ASCAP/Universal, MCA, ASCAP/WBM, SESAC/Babyboys Little, SESAC/Noonline South, SESAC/Naked Under My Clothes, ASCAP/Chris Music, ASCAP/Shoe Money, ASCAP), HL/WBM, RBH 74
AIN'T WHAT IT USED TO BE (Mosaic Music, BMJ/Sony/ATV Tree, BMJ/Gitlerfish, BMJ/Buna Boy, BMJ), HL, CS 36

ALGO DE MI (S&C, BMJ) LT 11
ALIADO DEL TIEMPO (Tape Sound, BMJ) LT 10
ALWAYS ON YOUR SIDE (Warner-Tamela, BMJ/Old Town Music, BMJ), WBM, POP 92

AND SHE SAID... (Looklike Music, ASCAP/Valkyrs Publishing, SESAC), POP 98

ANGELITO (Crown P, BMJ/Sebastian, BMJ) LT 16
ANIMAL I HAVE BECOME (EMI April, ASCAP/3 Days Grace, ASCAP/Noodies For Everyone, SOCA/EMI Blackwood, WBM/Blast The Scene, BMJ), HL H100 89, RBH 9

ANYWHERE BUT HERE (Warner-Tamela, BMJ/Exps Palm Tree Music, BMJ), WBM, CS 57
ATREVE TE, TE! (Warner-Tamela, BMJ/Rene Perez, BMJ) LT 29
AUN HAY ALGO (San Angel, ASCAP) LT 26

B

BACK LIKE THAT (Rich Kid, BMJ/Slarks, BMJ/Realist, BMJ/Sony/ATV Tree Publishing, BMJ/Zomba Songs, BMJ/Stone Diamond Music, BMJ), WBM, H100 73, RBH 21

BAD DAY (Song 6 Music, BMJ) H100 2, POP 2

BEAUTIFUL LOVE (Smells Like Music, ASCAP/Simpleville, ASCAP/Screaming Mimes, ASCAP/Runway Network, ASCAP), WBM, H100 96, POP 61

BECAUSE OF YOU (EMI April, ASCAP/Smetly Songs, ASCAP/1200 Publishing, ASCAP/Smells Like Metal, SOCA/Dwight Frye, BMJ), HL/WBM, H100 42

BECAUSE WE BELIEVE (Peer Songs, Italy/Sugar/Universal Music Publishing/Almod Edizioni Musicali/Foster Fries, BMJ/Almost October Songs, BMJ) POP 100

BEEP! (Will I Am, BMJ/STuff, BMJ/ArtHouse, BMJ/EMI Blackwood, BMJ), HL/WBM, H100 33, POP 18

BELIEVE (Sony/ATV Tree, BMJ/Showtily, BMJ/Big Loud Shri Industries, ASCAP/CS, ASCAP), HL, CS 15, H100 80

BEST FRIEND (50 Cent Music, ASCAP/Universal, ASCAP/DJ H-tek, BMJ/Songs Of Windswept Pacific, BMJ/Jonathan Rotem Music, BMJ/O'Lovey Music, ASCAP/Sounds Independent Music, BMJ/Cotton Music, BMJ/Walden Music, ASCAP/Warner-Tamela, BMJ), HL/WBM, H100 35, POP 54, RBH 34

BETCHA CAN'T DO IT LIKE ME (Perry Home Music, ASCAP/BLK-ID, ASCAP) RBH 100

BE WITHOUT YOU (Mary J. Blige, ASCAP/Universal-MCA, ASCAP/WBM, SESAC/Babyboys Little, SESAC/Noonline South, SESAC/Jada And Jaders Publishing, SESAC/Naked Under My Clothes, ASCAP/Chris Music, ASCAP/Jasons Lyrics, SESAC/Reach Global Tunes, SESAC), HL/WBM, H100 13, POP 14, RBH 2

BLACK HORSE & THE CHERRY TREE (Sony/ATV Timber, SESAC), HL H100 79, POP 64

BLOW THE WHISTLE (Zomba Songs, BMJ/T Shaw, BMJ/Songs Of Windswept Pacific, BMJ/Whit Gray Music Publishing, BMJ/Swize Music, BMJ/Cantore Music, BMJ/Me & Marg Music, ASCAP/Cookies And Milk, ASCAP/Basajamba, ASCAP/EMI April, ASCAP), HL/WBM, RBH 95

BOSSY (Issy & Nemo Tunes, ASCAP/Le Vegas, ASCAP/EMI April, ASCAP/Zomba Songs, BMJ/T Shaw, BMJ/Team 5 Dot Publishing, BMJ/Hitco Music, BMJ/Songs Of Windswept Pacific, BMJ), HL/WBM, RBH 83

BRAND NEW GIRLFRIEND (EMI Blackwood, BMJ/Shane Minor, BMJ/3 Ring Circus, BMJ/Songs Of Windswept Pacific, BMJ/Jeffrey Steele Music, BMJ), HL, CS 34

BREAKING FREE (Walt Disney, ASCAP) POP 85
BRING ON HOME (Warner-Tamela, BMJ/Seal The Cow, BMJ/WB, ASCAP/Beck, ASCAP/Bloom, ASCAP), WBM, CS 21

BUMPIN' MY MUSIC (Ray Cash Music, ASCAP/Cyphercliff Music, ASCAP/EMI April, ASCAP/Brad Jordan, ASCAP/BB The Skee The Champ, ASCAP/Rutless Attack Muzik, ASCAP/Reach Global Songs, BMJ/Songs Of Universal, BMJ), HL, RBH 65

BUTTONS (Team 5 Dot Publishing, BMJ/Hitco Music, BMJ/Songs Of Windswept Pacific, BMJ/2590 Music Publishing, ASCAP/Universal, ASCAP/Zone 4, BMJ/EMI Blackwood, BMJ/My Own Chi Music, ASCAP/Reach Global, BMJ/Jasons Lyrics, SESAC/Reach Global Tunes, SESAC), HL, POP 86

C

CAILE (Sony, ATV Discos, ASCAP) LT 3
CAN I TAKE YOU HOME (Virginia Beach, ASCAP/WB, ASCAP/EMI April, ASCAP/Black Fountain Publishing, ASCAP/Herbolicious Music, ASCAP), HL, WBM, RBH 56

CANT LET GO (Songs Of Universal, BMJ/Tappy Whytes, BMJ/Eat Future, BMJ), HL, H100 78, RBH 16

CHECK ON IT (Christopher Garrett's Publishing, ASCAP/Hitco Music, BMJ/Songs Of Windswept Pacific, BMJ/Beyonce, ASCAP/Swiz Beat, SESAC/Universal Tunes, SESAC/EMI April, ASCAP/Ancela Beyonce, ASCAP/Slim Thug Publishing, BMJ/EMI Blackwood, BMJ/Sony/ATV Tunes, ASCAP), HL H100 8, POP 29, RBH 44

CHEVY RIDIN' HIGH (Zomba Songs, BMJ/Dade Co Project Music, BMJ/3 Blunts Life At Once, ASCAP), WBM, RBH 89

THE CHOSEN ONE (Divine Mill Music, ASCAP/WB, ASCAP/B Funk Music, ASCAP/Line 4 Line, ASCAP) Want My Daddys Records, ASCAP/Jahgae Joints, SESAC/Universal-PolyGram International Tunes, SESAC/Manoson Music, SESAC/Dem Drawz Muzik, BMJ/Jobete Music, ASCAP) RBH 60

CHULIN CULIN CHUNFLY (THE RATTLESAKE SONG) (EMI Blackwood, BMJ/Leon Blanco, BMJ), Rene Perez, BMJ/Blue Kraft, BMJ/Warner-Tamela, BMJ), CS 39

CLOCKWORK (L'Ron J's Music, ASCAP/Chaos & Order, ASCAP) RBH 78

COALMINE (Zomba Melodies, SESAC/Agatha Monroe, SESAC/Harpinism.com, SESAC/CCG, BMJ/Sony, ATV Tree, BMJ), HL/WBM, CS 46

COMO DUELE (BARRETA DE AMOR) (San Angel, ASCAP/S&MG Songs, ASCAP) LT 25

COMO ME DUELE (UNIVERSAL-MUSICA UNICA, BMJ) LT 17

COMO SI NO NOS HUBIERAMOS AMADO (WB, ASCAP/Sony/ATV Tunes, ASCAP) LT 23

CONCEITED (THERE'S SOMETHING ABOUT REMY) (Scott Storch, ASCAP/TVT, ASCAP/Hemyny Music, ASCAP/Reach Global

ASCAP) RBH 42
CONTROL MYSELF (LL Cool J, ASCAP/Sony/ATV Tunes, ASCAP/Shaniah Cymone Music, ASCAP/EMI April, ASCAP/Basajamba, ASCAP/Padis Music, ASCAP/Nuyogan, BMJ/Warner-Tamela, BMJ/Shakin Baker, BMJ), HL/WBM, H100 22, POP 24

COUNTRY MUSIC LOVE SONG (Midax Magic, ASCAP/EMI April, ASCAP/Robby West Music, BMJ), HL, CS 51

CRAZY BITCH (Famous, ASCAP), HL, POP 93
CROWDED (J) POP 75

D

DANCE, DANCE (Chicago X Solitaire, BMJ/Sony/ATV Tunes, BMJ), HL, H100 41, POP 16

DANI CALIFORNIA (Moebetoblane, BMJ) H100 9, POP 16

DE CONTRABANDO (Edimusa, ASCAP/Vander America, BMJ) LT 30

DEJATE LLEVAR (EMI Blackwood, BMJ/Dharmik, BMJ/Yami Music Publishing, BMJ/Ei Cubano Music, BMJ/Universal Music Unica, BMJ) LT 1

