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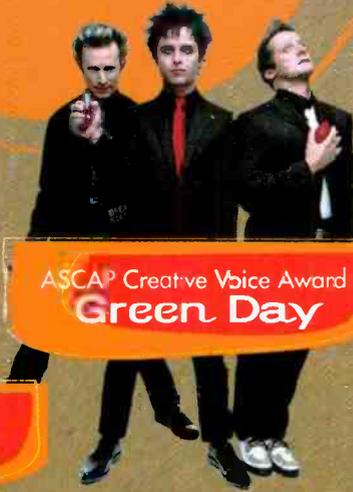
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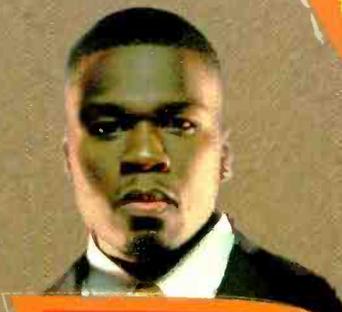
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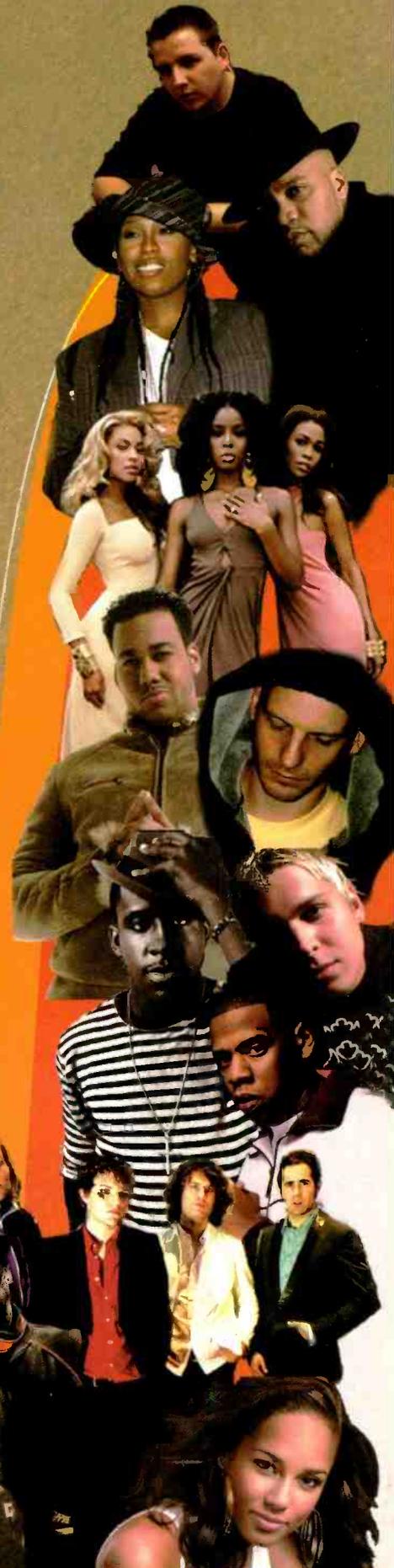
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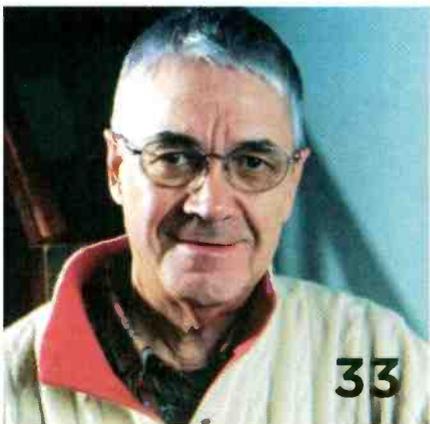
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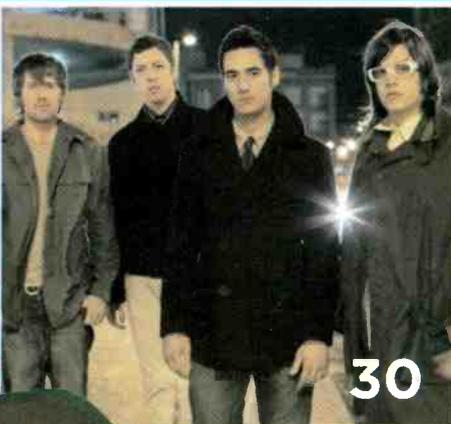
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## AN UNFORTUNATE REALITY

As the last few weeks have illustrated, there is a dark side to innovation.

It's an unfortunate reality that seems to afflict any sustained era of disruptive technology—litigation.

In May alone, Creative Labs sued Apple for patent infringement (with Apple countering Creative for the same), a group of independent publishers sued the digital music services for alleged licensing violations and the major labels sued XM Satellite Radio for allegedly distributing music rather than just broadcasting it as licensed.

Every time one of these lawsuits gets slapped, I can't help but think of the oft-repeated marketing mantra: "Put the

customer first."

What's fascinating is that the entities these recent lawsuits target are doing exactly that.

For all its faults, Apple clearly has figured out what the digital consumer desires and is enjoying ridiculous success as a result. Creative's lawsuit reeks of sour grapes.

Apple and its fellow digital music services have gone to great lengths to provide a legal means for consumers to acquire music digitally. Yet rather than partner with them to create a long-term market for their otherwise commercially challenged catalogs, the small-time publishers that are suing the digital innovators would rather

chase the short-term easy buck.