DIAMOND GIRL (Universal Music, ASCAP/Joe Grand, BMJ) LT 22

DJ PLAY A LOVE SONG (Universal, ASCAP/Team S Dot Publishing, BMJ/Hitco Music, BMJ/Songs Of Windswept Pacific, BMJ/Jasons Lyrics, SESAC/Reach Global Tunes, SESAC), HL, H100 76, RBH 11

DO IT TO IT (Publishing Designee, BMJ/Rags II Richard Music, BMJ/Uncle Wilmesse Music, ASCAP/Hov Ya Luv, Dat Music, ASCAP) RBH 40

DONT FORGET ABOUT US (Rye Songs, BMJ/Songs Of Universal, BMJ/Shaniah Cymone Music, ASCAP/EMI April, ASCAP/Babyboys Little, SESAC/Noonline South, SESAC/WB, ASCAP/Naked Under My Clothes, ASCAP/Chris Music, ASCAP), POP 65

DONT FORGET TO REMEMBER ME (W2Z Songs, BMJ/EMI Blackwood, BMJ/Dont Have To Be Music, ASCAP/EMI April, ASCAP/1609 Songs, ASCAP/Music Of Windswept Pacific), HL, CS 16, H100 93

DOWN IN MISSISSIPPI (UP TO NO GOOD) (Dixie, BMJ/Almost October Songs, ASCAP/Jennifer Terrell, ASCAP) CS 27

E

ENOUGH CRYIN' (Universal, ASCAP/Mary J. Blige, ASCAP/Rodney Jerkins Productions, BMJ/EMI Blackwood, BMJ/Team 5 Dot Publishing, BMJ/Hitco Music, BMJ/Songs Of Windswept Pacific, BMJ/EMI April, ASCAP/Carter Boys Publishing, ASCAP), HL H100 69, RBH 7

EVER THE SAME (J Rule Music, ASCAP/EMI April, ASCAP), HL, H100 61, POP 52

EVERYBODY KNOWS (Woolly Puddin', BMJ/Warner-Tamela, BMJ/Absintine, BMJ) CS 48

EVERY TIME I HEAR YOUR NAME (EMI April, ASCAP/Rotem Lowmy Music, ASCAP/Tom Hambridge Tunes, ASCAP/Songs Of Windswept Pacific, BMJ/Cotahaveable, BMJ), HL, CS 14, H100 83

EVERYTIME WE TOUCH (Mambo Muskeetags-nu Productions/ges, M.B.H./Ridge Music, BMJ/Sounds Of Jupiter Music, BMJ) H100 20, POP 11

F

'FAVORITE STATE OF MIND (Universal, ASCAP/Chicago Bus, ASCAP/Music Of Combustion, BMJ/Songs Of Windswept Pacific, BMJ), HL, CS 25

FEELS SO GOOD (Remynice Music, ASCAP/Reach Global, ASCAP/Sounds Of Da Red Drum, ASCAP/Steady On The Grind, ASCAP/Super Sayin Publishing, BMJ/Zomba Songs, BMJ), WBM, RBH 73

FINDIN' A GOOD MAN (His And Strashes Music, ASCAP/2820 Music, ASCAP/Zomba Enterprises, ASCAP/Good Country Memory, ASCAP/West Monroe, ASCAP/Weik, ASCAP/Lichele, ASCAP/Maric Bob, ASCAP), WBM, CS 33

FIND MYSELF IN YOU (Cancelled Lunch, ASCAP/Universal-PolyGram International, ASCAP), HL, RBH 37

FLY LIKE A BIRD (Rye Songs, BMJ/Songs Of Universal, BMJ/Flyrte Tyme Tunes, ASCAP/EMI April, ASCAP/Minnapolis Guys Music, ASCAP), HL, RBH 35

FOR YOU I WILL (CONFIDENCE) (Teddy Geiger Publishing, BMJ/Sony/ATV Timber, SESAC/Lurite Victoria, SESAC), HL, H100 29, POP 19

FRESH AZIMIZ (EMI April, ASCAP/Shaniah Cymone Music, ASCAP/Air Control, ASCAP/Basajamba, ASCAP), HL, POP 50

G

GET DRUNK AND BE SOMEBODY (Tokoko Tunes, BMJ/Fantasia Remy, BMJ) CS 17, H100 68, POP 73

GET OUTTA MY WAY (Songs Of Peer, ASCAP/Frag

GET THROWN (Pimp My Pen International, ASCAP/Zomba Enterprises, ASCAP/Young Jeezy Music, BMJ/Carter Boys Publishing, ASCAP/EMI April, ASCAP/In The Water, ASCAP), HL/WBM, RBH 59

GETTIN' SOME (Zomba Songs, BMJ/Zomba Entertainment, ASCAP), WBM, H100 39, POP 89, RBH 4

GHETTO (In My Mind) (ASCAP/Cutta Music, BMJ/902 Music, ASCAP) RBH 61

GHETTO STORY (EMI Blackwood, BMJ/Madhouse, BMJ) RBH 50

GIMME THAT (Scott Storch, ASCAP/TVT, ASCAP/Team 5 Dot Publishing, BMJ/Hitco Music, BMJ/Songs Of Windswept Pacific, BMJ) H100 25, POP 44, RBH 6

GIRL (Paul Wall, ASCAP/2 Kingpins Publishing, ASCAP/WB, ASCAP/Linchapel Music, BMJ), WBM, H100 38, POP 43, RBH 44

GIRL NEXT DOOR (Tosha, ASCAP) H100 34, POP 30

GO AHEAD (Street Certified Publishing, BMJ/Trap House Publishing, BMJ) RBH 70

GOD ONLY CRIES (Dimensional Songs Of Rye, ASCAP/Them Damn Writs, ASCAP/353 Music Publishing, SESAC/Universal Music, SESAC/Cherry Blossom, ASCAP) CS 45

GOD'S GIFT (Aveah, ASCAP/WB, ASCAP), WBM, RBH 55

GONE EITHER WAY (Green Dogg, BMJ/Sup Doc, BMJ) CS 56

GOOD LUCK CHARM (EMI April, ASCAP/Air Control, ASCAP/Them Damn Writs, ASCAP/353 Music Publishing, SESAC/Universal-PolyGram International Tunes, SESAC/Rags II Richard Music, BMJ/Uncle Wilmesse Music, ASCAP), HL, H100 81, RBH 23

A GOOD MAN (Midax Magic, ASCAP/Animal Planet, ASCAP/AvaJu Music, SESAC/Mullinsongs, BMJ), SESAC, CS 50

GOOD TO GO (Warner-Tamela, BMJ/New Extreme Music, BMJ/Cuts Of Cedar, BMJ/Cedar Music, BMJ), WBM, CS 52

GOTTA GO (April's Boy Music, BMJ/Warner-Tamela, BMJ/No Quincidence Music Publishing, BMJ/kuzo Music, ASCAP/Chappel & Co., ASCAP), WBM, RBH 16

GRILLZ (Jackie Frost, ASCAP/BMG Songs

ASCAP/Paul Wall, ASCAP/2 Kingpins Publishing, ASCAP/WB, ASCAP/Supreme Lee, ASCAP/Universal, ASCAP/Mulan Mindframe, BMJ/Shaniah Cymone Music, ASCAP/EMI April, ASCAP/Basajamba, ASCAP/Air Control, ASCAP/EMI Blackwood, BMJ/Dam Rich Music, BMJ/Money Mack, BMJ/Sony/ATV Tunes, ASCAP/Beyonce, ASCAP/Kelendiya, ASCAP/Michelle MW, ASCAP/Doman And Ya Majesty's Music, ASCAP/Music Of Windswept Pacific, ASCAP/Hitco South, ASCAP/Christopher Garrett's Publishing, ASCAP), HL/WBM, H100 40, POP 36, RBH 48

H

HANK (Kazel, ASCAP/Sony/ATV Cross Keys, ASCAP/Careers-BMG, BMJ/Evansville, BMJ), HL, CS 54

HATE ME (Paris On Paper Publishing, ASCAP) H100 82, POP 82

HIPS DON'T LIE (Sony/ATV Tunes, ASCAP/Huss 2night, ASCAP/EMI Blackwood, BMJ/B-B-Bass Music, BMJ/The Caramele House, BMJ/Ensign Music, BMJ/Entra Music, ASCAP/Samalea Songs, ASCAP/Nelia Music, ASCAP/INR Music Publishing, ASCAP), HL, H100 19, LT 2, POP 9

HMM HMM (Springvale Music Publishing, ASCAP/150 Layette Music, ASCAP/Songs Of Universal-PolyGram International, BMJ/Tony Kelly, ASCAP/Maryanne Gregory, BMJ), HL, RBH 89

HOLY AT ME (Not Listed), RBH 84

HOME (Michael Buble Publishing Designee, BMJ/Almost October Songs, BMJ/Universal-MCA, ASCAP/Huan Chang Publishing Designee, ASCAP/WB, ASCAP), HL/WBM, POP 96

HONKY TONK BADONKADONK (Music Of Windswept Pacific, BMJ/EMI Blackwood, BMJ), HL, POP 62

HOW ABOUT YOU (Sony/ATV Tree, BMJ/Copyright Music, HL/WBM) POP 65

HOW TO SAVE A LIFE (Aaron Edwards Publishing, ASCAP/EMI April, ASCAP), HL, H100 85, POP 58