Similarly, the labels sued XM—a company that generates new revenue by getting people to pay for radio—after it introduced a device that helps people listen to and buy more music.

How's that for putting customers first?

These lawsuits are just the latest attempts to protect failed strategies or outdated business models by companies that should be busy innovating new ones.

Digital technology, while disruptive, provides an unprecedented opportunity to give customers what they want in more ways than can be imagined. Those that do so will win. Those that do not risk being left behind. ♦♦♦

## Pete Seeger, Social Networking And The Decline Of Mass Media

BY AARON COHEN

Bruce Springsteen's release of "We Shall Overcome: The Seeger Sessions" coincides with a social and political movement that should make the great folk singer proud—young people are uniting on social networks, and music is a catalyst for their enormous energy.

Several technology trends have meshed to unleash this new energy among America's youth. Technology costs have plummeted, software is easier to use, increasingly ubiquitous broadband has commoditized distribution and social networks are organizing a generation under 30 to "meet up" all over the country.

At their core, social networks like MySpace, Facebook and Bolt are about an interaction among people who seek connections. A strong current of sexual energy courses through these Web sites and the music scene fuels the environment. The visceral imagery that you see in the elaborately designed profiles and videos that decorate the user-generated landscape has been the subject of considerable hand-wringing in state capitals and local school districts throughout the country. But just as they once screamed for Elvis or called the local cable monopolist because they wanted their MTV, people under 30 want their social networks.

Why is social media surpassing mass media for people under 30? Pundits and sociologists speculate that the overstimulation of children—characterized by the hyper-designed profiles they create about themselves—has spawned an epidemic of ADD. These wonks simply don't get it, and it's not surprising. After all, they are not in the demo.

The introduction of digital technology has created the most creative generation that has ever lived. Remember, this is the first generation that grew up watching their soccer games, ballet recitals and birthday parties on video. Perhaps they want to remain a vital story line in the content. Everybody wants an audience, and on the Internet an audience of only one person is still an audience.

User-generated content has unleashed the 100 million-channel universe. Those of us in the media business must face the inevitable—young people are opting out of mass media.

As this cultural megatrend unfolds, labels are losing power as hitmakers. They are being replaced by a plethora of social and creative networks that are providing distribution, marketing tools, fan organizing methods and technology to every garage band in the country.

The 75-year-old, label-driven business model will not go away easily. Apple and the free market have attempted to revive the original business model by proliferating devices and a service that makes it easier to just buy the music. Live 8 was a great victory for traditional media companies that hope to migrate the good old days to the Internet, but the model is crumbling everywhere else.

The generation that blogs is also the generation that plays music. Go to your local guitar store and see who's hanging out. It's every teenager in town, and that's because they are playing and not just listening.

People under 30 are not only going to Coachella, they are forming their own impromptu festivals from Boise, Idaho, to Birmingham, Ala., recording the shows and posting them on the Internet. They record and archive and link to each other's

music. They care about each other the way an earlier generation once cared about the Rolling Stones.

These days, 40-plus media executives are trying to discover the next hit band under the assumption that one out of a million bands can be the next U2. But if people under 30 do not want to simply listen, perhaps it's time for labels to rethink how



much packaging and marketing make sense. Maybe shrinking artist rosters and shooting million-dollar videos is not the correct strategy.

Labels should consider organizing the participant generation. Alternative approaches that allow bands to find their way onto the Internet may lead to a whole new meaning of A&R.

Industries are hard to change. But change they must. Social networking will have as large an effect on American society—and more specifically media consumption—as the countercultural movement did during the 1960s. Upheaval cometh. Buckle up. ♦♦♦

Aaron Cohen is CEO of Bolt Media.

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**>>>SONY BMG SHUFFLES ASIA OPERATIONS**

Sony BMG Music Entertainment is restructuring its Asia operations, folding its BMG Japan unit into Sony BMG Asia. The move was revealed by Sony BMG chief marketing officer/executive VP Tim Prescott, who has been overseeing BMG Japan's operations in the wake of the retirement of BMG Japan president/CEO Hidehiko Tashiro. As part of the restructuring, Shigenobu Karube and Daniel DiCicco will jointly manage BMG Japan as acting co-GMs. They will report to Kelvin Wadsworth, head of the Asia region.

**>>>EMI PROFITS SURGE**

Strong digital sales and a big year for Coldplay and Gorillaz helped EMI post an increase in profits and revenue for its fiscal year ended March 31. Full-year revenue increased 3.9% to £2.08 billion (\$3.9 billion), while the company's net profit rose 20% to £90 million (\$168 million). Among its divisions, recorded music sales increased 3.7% to £1.7 billion (\$3.1 billion); publishing revenue grew 4.7% to £419 million (\$787 million).

**>>>CAROLINE GM EXITS**

Rick Williams, the GM of EMI-owned Caroline Distribution, is leaving the company, effective immediately. No reason was given for his departure, and an EMI representative declined to comment. Sources close to the distributor, however, tell Billboard that a replacement for Williams will be named in June. In the interim, Caroline VP of label relations Michael Bull will oversee the distributor. Bull will report to EMI Music North America COO Ivan Gavin.