HUNG UP (WB, ASCAP/Webo Girl Publishing, ASCAP/Universal-PolyGram International, ASCAP/Universal, ASCAP/Union Songs Music Forjagsakleibolag, AB/EMI Waterford, ASCAP/Polar Music International, AB/Universal Music, Sweden, AB/Warner Chappell, PRS/Dankdancer, PRS), HL/WBM, POP 87

HUSTLER MUSIK (Young Music Publishing, BMJ/Warner-Tamela, BMJ/Money Mack, BMJ), WBM, RBH 38

HUSTLIN' (3 Blunts Life At Once, ASCAP/First N Gold, BMJ/J. Brasco, ASCAP/EMI April, ASCAP/No Question Entertainment, ASCAP/Desert Storm, BMJ), HL, RBH 31

I

I AM NOT MY HAIR (Warner-Tamela, BMJ/Wang Ut, BMJ/Combustion, BMJ/Songs Of Windswept Pacific, BMJ), WBM, RBH 49

I CANT UNLOVE YOU (WB, ASCAP/Scott And Soda, ASCAP/Warner-Tamela, BMJ/Writers Extreme, BMJ/Warner-Tamela, BMJ), WBM, CS 25

I DONT KNOW WHAT SHE SAID (Great Real, ASCAP) Want To Hold Your Songs, BMJ/Major Bob, ASCAP), WBM, CS 37

I DONT LIKE THE LOOK OF IT (OOMPA) (Major-walt Publishing, ASCAP/Group Root Music, ASCAP/Azme Clyde Music, ASCAP/Beane, Inc, ASCAP/Free Hand Publishing, ASCAP/Treadam, BMJ) POP 13

IF YOU'RE GOING THROUGH HELL (BEFORE THE DEVIL EVEN KNOWS) (Graviron, SESAC/Whad-davayer, SESAC/Carnival Music, SESAC/Cal IV, ASCAP/Bertrand, ASCAP) CS 22

I GOT YOU (Magic Mustang, BMJ/Triples Shoes, BMJ/Town Music, ASCAP/Phillylly Songs, ASCAP/Songs Of Bug Dog, ASCAP/Music Of Windswept Pacific, ASCAP), CS 18

I LOVE MY B**** (TZiah's Music, BMJ/Ensign Music, BMJ/William, BMJ/Broke Spoke And Gone Publishing, ASCAP), HL, RBH 67

I LOVE YOU (Next Selection, ASCAP/Motolia, ASCAP/Aspen Songs, ASCAP/Latiff Music Publishing, ASCAP) RBH 94

I'M GONNA BE (WB, ASCAP/Checkman, BMJ/Tyme 4 Fives, BMJ), WBM, RBH 66

I'M N LUV (WIT A STRIPPER) (Nappy Publishing, BMJ/Warner-Tamela, BMJ/2 Playas Publishing, BMJ/Who's Mike Jones Music, BMJ), WBM, H100 37, POP 39, RBH 47

IMPOSSIBLE (Please Gimme My Publishing, BMJ/Blackwood, BMJ), HL, RBH 64

IN MY MIND (Combustion, BMJ/Songs Of Windswept Pacific, BMJ/Wang Ut, BMJ/Sony/ATV Songs, BMJ), HL, H100 84, RBH 27

INTO YOU (Kemunity Song Chest, BMJ/Songs Of Universal, BMJ), HL, RBH 83

I REFUSE (Barker, ASCAP/Scott Storch, ASCAP/TVT, ASCAP) RBH 45

I REMEMBER... (Abendot Music, ASCAP/Joymel Music, ASCAP) RBH 97

I TRADE IT ALL (Everythings Fat Music, BMJ) RBH 93

IT'S GOIN' DOWN (Granny Man Publishing, BMJ/Walk-Mekhi Music, BMJ/Regina's Son Music, ASCAP/Diamather Music, ASCAP/EMI April, ASCAP), HL, H100 9, RBH 1

IT'S WHATEVER (Da Pester, ASCAP) RBH 92

I WRITE SINS NOT TRAGEDIES (Sweet Chin Music, ASCAP/EMI April, ASCAP), HL, H100 52, POP 40

J

JESUS, TAKE THE WHEEL (Sony/ATV Tunes, ASCAP/Orally, BMJ/Rayane Music, ASCAP/No Such Music, SOCA/Passing Stranger, ASCAP) H100 52, POP 40

JIGGLE IT (Copyright Control) RBH 91

JUST CAME HERE TO CHILL (No Quincidence Music Publishing, BMJ/October 12th, ASCAP/Hitco South, ASCAP), WBM, RBH 33

K

KICK PUSH (1st & 15th Publishing, ASCAP/BMG Songs, ASCAP), WBM, RBH 87

KILL ME NOW (WB, ASCAP/Rich Texan, ASCAP/Warner-Tamela, BMJ), WBM, CS 53

KING WITHOUT A CROWN (Neither Nor Music, ASCAP/Moshqah Now!, ASCAP/Jasrua Music, ASCAP) POP 79

L

LAFFY TAFFY (Perry Home Music, ASCAP/Dennis Butler Publishing Designee, ASCAP/Stuntman Publishing, ASCAP/30318 Publishing, ASCAP/ARI Music, ASCAP/Warlock Music, ASCAP/Boston International, ASCAP/Colegms, EMI, ASCAP/EMI April, ASCAP/Warlock Music, ASCAP), HL, POP 74

LAST DAY OF MY LIFE (Phyvester, ASCAP/Mission Valley, ASCAP), CS 10, H100 94

THE LAST OF A DYING BREED (Peremusic, BMJ/R. Joshi, BMJ/Warner-Tamela, BMJ), WBM, CS 39

LEAN WIT IT ROCK WIT IT (Franchise Recordz Publishing, ASCAP/EMI April, ASCAP), HL, H100 11, POP 26, RBH 8

LEAVE THE PIECES (WB, ASCAP/Sony/ATV Acuff Rose, BMJ/Songs Of R. Joseph, ASCAP), HL/WBM, CS 32

LET LOVE IN (Corner Of Clark And Kent Music, ASCAP/EMI April, ASCAP/Aerosol, ASCAP/Universal-MCA, ASCAP/G Watt Music, ASCAP/EMI April, ASCAP), HL, POP 88

LET U GO (Weencopter Music, ASCAP/Marjonne AB, STIM/Kasz Money Publishing, ASCAP) H100 26, POP 20

LIBERTAD (Filero, BMJ) LT 24

LIFE AINT ALWAYS BEAUTIFUL (Sony/ATV Cross Keys, ASCAP/Slim Working For The Man, BMJ/Ballad, BMJ), CS 19

A LITTLE LESS SIXTEEN CANDLES, A LITTLE MORE TOUCH ME (Chicago X Solitaire, BMJ) H100 72, POP 49

A LITTLE TOO LATE (Tokoko Tunes, BMJ/Florida Room, BMJ/HPJ Administration, ASCAP/Sony/ATV Acuff Rose, BMJ/Universal, BMJ), HL, CS 23

LIVING IN FAST FORWARD (Old Desperados, ASCAP/ND, ASCAP/Universal, ASCAP/Membership, ASCAP), HL, H100 95

LLAME PA VERTE (Universal-Musica Unica, BMJ) LT 6

LOCAL GIRLS (Love Monkey, BMJ/Sony/ATV Tree, BMJ/Universal, ASCAP/Membership, ASCAP), HL, CS 10

LOOKING FOR YOU (Zomba Songs, BMJ/Lily Mack, BMJ/Baby Fingers, ASCAP/Mims, ASCAP/Shown Breere, ASCAP/Fredde Dee, BMJ), WBM, RBH 5

LO QUE ME GUSTA A MI (Cameleon, BMJ/Permusic, BMJ) LT 9

LO QUE SON LAS COSAS (Don Cat, ASCAP/Brehm, ASCAP) LT 1

L.O.V.E. (Gta A Nikki, ASCAP/EMI April, ASCAP/STuff, BMJ/ArtHouse, BMJ/John Stranks Music, ASCAP/WB, ASCAP), HL/WBM, POP 72

LOVE (Cardwyge, SESAC/BMG Songs, ASCAP/She Wrote I, ASCAP) H100 43, POP 70, RBH 24

THE LUCKY ONE



DEALS FOR LUXURY REAL ESTATE SHOW NO SLOWDOWN

BY MICHAEL PAOLETTA

LRyan Seacrest recently bought Kevin Costner's 10,000-square-foot Spanish hacienda in the Hollywood Hills for \$11.5 million. Universal Music Group COO Zach Horowitz paid a few bucks more—\$12 million, to be exact—a few months back for his own California property: a house on the Rockingham lot where O.J. Simpson's estate once stood. Turning eastward, the Game bought a \$2 million home in Glendale.

In New York, Tommy Mottola just closed on a multi-million-dollar duplex, with views of Central Park.

Down south, Cher has sold her Key Biscayne, Fla., home, while Daddy Yankee bought an apartment there. And Barry and Linda Gibb just purchased the Hendersonville, Tenn., home where Johnny Cash and his wife, June Carter Cash, lived.

Deals like these make news, even when the real estate agents involved typically decline to discuss their high-profile clients. But those agents will gladly declare that the luxury real estate market in the four U.S. entertainment capitals is doing just fine.

In signature fashion, high-end properties have bucked the fluctuations that tend to occur in a softened overall real estate market. Simply put, people spending several million on a residence are less affected by changing mortgage interest rates and shifts in the economy.

Also, as an asset class, high-end real estate often proves to be a better return on investment than venture capital or other securities. And for Europeans and Latin Americans buying in the four U.S. entertainment capitals—New York, Los Angeles, Miami and Nashville—a strong euro makes for a very sound investment.

"There's no softening in the high-end market here," says Terry Stevens, an affiliate broker with Fridrich & Clark in Nashville. "These people have the money. They have a different way of looking at the market. And their finances are

Richard Meier's West Village towers, right, and 20 Pine Street, left, draw New York luxury home buyers.

structured differently than those going after \$200,000 homes."

Daniel Gaviria, owner of Great Properties International in Key Biscayne, concurs. "If you're doing well, money doesn't disappear. It just changes hands," he says.

Still, realtors acknowledge that perception can become reality. In other words, when real estate buzz is heightened, the luxury market booms that much louder.

"The demand is strong," says Deborah Grubman, senior VP of the Corcoran Group in New York. "There are a lot of people with a lot of money." Pausing for a moment, she adds, "A great property equals great interest equals strong demand. That has not changed."

Though "a great property" is subjective, today's buyers take many things into consideration, including location, size, architecture, view and natural light. Also important, for some, is the provenance of the property. (Did it once belong to Cher, Madonna, Mick Jagger or David Geffen? Jackpot.)

While agents prefer to not name names, many acknowledge that such aspirational sales occur on a regular basis. "Did the property once belong to Jackie O.?" Grubman notes. For many, that is reason enough to buy a place, she says.

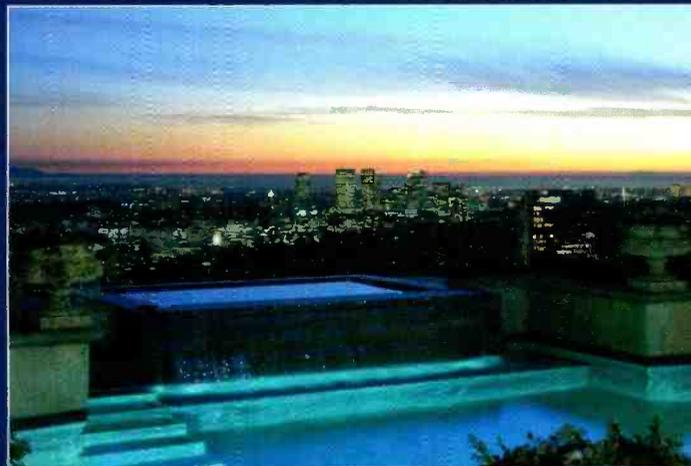
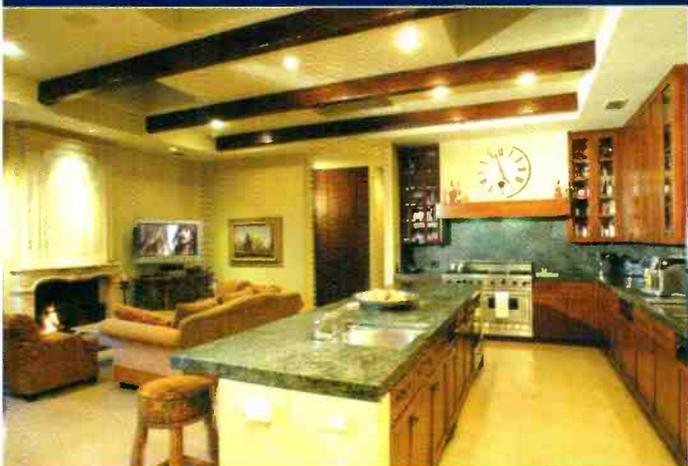
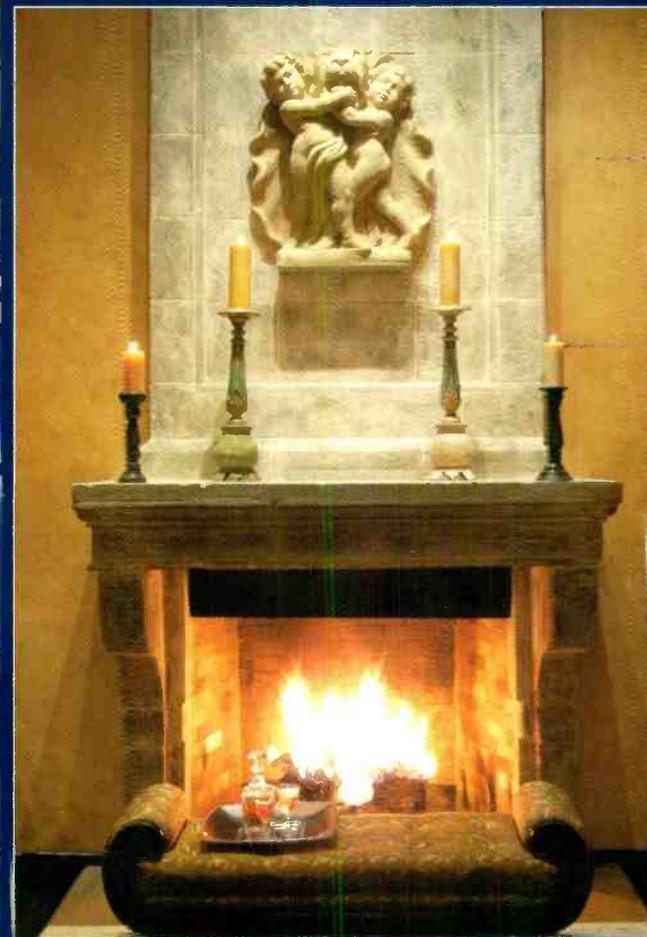
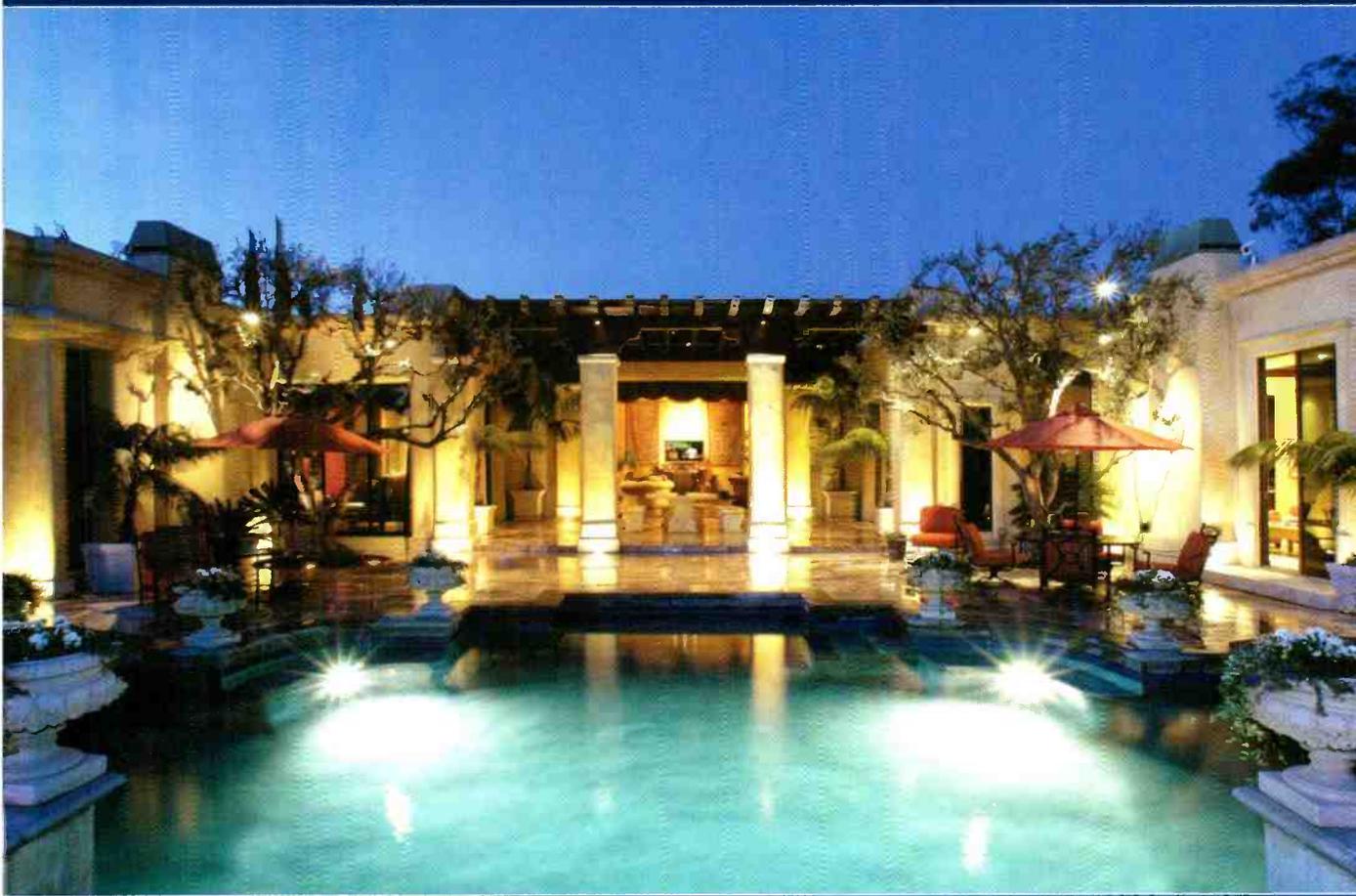
A trend in new high-rise constructions is to hire a celebrity architect, such as Richard Meier, whose luxury towers rise at the riverfront edge of Manhattan's West Village. Also noteworthy is the trend to incorporate numerous amenities into the property. These include on-site fitness centers, pools, dog walkers, restaurants and lounges. With older buildings, residents typically get a doorman and concierge. Period.