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# UpFront

JUNE 3, 2006

TOURING BY RAY WADDELL

## INXS Puts Show On The Block

Tickets To Be Auctioned Through StubHub For A California Concert

In another sign that the concert industry and consumers are becoming more comfortable with ticket auctions, INXS will put an entire show up for bid on its current tour.

But rather than Ticketmaster orchestrating the mechanics of the auction, as is often the case, secondary ticketing site StubHub will execute the process.

The show marks a new direction for StubHub, which bowed in 2000 as an online market for independent entities to buy and sell tickets.

"We've done things on a smaller scale with auctions, a lot of times with a charity component or other types of VIP packages, but usually only with a small percentage of the venue," StubHub founder/CEO Jeff Fluhr says. "This time we're doing the whole show on auction."

All tickets for INXS' June 14 performance at the Lobero Theatre in Santa Barbara, Calif., will be sold in an open auction format through stubhub.com, with final ticket prices determined by fans.

This inaugural event in the StubHub Concert Series will also feature former Creed frontman Scott Stapp as the opening act.

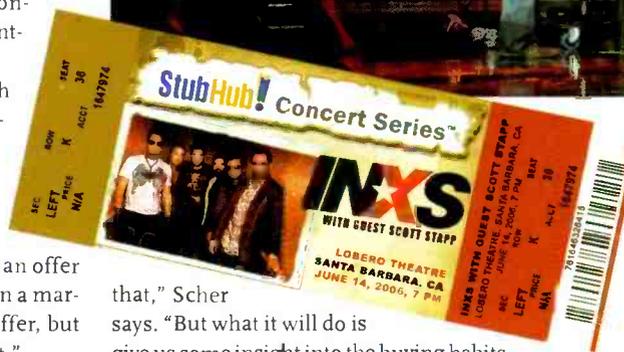
StubHub is co-promoting the show with INXS North American tour producer Metropolitan Entertainment.

"StubHub is filling the local promoter role," Metropolitan co-CEO John Scher says. "That's our model, except in areas where we're regionally very strong. StubHub made an offer in keeping with [INXS'] average guarantee on a market-by-market basis. It was an unsolicited offer, but an appropriate offer that tickled our interest."

Fluhr points out that StubHub "promotes" plenty of shows, but this is the company's first time in the traditional co-promoter role.

"One of the value propositions that we offer to bands and their management when they sell tickets through StubHub is that we do promote those tickets and packages," he points out. "We have a very extensive base of ticket buyers, millions of people who have bought tickets on StubHub in the past and their transaction records and a Web site that attracts millions of visitors every month. So we do see ourselves as an engine to help promote tours and events."

The 650-seat Lobero is an apt petri dish to experiment with, given its size and relatively small market. "This is a really interesting experiment that INXS, our company and [INXS booking agency] the Agency Group are conducting with StubHub, it's really no more than



That's the ticket: INXS will sell off each seat for an upcoming show via stubhub.com, a site perhaps best-known for its use by scalpers.

close until the day of the show. Tickets will be available in two tiers, a VIP Admission Pass with an INXS "meet-and-greet" and band-signed "Switch" CD, and an Admission Pass only ticket.

Auction winners will pick up their tickets at the venue's box office the night of the show.

Deserved or not, StubHub does have somewhat of an image as a marketplace for profiteers and scalpers who buy tickets with the intention of reselling them at a higher price. So, while StubHub has cut deals with various primary business entities in the past, a "legitimate" primary-business deal directly involving StubHub with the venue, promoter and band for an entire manifest is unique for the company.

Scher says he has no problem aligning with StubHub for the show despite industry perception. "Look, I've been a real proponent of strong anti-scalping legislation for nearly 30 years," he points out. "I think StubHub has a unique take on the ticketing business. And they have something to prove, not only that they're a legal service, but a morally appropriate service. I believe that's why they stepped up as a promoter."

that," Scher says. "But what it will do is give us some insight into the buying habits in the small world of Santa Barbara INXS fans."

The first of multiple auctions for the INXS show began May 19 with a complete sampling of tickets from the front to back of the house. All ticket auctions will begin at \$1; as the first round of auctions wrapped on May 23, some tickets were still at \$1, while some prices inched toward \$300.

"Starting all the auctions at \$1 really is about providing this open market concept for the fans where access, availability and choice are maximized so fans can bid on tickets," Fluhr says. "We don't know what that will mean for final ticket prices. It might mean that tickets in the back sell at a very low price and the ones at the front sell at a high price, but it is going to be something that is determined by the fans."

New auctions with a similar assortment of tickets will commence immediately following an auction

KEVIN MAZUR/WIREIMAGE.COM

BUSINESS BY SUSAN BUTLER

## >>> SONY BMG DOMINATES ACM AWARDS

Sony BMG won big at the Academy of Country Music Awards held May 23 in Las Vegas, winning nine of the evening's 14 biggest awards, with seven of the nine going to Arista acts. The remaining two went to entertainer of the year winner Kenny Chesney (BNA) and top female vocalist Sara Evans (RCA). In the Arista tally, three went to Brad Paisley, whose "Time Well Wasted" was named album of the year; two went to Carrie Underwood; and two to Brooks & Dunn. For backstage reporting from the event, see Nashville Scene, page 57.

## >>> GERMAN COPS TARGET P2P USERS

Germany is taking the largest single action against illegal file-sharing as 3,500 individuals face criminal prosecution for uploading large amounts of copyrighted material on peer-to-peer networks. Police in Cologne and Bergheim searched 130 premises on May 23 to gather evidence in the investigations, which have been under way for several months. Investigators identified individual file-sharers who were each using the eDonkey network to offer up to 8,000 copyright-infringing music files on the Internet.