Gaviria says his clients seek location and security. "Many are looking for a second home," he says. While they prefer homes to condos, he says being near the water is key in Miami.

continued on >>p74

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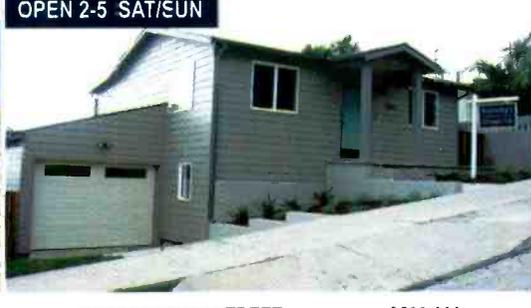
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from >>p71

In Los Angeles, today's double-digit million-dollar homes are moving very quickly. Jonah Wilson, a broker with Sotheby's International Realty on Sunset Strip, says people are lining up to buy "those wonderful, 10,000-square-foot family homes—the ones with all the bells and whistles—west of the 405" Interstate. A fair number of these buyers, he says, are music executives, producers and artists.

Nashville, centrally located and boasting a Midwestern lifestyle, offers the best of both worlds: no state income tax and great deals on luxury real estate, when compared with markets like New York and Los Angeles.

Across the board, realtors note that the luxury real estate market is skewing younger and younger, with 25- to 30-year-olds buying multi-million-dollar homes. Ten years ago, "unless you were a rock star," a \$6 million house was sold to someone who had more time to make his or her fortune, Wilson says. Today, it's the 35-year-old music executive who is as apt as his older counterpart to buy the high-end property.

Surprised? Don't be. Though the record business is in a slump, the music industry as a whole has shifted, Wilson maintains. In addition to the labels, today's music business encompasses the gaming industry, the Internet, mobile technology and branded entertainment. "Maybe the person who has the incredible Internet company is the one looking for the \$6 million home," Wilson says.

Indeed, agents and brokers confirm that they are now dealing with a wider net of buyers and sellers—people in new positions or people employed in industries that did not exist five years ago. And one of the first things they like to do—to best express their upward mobility—is buy a new home.

In Nashville, realtors say that growth in luxury real estate can also be attributed to non-entertainment companies migrating east. Nissan moved its U.S. headquarters from Southern California to the country music capital. The city also boasts home health-care firms and two pro sports franchises.

According to agents and brokers, this helps explain why real estate in Nashville has been on a growth path for the last six years. "It's been growing like spokes," Stevens says. Nashville proper is home to about half a million people, while more than 1 million live in surrounding areas.

Counties surrounding Nashville, including Davidson and Williamson, are expanding tremendously. Areas like Brentwood and Franklin are experiencing whole-growth patterns that were not in place 10 years ago. One-acre lots, with 5,000- to 6,000-square-foot homes, are selling for around \$1 million.

A surrounding area like Belle Meade, with its enormous homes and old money, is comparable to Beverly Hills or Bel Air in Los Angeles.

A neighborhood like Leipers Fork outside Nashville offers acreage that promises privacy—for a price. A 17,000-square-foot property on 250 acres of land was recently listed for \$7.5 million. Stevens acknowledges that this is incredibly expensive for Nashville, "where you can go crazy with \$1 or \$2 million."

Thirty miles southeast of Nashville sits Murfreesboro, one of the fastest-growing areas for people who feel priced out of Nashville and

other neighboring areas. Here, homeowners get more house for less money, generally in the \$200,000-\$400,000 range. (In New York, this might cover a studio apartment.)

This is a vital market for the not yet "big star" set, Stevens says. "You can't forget to mention that the people propping up [the name acts and label presidents] are buying and selling homes for \$300,000-\$500,000. That, too, is a very important part of the market."

To entice younger buyers—those in their 30s and 40s—and to get the attention of prominent brokers, condominium developers, particularly in New York, are hiring musicians to help raise awareness of new projects.

In early March, Extell Development invited Seal to perform near the construction site of its new condominium, the Avery, going up on the Upper West Side.

Downtown, developer Leviev Boymelgreen worked with Shvo Marketing president Michael Shvo on an event celebrating the opening of its condominium, 20 Pine Street, in the financial district. John Legend performed at the social soiree, which was done in association with the New York Academy of Arts.

According to Shvo, whose firm works alongside developers to produce and sell developments, more people showed up for the event than could be accommodated. With such creative marketing, Shvo stresses the importance of find-

ing the right marriage between building and celebrity. "You want the celebrity to be as unique as the property we're selling." Armani/Casa designed the interiors of 20 Pine Street.

Corcoran's Grubman credits such star-studded events to the numerous new developments cropping up around the city. "Some contractors want to capture the public's attention immediately," she says. Call it high-end publicity.

Shvo has now partnered with Jade Jagger on a building taking root in New York's Union Square neighborhood. "I'm sure we'll try to produce something exciting when the time comes," Shvo says, with an apparent wink to Jagger's rock legend dad.

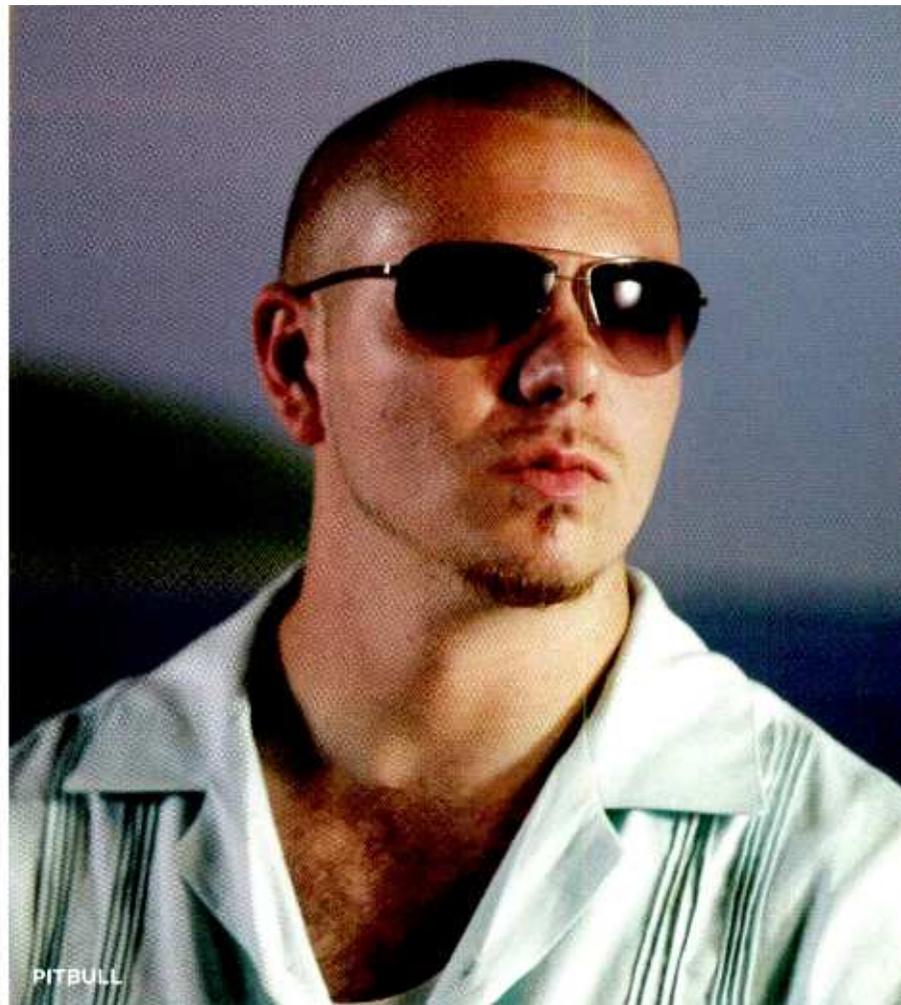
Contractors and developers need to woo potential brokers and clients. So, they now treat a new condominium development the same way a record label treats a new release or an artist's tour. "You want to get the attention of the press," Grubman explains. "You're advertising a product." This concept has yet to catch on in Los Angeles, Miami and Nashville.

That said, the city of Miami's mayor, Manny Diaz, hosted a VIP cocktail reception in March at the Four Seasons Hotel Miami to celebrate the premiere of "Viva Florida" on E! Entertainment Latin America. The TV show is billed as the No. 1 luxury real estate program.

Plain and simple, Grubman notes, real estate has become a hot and sexy topic for everyone. It's no longer simply the lifestyle of the rich and famous. "When I meet clients at buildings, even the doormen are now talking prices."

She adds, "I've always thought it was the sexiest thing to talk about. I guess I was ahead of the curve." ♦♦♦

Additional reporting by Leila Cobo in Miami and Melinda Newman in Los Angeles.



'A Sure Bet'

MIAMI RAPPER PITBULL MOVES MUSIC INCOME INTO REAL ESTATE

Growing up, Miami rap artist Pitbull had nothing. So when it came time to invest his hard-earned cash, the performer says he was looking for a sure bet—or "as close to a sure bet as possible."

For Pitbull, this meant real estate.

"It's a great way to invest your money and to enterprise yourself," says Pitbull, whose parents were first-generation Cuban immigrants. "It sets you up to build and rebuild your capital. I know cats down here who are making money—earning a living—just from buying and selling property." Pausing for a few seconds, he adds, "It's become the new dope game in Miami."

Pitbull, who records for TVT Records, bought his first piece of property—an apartment in Coconut Grove—in 2004. It was a great way to mark the release that year of his debut album, "M.I.A.M.I. (Money Is a Major Issue)," which has since gone gold.