## >>> EMI WINS AT ASCAP AWARDS

EMI Music Publishing was named publisher of the year at the 23rd annual ASCAP Pop Music Awards, held May 22 in Los Angeles. It marked the 12th time that EMI, which had 17 of the award-winning songs, has grabbed the honor. 50 Cent took songwriter of the year honors for his contributions to five award-winning songs. "Boulevard of Broken Dreams," written by Green Day, and "We Belong Together," co-written by Jhnta Austin, Jermaine Dupri and Manuel Seal, tied for the song of the year title.

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# Bertelsmann Sell-Off

Can The Company Get Top Dollar For Its Publishing Arm?

Now that Bertelsmann has said it will buy out stakeholder Groupe Bruxelles Lambert in order to remain a private company, the German media giant's future—and future deals—in the music business are starting to take shape.

Bertelsmann is spinning off BMG Music Publishing but appears to be holding onto its 50% stake in Sony BMG Music Entertainment.

Bertelsmann will buy GBL's 25.1% stake for €4.5 billion (\$5.7 billion), effective July 1. Bertelsmann is financing the purchase with the sale of BMG Music Publishing and a bridge loan provided by several banks to be repaid over the next 12-18 months.

Music industry and financial sources estimate that the publisher's annual net publisher's share is \$125 million-\$135 million. These sources say that Bertelsmann wants \$2 billion but would likely settle for \$1.5 billion.

The value of the company de-

pends on the copyrights it owns outright as assets; the extent of its co-publishing rights, subpublishing rights and administration deals; and how many copyrights may be recaptured by their authors if termination rights are exercised under U.S. law in 2013.

A source familiar with Bertelsmann says that building copyright assets has not been a primary focus at its companies; executives are rewarded for increasing annual profits rather than a building of capital assets. BMG's administration deals—roughly a third of the company's titles, according to several industry sources—likely have three-year terms; songwriters and publishers who chose BMG as their publisher may not want to stay if management changes.

The invitation-only auction process will begin in June. Only investors chosen by Bertelsmann and its advisers will receive the book, says a source close to the company.

Music industry sources say

that Universal Music Group has the best shot at acquiring the publisher. Several high-profile music industry veterans, including entrepreneur and former top EMI executive Charles Koppelman (backed in part by GTCR Goldner Rauner along with Goldman Sachs), outgoing EMI Music Publishing chairman Martin Bandier and former Warner/Chappell boss Les Bider, who now heads private equity firm Elevation Partners, are other likely suitors. Most of them would be expected to bring in their own top management team. But a number of private equity groups, including Blackstone Group, also want a shot at the company. A source close to Bertelsmann says that of the equity groups that Bertelsmann is considering, at least some will consider keeping current management.

BMG Music Publishing chairman/CEO Nick Firth says that the publisher's "management is working with Bertelsmann and its advisers," and that he and his



JUSTIN TIMBERLAKE is one of many top stars whose publishing show in play.

management team are interested in staying with the company after a sale.

Firth took the helm at the newly formed publisher in 1987. Since then BMG has made more than 240 acquisitions, including Zomba Music Publishing in 2002. The company operates offices in 31 countries and controls more than 1 million copyrights in pop, urban, rock, classical, country, gospel and production music including the catalogs of B.B. King, Barry Manilow, Santana and Fleetwood Mac. Its roster of songwriter/artists includes Nelly, Justin Timberlake, Christina

Aguilera, Robbie Williams, Coldplay, R. Kelly, Alanis Morissette, the Bee Gees, Beck, Eurythmics and Annie Lennox.

Billboard estimates that Bertelsmann could double its current \$2.3 billion debt level and still handle the annual service payments based on current cash flow, even after a publishing sale. Bertelsmann says its management is committed to bringing debt levels back in line with its internal financial targets by the end of 2007.

Additional reporting by Lars Brandle, Ed Christman, Tom Ferguson and Brian Garrity.

LEGAL BY SUSAN BUTLER

# FOR GERMANS, A BAD CASE OF NAPSTER

Bertelsmann AG is in the same hot seat as illegitimate peer-to-peer services. A federal judge has held that the company's activities surrounding its \$85 million loan to the original Napster will be scrutinized under the U.S. Supreme Court's "inducement" theory carved out in the Grokster case last year.

This marks one of the first applications of the Grokster ruling and could mean potential liability of millions of dollars for the media conglomerate that owns BMG Music Publishing and a 50% stake of Sony BMG.

The opinion came in the six-year lawsuit led by Universal Music Group and EMI Music against investors in the then-P2P Napster, which filed bankruptcy in 2001 and sold its name. Early in the suit, the court held that investors Bertelsmann and private equity partnership Hummer Winblad could be liable for secondary (i.e., contributory) copyright infringement if copyright holders could prove that the investors essentially had full

operational control over the P2P network when it was a "conduit for infringing activity."

Defendants Bertelsmann and Hummer Winblad filed a motion asking the court to rule that they could only be held liable for works meeting three criteria:



## The Supreme Court's Grokster ruling may cost the media giant millions.

they were on a list provided to Napster by copyright holders; not removed by Napster; and known by the defendants not to have been removed.