His star continued to rise in 2005. TVT issued "Money Is Still a Major Issue," which features remixes from "M.I.A.M.I." as well as unreleased tracks; a bonus DVD contains live performances and interviews with the artist. By year's end, Pitbull had been featured on tracks by Nina Sky ("Turnin' Me On"), Twista ("Hit the Floor") and labelmates Ying Yang Twins ("Shake"). Speaking of labelmates, Pitbull assisted Lil Jon on Eminem's Anger Management tour.

With more money on hand, Pitbull's real estate portfolio expanded. In addition to his Coconut Grove apartment, he owns a home under construction in North Miami, a home in South Miami and a condominium in downtown Dadeland. The four properties, collectively, are valued at approximately \$3 million. Nearly half of this amount (\$1.2 million) went to the North Miami house. Once it is finished, Pitbull plans to sell it at a hefty profit and reinvest the money in another property.

With a new album on the way ("El Mariel" is due this summer)—and Hollywood knocking on his door ("I'm looking over a couple scripts," he says)—Pitbull appears well-poised to continue his buying-and-selling spree.

And while he calls himself a rookie to the real estate game, Pitbull acknowledges that he's a quick learner. "Once you make money off real estate, you must reinvest in another property or two," he says. In this way, "you keep recycling your money—flipping properties—instead of giving it to Uncle Sam."

Like others, Pitbull feels that high-end real estate offers a better return on investment than venture capital or other securities. "With real estate, I own it and control it," he notes. "I decide when I want to buy and when I want to sell. Sure, you can make money in stocks. But I had a friend who lost \$1.5 million in the stock market. So I'm sticking with real estate." ♦♦♦

—Michael Paoletta

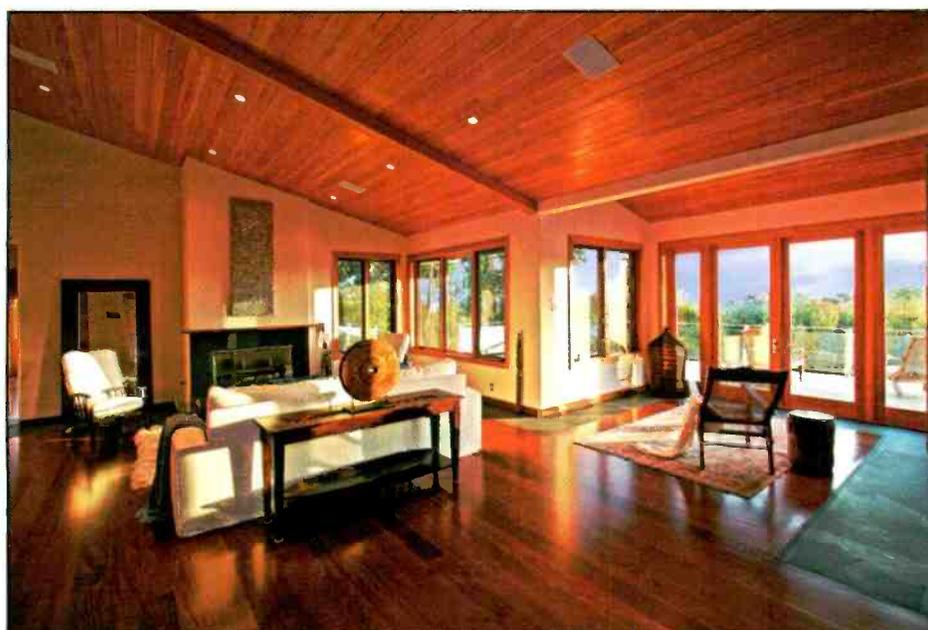
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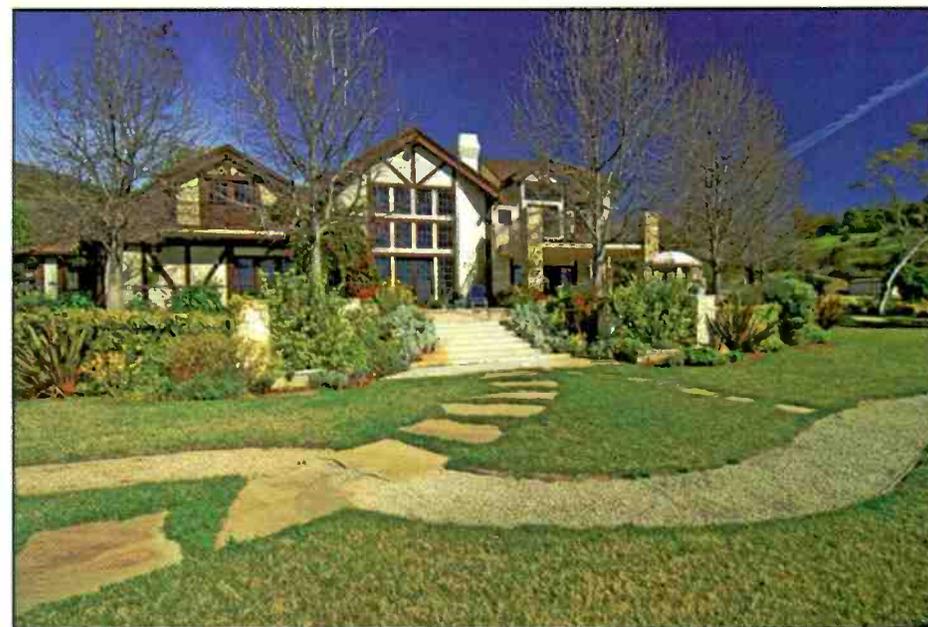
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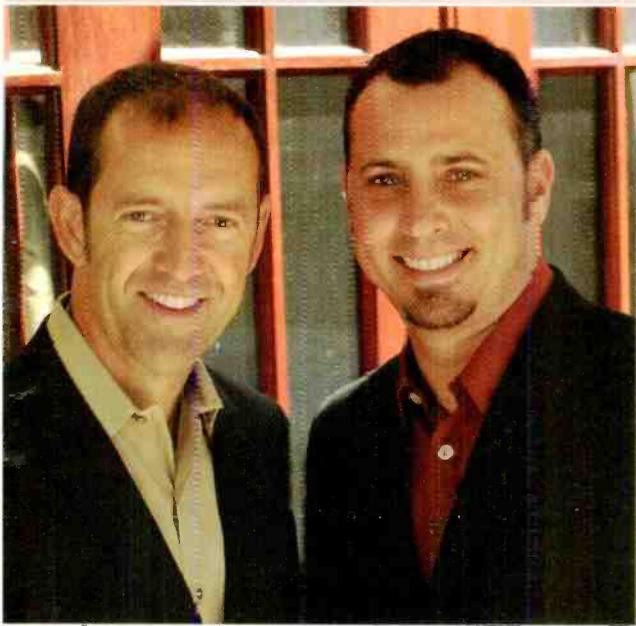
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Steve Clark was a professional drummer for over fifteen years, playing in countless bands, including VAST and Memento. **Stephen Placial** has been in the top 2% of Los Angeles real estate agents for nearly fourteen years. With more than \$21,000,000 in property transacted in 2005, they employ a different approach to the real estate industry. Their professionalism and creative thinking are what set them apart.

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David Ayer, creator, "Training Day" and "Harsh Times"

"Buying our ideal home turned into a challenging deal. Steve was fantastic, came through for us, and made it a pleasurable experience."

Miles Siggins, costumer, American Idol

"I met Stephen in '94 when he helped me sell my first house. Since then, we have done several other real estate transactions. I trust no one else with my real estate needs."

Johnette Napolitano, singer, Concrete Blonde

"When I met Steve Clark, he was drumming in a band called Memento. Aside from being a fan of the band, I was impressed by the fact that Steve was a smart guy with a great business sense. I went on to sign the band, and throughout the years, I've never wavered in my opinion of him as a person. Although Steve is no longer in the music business, I am still proud to call him a friend and can see why he excels in real estate."

Matt Messer, VP Creative, EMI Music Publishing

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Cristina Bartolucci, co-creator, DuWop Cosmetics

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Reno Wilson, actor, "Heist"

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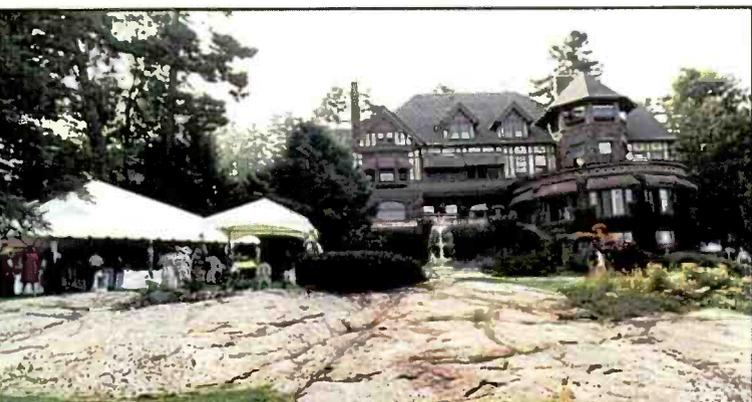
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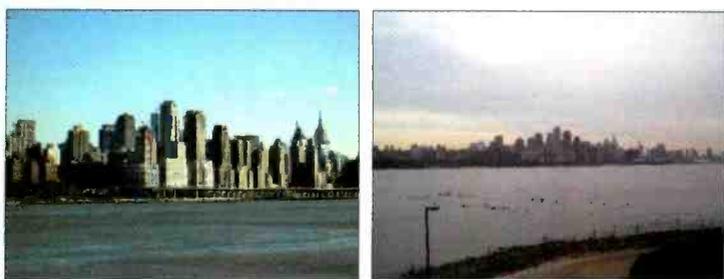


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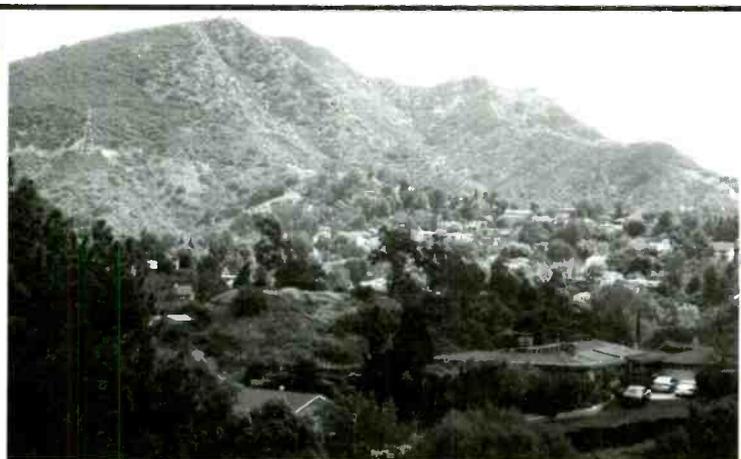


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**NOTICE OF PUBLIC SALE OF ASSETS
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THE SONGWRITER COLLECTIVE, LLC**

Notice is hereby given that Fortress Credit Opportunities I LP, a Delaware limited partnership, as a lender and as agent on behalf of the lenders (the "Agent") under that certain Loan Agreement, dated as of March 1, 2004, as amended (the "Loan Agreement"), among The Songwriter Collective, LLC, a Delaware limited liability company, as borrower (the "Debtor"), the Agent and the lenders, having postponed the public sales scheduled for November 4, 2005, December 14, 2005, January 31, 2006, March 14, 2006 and April 25, 2006, intends to sell at public sale in accordance with the provisions of the New York Uniform Commercial Code, certain personal property assets of the Debtor, generally described as all of the Debtor's right, title and interest of every kind and nature in and to all accounts, chattel paper, deposit accounts, documents, electronic chattel paper, equipment, general intangibles, goods, instruments, inventory, investment property, payment intangibles and software belonging to the Debtor, in each case whether tangible or intangible, wherever located or situated, including all rights to a portfolio of musical compositions, including, in some instances, copyrights of the musical compositions, the right to and interest in any and all revenues and licenses derived from such musical compositions, and all claims and causes of action related to the musical compositions accruing at any time and all other rights of the Debtor of any nature whatsoever in the musical compositions (the "Collateral"). A more detailed description of the Collateral will be provided to you upon execution of a confidentiality agreement. The public sale will take place at the office of Sidley Austin LLP at 787 Seventh Avenue, New York, New York 10019, on Tuesday, June 6, 2006 at 11:00 a.m., New York time. The Agent reserves the right to cancel the sale, without notice, in its entirety, or to adjourn the sale to a future date. The Agent may further adjourn the sale herein described to another date from time to time, before, during or after commencement of bidding, without written notice, by announcement at the time and place appointed for such auction, or any adjournment thereof, and, without further notice, such auction may be made at the time and place to which the auction may have been so adjourned. Interested persons should take notice that the Collateral will be sold on the following terms and conditions:

1. All bids must be given orally at the public sale.
 2. The Agent reserves the right to bid for and purchase the Collateral and to credit the purchase price against the expenses of sale and principal, interest and any and all other amounts due and payable to the Agent pursuant to the terms of any and all indebtedness secured by the security interest in the Collateral.
 3. The Agent has sole discretion to determine which offer is the highest or best offer, and to reject any offer which it deems to be insufficient.
 4. Concurrently with the acceptance of any bid, the prospective purchaser shall be required to execute and deliver to the Agent the Asset Purchase Agreement, a copy of which may be obtained by contacting one of the person's identified in the final paragraph of this notice, containing terms of sale and conditions precedent to the Agent's obligation to sell, in each case, in addition to those set forth herein, including, without limitation, the requirement that the sale of the Collateral pursuant to the Asset Purchase Agreement be consummated no earlier than 30 days following execution thereof.
 5. Upon acceptance of any bid, the prospective purchaser shall be required to deposit (the "Deposit") with the Agent earnest money in an amount equal to ten percent of the purchase price. Such Deposit shall only be refunded to such prospective purchaser as, and to the extent, provided in the Asset Purchase Agreement. In all other cases, the Agent shall have the right to retain such Deposit. If such sale of the Collateral is consummated with such prospective purchaser, the full amount of such Deposit shall be applied to the purchase price. If such sale is not consummated, the Agent shall have the right, but shall have no obligation, to reoffer the Collateral for sale, without further notice. The prospective purchaser shall not be entitled to any interest on the Deposit held by the Agent, whether or not the Deposit is required to be refunded to such prospective purchaser by the Agent pursuant to the Asset Purchase Agreement.
 6. No bids may be withdrawn once made, but no sale is final until accepted by the Agent.
 7. Only cash or cashier's check or other immediately available funds will be accepted for the Deposit or for payment of the purchase price. The bid of any prospective purchaser who fails to tender proper payment may be rejected and the Agent may, subject to the other terms hereof, (i) accept any alternative bid made at the sale, in which case the Agent shall have no obligation to reconvene the sale, accept additional bids, or notify any other bidders of the acceptance of such bid, or (ii) reoffer the Collateral for sale without further notice, in each case, at the Agent's option. Notwithstanding anything contained herein to the contrary, the Agent shall not be obligated to make any sale of the Collateral pursuant to this notice.
 8. In the event the Agent is unable to consummate any sale and deliver the Collateral to a purchaser, then the sole liability of the Agent to such purchaser shall be to refund the purchase price, if any, previously paid to the Agent.
 9. The Collateral will only be sold in its entirety unless the Agent announces otherwise at the outset of the public sale.
 10. Subject to satisfaction of all of the conditions precedent to the Agent's obligation to sell the Collateral pursuant to the Asset Purchase Agreement and the terms and conditions hereof, consummation of the sale of the Collateral will be made immediately upon receipt by the Agent of the purchase price and shall be evidenced by delivery of the Collateral to the purchaser thereof, BUT WITHOUT DELIVERY OF A BILL OF SALE, WITHOUT GUARANTEE OF SIGNATURES, WITHOUT PAYMENT OF ANY TRANSFER OR OTHER TAX, AND WITHOUT REPRESENTATION OR WARRANTY BY THE AGENT, AND SUBJECT TO ALL DEFENSES.
 11. The above terms and conditions of sale may be subject to additional or amended terms and conditions to be announced at the time of sale.
 12. If any dispute arises between two or more bidders, the Agent may decide the same or put the Collateral up for sale again and resell to the purchaser submitting the best bid, as determined by the Agent. In all cases, the Agent's decision shall be final.
 13. All bidders and other persons attending this auction agree that they have full knowledge of the terms set forth above and contained in the Asset Purchase Agreement and agree to be bound by the terms hereof and thereof.
 14. The Debtor shall have the right to redeem the Collateral in accordance with, and only to the extent provided for, under applicable law.
- Persons desiring further information as to the public sale of the Collateral, and the terms and condition relating thereto, and/or desiring to obtain copies of the confidentiality agreement or the Asset Purchase Agreement, may contact either Martin Jackson (212/839-6726) of Sidley Austin LLP, 787 Seventh Avenue, New York, New York 10019 or Colleen McDonald (415/772-1207) of Sidley Austin LLP, 555 California Street, San Francisco, California 94104, counsel for the Agent.

May 6, 2006

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INSIDE TRACK

EDITED BY MICHAEL PAOLETTA

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THE DONUT MAN

Leave it to BMG North America chairman Clive Davis to feed New York's tired and hungry. Davis stopped by Tower Records' East Village store to hand out more than 1,000 donuts to the massive throng of Pearl Jam fans that had camped out for more than 48 hours to be the first ones to purchase the band's new album at the stroke of midnight May 2.

Tower event coordinator for the Northeast region Jim Kaminski says it was the retailer's biggest midnight sale in the last five years, with around 500 CDs sold in 45 minutes. "These days, it was just nice to see people waiting outside for two days for a record's release," he says. "It was nostalgic. It brought a tear to my eye."

In addition to picking up the band's debut for J Records, and downing a few glazed donuts, the hardcore fans received comp tickets to a secret Pearl Jam show. (See you May 5 at Irving Plaza!)

A LITTLE DIDDY QUESTION

True or false: Sean "Diddy" Combs will participate in a forthcoming Got Milk? ad campaign.

NOT CRAZY FOR MCDONALD'S

Is Gnarl Barkley, to quote the title of its monster international smash, "Crazy"? Track hears the duo of Cee-Lo and Danger Mouse has turned down a request from McDonald's to use the feisty track in an ad campaign that would have had a total spend in the tens of millions range, including a multimillion-dollar licensing fee for the act. Perhaps Cee and Mouse are Burger King fans.

TOUGH BREAK

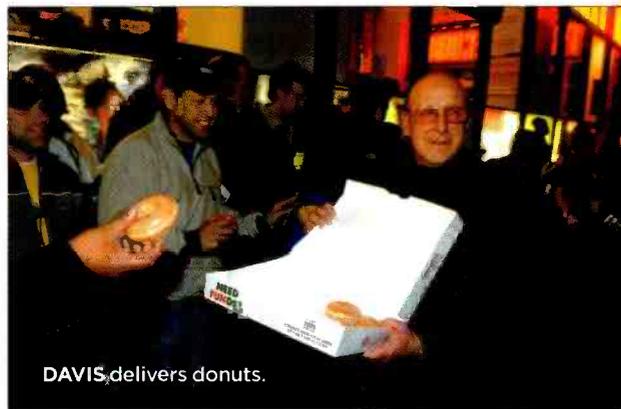
Track is fairly confident that whoever told Blue October's lead singer Justin Furstenfeld to "break a leg" is feeling really bad right now. Furstenfeld broke his leg running the bases during a baseball game in Tampa, Fla., following a radio show. But sticking to the time-honored "the show must go on"—or recalling the stage antics of a similarly afflicted Bette Midler—Furstenfeld performed from a wheelchair for the group's May 2 show in Baltimore. However, following further examination, Furstenfeld is headed for surgery on the leg and the band has postponed its tour. The group, whose "Hate Me" is No. 2 on Billboard's Modern Rock chart this issue, hopes to be back on the road in June.