Judge Marilyn Patel in San Francisco denied the motion on May 17, and held that the Grokster standard would apply to the case even though Bertelsmann's involvement with Nap-

ster occurred before the Supreme Court decision. Bertelsmann reportedly structured its convertible loan to Napster to comply with an injunction Patel had issued when she was initially hearing the Napster case.

Under the Grokster induc-

ement theory, anyone who distributes a device "with the object of promoting its use to infringe copyright" is liable for the resulting acts of infringement by others. The distributor will be liable for infringing all copyrighted works, not just ones they have been provided in a list to that party.

Before the suit was filed in

2000, the RIAA notified Napster of more than 12,000 infringing recordings. If found liable for just these works, a judge or jury could award statutory damages under copyright law in an amount ranging from \$9 million to \$360 million for the recordings and the same range in damages for the compositions. If the actions of either investor were willful, the damages could total \$3.6 billion.

Bertelsmann hotly contests this math. A company source says the 12,000 recordings have not been shown to be infringing transactions; any infringement occurred before its October 2000 investment; and that it would be unconstitutional to award billions in statutory damages when real-world damages would never reach more than several million.

Under Grokster, a party may prove inducement by showing that a company "took affirmative steps to foster infringement." Patel pointed out that the Supreme Court highlighted

efforts made by Grokster and StreamCast to supply services to former Napster users as examples of possible inducement. In the Napster case, the labels will likely have to prove similar activities to hold Bertelsmann and Hummer Winblad liable.

Victory will be hard-won for anyone in this contentious case. Judge Patel questioned UMG and EMI over possible misrepresentations during a now-closed U.S. Department of Justice antitrust investigation into ownership of online music services, ordering the labels to produce confidential documents.

Meanwhile, the Grokster case continues against Morpheus owner StreamCast and Kazaa owner Sharman Networks in Los Angeles. The District Court must apply the Supreme Court's inducement guidelines to the facts in the case.

Grokster settled the case last November. A hearing on a motion to hold StreamCast liable for inducing infringement is scheduled for June 5.

VIDEO BY BILL WERDE

## Pearl Jam Gives Fans License To Share New Video

Pearl Jam is offering its first music video in eight years over the Internet. And to make it free and legal for fans to share, the band's label, J Records, has become the first major label to use a Creative Commons license to release a video.

Nonprofit organization Creative Commons lets acts choose from six distinct licenses to dedicate their creative works to the public domain or to retain their copyright while allowing their



PEARL JAM is using a Creative Commons license to let fans share the 'Life Wasted' video (screen shots, above), its first in eight years.

work to be used under stipulated conditions, such as allowing for sharing and/or sampling. According to Eric Steuer, creative director of the organization, more than 60 million works have been licensed via Creative Commons. The majority of these come from independent musicians and artists in other fields.

"The band simply wanted to make it as easy as possible for fans to view, share and post this video," says Nicole Vandenberg, a representative for the band. (Attorneys for J Records and Pearl Jam did not return calls.)

"The Creative Commons license offers a flexible range of rights with regard to created works," Vandenberg says. "In this case, it allowed us to authorize fans to circulate and post the 'Life Wasted' video as long as it wasn't altered, sold or unattributed. It made propagation throughout the Internet easy, legal and efficient. If we hadn't done this, and someone wanted to post the video on their Web site, we would have had to provide individual licenses in each instance or create our own license with basically the same criteria as the Creative Commons license offers."

Users may not make commercial use of the video or change it in any way. After June 1, the video is expected to go on sale; users who have already downloaded the version under the Creative Commons license will retain their rights.

"The license is nonrevokable," Creative Commons creative director Eric Steuer says. "[An artist] can stop issuing work under the license. But if you download the video before June 1, you'll be able to continue posting it on your Web site or trading it."

Steuer says this hasn't eliminated the sales potential of songs in the past, specifically citing a compilation album packaged with a 2004 issue of *Wired* magazine, each track using one of a couple of Creative Commons licenses. "All of those songs are now available on iTunes and eMusic, and they actually do sell."

They don't sell very well, however. Among the top-selling artists included on the compilation, the Beastie Boys' track has sold less than 2,000 copies, according to Nielsen SoundScan—a low seller, even compared with other album cuts that weren't released as singles, and a far cry from the more than 100,000 tracks sold for top hit "(You Gotta) Fight for Your Right (To Party!)." The results were mixed for the songs of less popular bands included on the compilation. My Morning Jacket's "One Big Holiday" has since sold about 7,000 tracks, making it one of the band's more popular efforts—but the song was also featured in a Jaguar car commercial. Spoon's "Revenge!" has failed to sell even 500 digital tracks. That band's most popular effort, "I Turn My Camera On," has sold about 45,000 copies.

OBITUARY BY RAY WADDELL

## Booking Pioneer Copeland Dies At 57

One of the most colorful careers in music came to a close May 23, as pioneering booking agent Ian Copeland died in Los Angeles of melanoma. He was 57.

In his heyday, Copeland helped to cultivate the new wave movement and the U.S. club circuit for fledgling bands.

Copeland and his brothers, the sons of a CIA agent, were part of a self-described "law enforcement" clan in the music business: Ian created Frontier Booking International (FBI),



younger brother Stewart was the founder/drummer of the Police and older brother Miles started International Records Syndicate (IRS), a record label whose acts included R.E.M., the Go-Go's and Black Sabbath.

"I was the luckiest kid brother in the world," Stewart Copeland says. Miles Copeland adds: "He

was not only our brother, but a maverick partner to Stewart and I, and so many others in this crazy world of entertainment."

In 1967, at the height of the Vietnam War, Copeland joined the Army and was awarded a Bronze Star. After his discharge, Copeland moved to London, where, with Miles' help, he landed a job as a booking agent.

With Southern rock ruling the U.S. concert box office in the mid-'70s, Copeland moved to Macon, Ga., where he worked for Phil Walden's Paragon Agency, which booked tours for the Charlie Daniels Band, Lynyrd Skynyrd and the Allman Brothers Band, among others.

Paragon president/co-owner Alex Hodges, now executive VP for House of Blues Concerts, says he talked Copeland into moving from London to Macon. "He never regretted it," Hodges says. "Ian was a bright spot on a team that will likely never be duplicated."

While at Paragon, Copeland helped develop a U.S. club circuit for rock acts by booking British act Squeeze, a strategy later employed with the Police and the B-52's.

When Paragon folded, Copeland and former Paragon agents Buck Williams and John Huie opened FBI in New York. The agency helped

break the Police, which became one of the biggest live acts of the 1980s.

As one of the top agencies of the '80s, FBI acts included R.E.M., Sting, the Bangles, the Go-Go's, the Smiths, the Thompson Twins, the Fixx, UB40, Joan Jett & the Black Hearts, Oingo Boingo, the Dead Kennedys and the Cure.

Williams says Copeland's mark on the music world transcends touring. "His contribution was to the development of modern music," Williams says. "He was the driving force behind the new wave movement. He was the 'go-to' man for young new wave bands in Europe, developing a [U.S.] circuit in which most young European acts could come over, work and go home not in debt."

FBI merged with InterTalent, which disbanded in 1992. In 1995, Simon & Schuster published "Wild Thing: The Backstage, on the Road, in the Studio, off the Charts Memoirs of Ian Copeland."

In recent years, Copeland opened popular Beverly Hills spot Backstage Café.

In addition to his brothers, Copeland is survived by his two daughters Chandra and Barbara, his mother Lorraine and his sister Lennie.

Funeral services are private. Memorial plans are pending. ♦♦♦

### >>>BONO GETS NEW PARTNER

Elevation Partners, the private equity firm co-founded by U2 frontman Bono, has its eyes set on the music business, and now has a management executive ready to oversee its investments in the industry. Les Bider, the former chairman/CEO of music publishing powerhouse Warner/Chappell, will serve as Elevation's executive-in-residence. The move immediately establishes Elevation as a player in chasing a variety of music assets looking for an investor and/or buyer, particularly in the music publishing business.

### >>>MLB LAUNCHES MUSIC SITE

Major League Baseball's interactive media and Internet arm Major League Baseball Advanced Media has joined forces with CenterStaging to launch the rehearsals.com Web site. MLB.com has developed and will power CenterStaging's rehearsals.com, which showcases artists as they prepare for TV appearances, recording sessions and concert treks. In addition to such behind-the-scenes footage, rehearsals.com will offer music enthusiasts high-definition streaming video of performances and music news.

### >>>CLAPTON PLANS FALL NORTH AMERICAN TOUR

As expected, Eric Clapton will follow his sold-out European tour with a North American run this fall, beginning Sept. 16 at the Xcel Energy Center in St. Paul, Minn. The last of the planned 20 dates is Oct. 23 at the American Airlines Arena in Miami, and more shows are expected. Highlights of the 14-country European trek include a seven-night stand at London's Royal Albert Hall and a historic show in Moscow's Red Square.

Compiled by Chris M. Walsh. Reporting by Lars Brandle, Susan Butler, Brian Garrity, Todd Martens, Michael Paoletta, Phyllis Stark, Ray Waddell and Chris M. Walsh.

## Billboard and Core Club Launch Concert Series

Billboard and the Core Club have joined forces to produce exclusive events that combine cutting-edge entertainment, high-level performances and business acumen. The events will include music and technology executive summits, artist Q&As and an "underground" series to launch unsigned talent.

Additionally, this summer Billboard and the Core Club will present "Core Jams," a concert series at the Core Club's location in the Hamptons. The series was to kick off May 28 with singer/songwriter R. Star.

"This unique partnership is a testament to TCC's deep



Core Club CEO JENNIE SAUNDERS, left, with LAURA WARSCHAUER at a recent Billboard-Core Club event.

commitment to showcasing compelling entertainment, presenting a diversity of talent as well as providing a relevant platform for the undiscovered," says Jennie Saunders, president/CEO of the Core Group.

"This collaboration is the perfect extension of the Billboard brand," says Tamara Conniff, Billboard executive editor/associate publisher.

The Core Club is an invitation-only community that draws from leaders in the fields of art, architecture, business, entertainment, fashion, media, politics, sports and technology. ♦♦♦

TOURING BY RAY WADDELL

## Highway Blues

Gas Prices Will Take Bigger Chunk From Touring Acts This Summer

Even as gas costs have virtually doubled during the past two years, the show must go on. Acts, unwilling to relinquish a vital revenue stream, are touring as much and as far as ever. It's just costing them more to do it.

"From our standpoint, we've seen virtually no change," says Trent Hemphill, president/CEO of Hemphill Bros. Coach Co., which has buses out with such tours as Madonna and Tim McGraw/Faith Hill. "We've had a huge first half of the year."

Other tour bus and support companies report similarly strong business. But there is little question that touring is more expensive in 2006.