DIDDY: dairy deal?

IZITSO

Sources say Polydor U.K. has inked a deal for Yusuf Islam's first new pop album since the late '70s for release on Universal Music International worldwide outside of the United States. Now, Track hears the battle over who will release it in the United States is heating up with several majors in the running. Polydor U.K. reps declined to comment.

For those who may have forgotten, Islam is better-known as Cat Stevens. And sources who have heard the record say it recalls the beautiful lyrics and melodies of 1971's "Teaser & the Firecat."



DAVIS delivers donuts.

BRIDGE CLOSE TO NEW DEAL

Now that Alter Bridge—better-known as Creed minus Scott Stapp and plus singer Myles Kennedy—has split from Wind-up and is up for grabs for recording, publishing and merchandising deals, sources say Sony, Universal, EMI and Roadrunner are among the labels that have expressed interest in meeting with the band. Managed by Jeff Cameron and Randy Dease, Alter Bridge negotiated to sever its ties with Wind-up following the release of its debut, "One Day Remains," which has sold 459,000 copies in the United States, according to Nielsen SoundScan.

BETTE DAVIS EYES

Composer Earl Rose has scored the soundtrack to the highly touted documentary, "Stardust: The Bette Davis Story," which debuted May 3 on the TCM network. An accompanying soundtrack, forthcoming from Varese Sarabande, will be available exclusively at iTunes. Written, directed and produced by Peter Jones, the "Stardust" documentary will also be included in the multiset, "The Bette Davis Collection Vol. 2," due May 30 from Warner Bros. Home Video. Exclusive to the DVD is a studio session featuring Madeleine Peyroux singing "Stardust."

THOMPSON MOVES UP AT BMG SONGS

Track has learned that Derrick Thompson has been promoted to senior VP of urban music at BMG Songs. Thompson's promotion returns him to New York from Los Angeles, where he was formerly VP of the publishing company's urban division. Since joining BMG Songs in 1994 as creative manager, Thompson has signed Nelly, the Neptunes' Chad Hugo, Manuel Seal, Erykah Badu and newcomers Keyshia Cole and Lupe Fiasco.

RENAISSANCE MAN

Longtime music exec Macey Lipman converted his office space in West Hollywood, Calif., to an art studio a few years ago when he shuttered Macey Lipman Marketing and related newsletter Lip Service. Today, he has 20 oil and acrylic paintings in an exhibit at the Attic Gallery in Portland, Ore. The show runs through May 27.

For those who haven't been keeping track, let Track remind you: Lipman's art has been featured in several exhibits in the Los Angeles area over the past dozen years. He also had a gallery show last year in San Francisco.

POWER TOOLS FOR WOMEN

Well, Ashlee and Jessica's dad, Joe Simpson, has taken on his first non-music client: home improvement guru Barbara K, whose tool line for women is sold at the Home Depot, Office Depot and other retailers. Expect a K-branded TV show in the near future. How long before music plays a major role in K's multiplatform world?

Executive TURNTABLE

EDITED BY SARAH HAN

RECORD COMPANIES: Warner Music International names **Liu Tien Chien** managing director of Warner Music Taiwan. He is based in Taipei. Tien Chien was senior executive director of Chinese repertoire at Song BMG Taiwan.

Virgin Records in New York names **Aric Webb** senior VP of strategic marketing. He was entertainment director of Maxim at Dennis Publishing.

J/Arista Records promotes **Scott Seviour** to senior VP of marketing and artist development. He was VP.

Malaco Music Group in Jackson, Miss., promotes **D.A. Johnson** to executive director of its gospel division. He was marketing and promotions director.

Universal Motown Records Group in New York ups **Cara Walker** to senior director of production. She was director of production.

Integrity Label Group in Mobile, Ala., names **Grayson Long** director of national promotions. He was PD at WCIC-FM.

PERSONAL MANAGEMENT: Lookout Management in Los Angeles taps **Bill Bentley** as publicist for artist Neil Young. Bentley was senior VP of media relations at Warner Bros.

PUBLISHING: Warner/Chappell Music in New York names **Bob Bortnick** senior VP of A&R. He held the same position at Zomba Music Publishing.

Music Sales Corp. in New York names **Chris Scialfa** VP of sales and marketing. He held the same position at Carl Fischer Music.



MEDIA: VH1 in New York ups **Scott Reich** to VP of multiplatform music programming. He was director of music programming and talent relations.

RELATED FIELDS: Groove Mobile in Andover, Mass., names **Eric Giler** chairman/CEO. He was founder and president/CEO of Brooktrout.

Morrison & Foerster in New York taps **Lisa Weiss** as a partner. She was an in-house counsel for five years at Sony BMG Music Entertainment.

Ticketmaster in West Hollywood, Calif., names **Eric Korman** executive VP. He was senior VP of mergers and acquisitions at IAC/InterActiveCorp.

Send submissions to shan@billboard.com.

GOODWORKS

AIN'T NOBODY LIKE CHAKA

Chaka Khan will perform at the opening ceremonies of the Revlon Run/Walk for Women May 13 in Los Angeles. The event, which raises funds for breast and ovarian cancer research, will draw more than 50,000 participants. Another act, whose identity is a surprise, will perform at the closing ceremonies. Hosts of this year's event include Julianne Moore, Kate Bosworth, Felicity Huffman, Marcia Cross and Doug Savant. The bicoastal event—the New York run/walk is a week earlier—has raised more than \$37 million since its 1993 inception.

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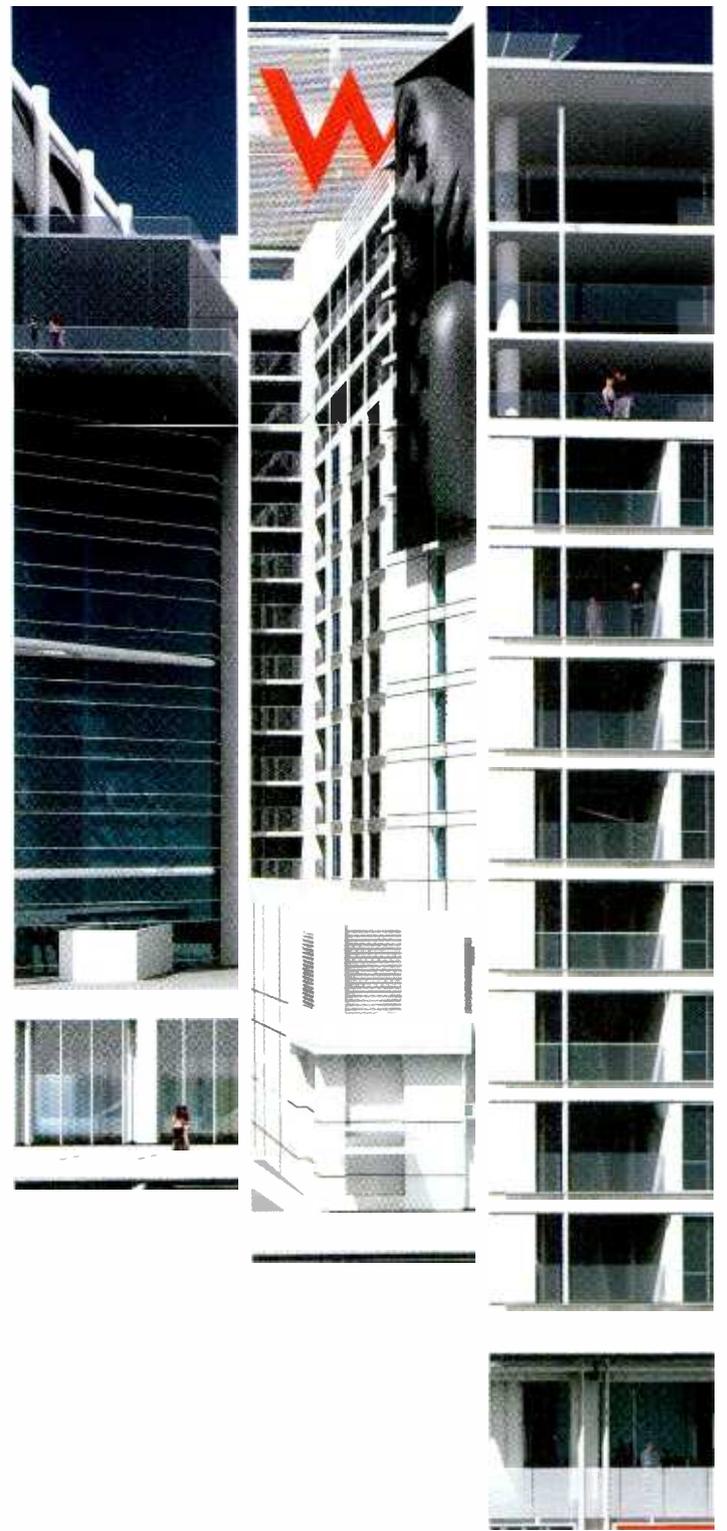
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