Most tour buses have a 250-gallon tank, which takes \$500-\$600 to fill, compared with \$250-\$300 a couple of years ago. "A full tank will run you about 900 miles," says Wayne Linder, operations manager for Nashville-based Pioneer Coach. "A tour generally averages 7,000-8,000 miles a month."

That's more than \$5,000 per month in fuel costs for one bus. And for tours that use more than one bus—as many do—the numbers add up pretty fast.

"We used to budget tours at about 30 cents a mile for gas, and now we're up to about 60 cents a mile," says music business manager Jamie Cheek, CPA at Flood, Bumstead, McCready, McCarthy. "If I have an act that's about to go on a 40-day tour and they've got five trucks and five buses, and a 40-day tour could be over 20,000 miles, that's almost an additional cost of \$6,000 a vehicle. So if I have 10 vehicles, that's an additional \$60,000."

That money comes directly out of the artist's bottom line, Cheek says. "But the flip side of that is, if it's five trucks and five buses, that's a big tour, and chances are if I look at the overall budget, fuel is maybe 2%-3% of my overall costs," he points out. "If your overall expenses are \$5 million for the tour, \$60,000—though I don't want it to be there—is not going to stop me from touring."

These increased costs have the greatest impact on the tours of developing acts, for whom every penny counts. "The most material impact would be for a baby act to midlevel artist

that got an offer to go out on a tour opening up for somebody," Cheek says. "Maybe the label's supporting it, maybe it's just about breaking even, but it's more of a marketing opportunity. And they're out there with just one bus and a trailer, maybe a truck. If I ran some budgets and it was so tight that we were at break-even and then fuel prices go up 10%, I could have a shortfall of maybe \$1,000-\$2,000 that I didn't expect to have, depending on how long the tour is."

"For a smaller act, that's a sting, and we'd have to try to make that money up somewhere, maybe go back to the bus company and ask for a reduction in the monthly rent," Cheek says.

Daniel Smith, who leads indie pop/gospel outfit Danielson, just left for a tour in support of his recently released Secretly Canadian effort "Ships." Speaking from a cell phone on his way to Louisville, Ky., he says he looked into purchasing a diesel van for the current tour but opted

for a lighter haul instead.

"In the past, we've had a van with a trailer," he says. "This time, we just went with a 15-passenger to save on gas, and it's eating up gas real good. There's very little you can do. You put out a record, and you have to support it, so we're hoping we can make it up on merchandising."

Seattle electro-pop dance outfit U.S.E. spent about \$10,000 for gas on its tour last winter—nearly double the cost for a similar-sized 2004 trek, the band's publicist says.

Xander Smith, leader of Los Angeles-based shoegazer act Run Run Run, is plotting his band's first East Coast tour in support of "Endless Winter" (Song and Dance), and says gas has become "an obsession."

"A lot of bands finish shows and chase women, but we're hustling merch and figuring out new places to stay," Smith says, adding that the band's lighting director has taken to sleeping in the van to make sure no one steals the gas.

"The only reason we just completed a West Coast tour was to raise enough money for gas to actually get to New York."

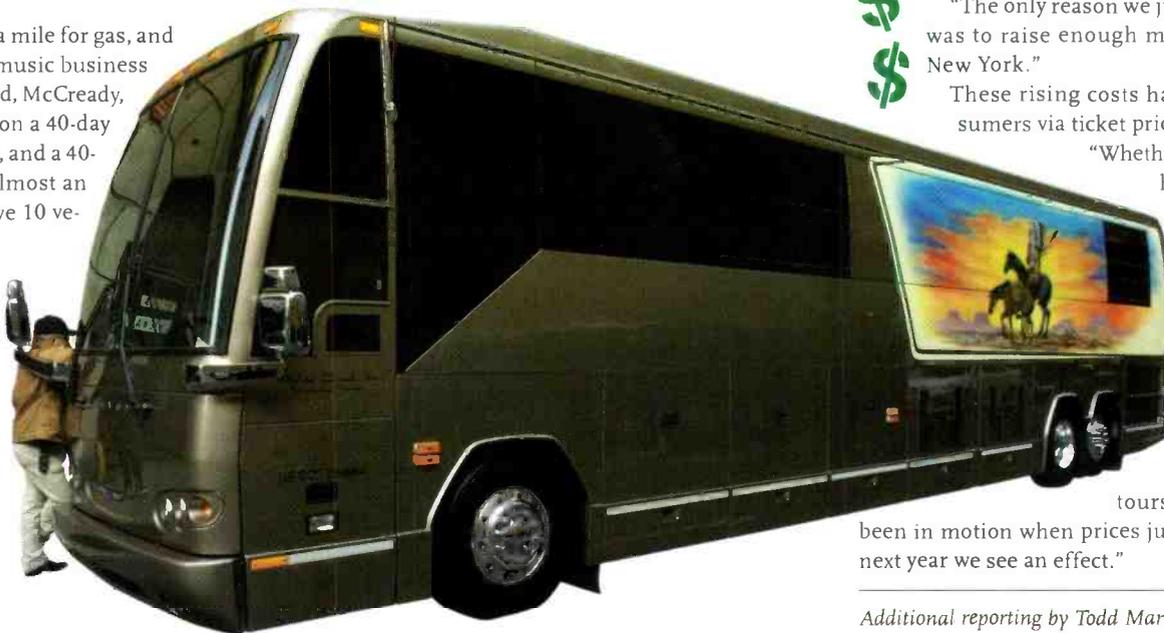
These rising costs have not been passed on to consumers via ticket prices—yet.

"Whether at the end of the day fuel prices have made [acts] ask for more in guarantees, which could ultimately raise ticket prices, I don't know if it's had that effect yet," Cheek says.

With tours planned months—if not a year or more—in advance, including budgeting, guarantees and ticket prices, such increases likely would not be seen until 2007. "A lot of the

tours we're doing may have already been in motion when prices jumped," Hemphill says. "Maybe next year we see an effect."

Additional reporting by Todd Martens in Los Angeles.



## With Gas Prices High, Biofuel Starts To Make Cents

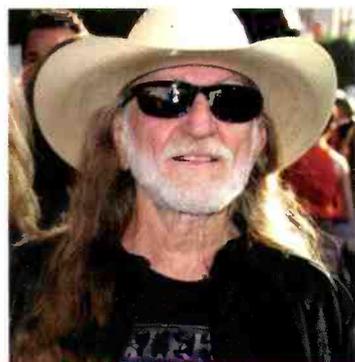
In the past, touring "green" usually cost artists more greenbacks.

But with fuel prices at record levels, gasoline alternatives like biodiesel, which releases less polluting emissions, are becoming more economical. A wide array of artists are taking advantage.

Likely the biggest commitment to alternative fuel this summer is the Vans Warped tour. Warped will have 17 production buses and 12 trucks, as well as two generators, running on biodiesel this summer.

"We're going with an 80%-20% biodiesel mix," Warped founder/producer Kevin Lyman says. He explains that his biodiesel fuel costs \$3.10-\$3.20 per gallon, along with a \$65-

per-hour delivery charge—roughly the same as pure petroleum diesel. At press time, the average price for a gallon of diesel fuel was \$2.89, according to the Energy Information Administration of the U.S. Department of Energy. On the West Coast,



that figure rose to \$3.18.

"I pretty much budgeted the last couple of years with fuel prices at a little over \$3, so we're not really too far off from my original budgets," Lyman says. "We're going to end up a little less than what we budgeted back in October."

Willie Nelson recently formed a company with business partners called Willie Nelson's Biodiesel that is marketing a fuel, called BioWillie, made from vegetable oils that can be burned without modification to diesel engines. Nelson, out this summer with John Fogerty, burns BioWillie on his

**WILLIE NELSON'S** on the road again—with BioWillie, fuel from a company he part-owns.

own tour bus.

Trent Hemphill, president/CEO of Hemphill Bros. Coach Co., says he's getting more inquiries about leasing biodiesel tour buses, including a Bonnie Raitt tour he outfitted in the spring.

Other artists, including Ben Harper and Jack Johnson, have been touring in an environmentally conscious manner, including running buses and trucks on biodiesel fuel.

Lyman, who works with tour manager-turned-environmentalist Tim Allyn on the project, and Hemphill both say that utilizing biodiesel creates additional logistical challenges. "I've been working nine months lining up suppliers and distributors and a network of places

to fuel up," Lyman says. "We'll be doing a lot of on-site fueling, as well as coordinated fuel stops."

The trucks, leased from Janco Transport of Santa Barbara, Calif., need to be conditioned to handle biodiesel. "The first couple of runs, they go through a couple of extra fuel filters, but once they get used to it, they're fine," Lyman says.

Lyman says the challenges are worth it. "This is more about a commitment to doing something different," he says. "If the Warped tour—arguably the hardest tour on the road if you look at the mileage, the days on, the routing—can pull it off, then maybe we can set some guidelines for the business."

# BOXSCORE Concert Grosses

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	GROSS/ TICKET PRICE(S)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$5,421,153 (£2,945,638) \$64.41/\$46.01	<b>TAKE THAT</b> MEN Arena, Manchester, England, May 4-6, 20-22	85,823 six sellouts	SJM Concerts
2	\$4,524,414 (49,859,045 pesos) \$79.40/\$19.96	<b>DEPECHE MODE</b> Foro Sol, Mexico City, May 4-5	105,040 two sellouts	OCESA Presents
3	\$3,640,386 (£2,037,451) \$62.54/\$44.67	<b>TAKE THAT</b> National Exhibition Centre, Birmingham, England, April 25-26, May 16-17	57,007 five sellouts	SJM Concerts
4	\$2,701,584 \$225/\$175/ \$127.50/\$87.50	<b>CELINE DION</b> Colosseum at Caesars Palace, Las Vegas, May 17-21	19,760 20,580 five shows three sellouts	Concerts West/AEG Live
5	\$2,130,647 (23,641,656 pesos) \$49.55/\$21.62	<b>FESTIVAL VIVE LATINO: BABASONICOS, ZOE, PANDA &amp; OTHERS</b> Foro Sol, Mexico City, May 13-14	96,131 100,000 two shows	OCESA Presents
6	\$1,715,930 \$30/\$27.50	<b>BAMBOOZLE FESTIVAL: FALL OUT BOY, AFI, THURSDAY &amp; OTHERS</b> Hawthorn Sports Complex, East Rutherford, N.J., May 6-7	61,117 two sellouts	Live Nation, Max Cruise Entertainment
7	\$1,688,307 \$110/\$69.50	<b>CIRQUE DU SOLEIL'S DELIRIUM</b> Savoy Center, St. Louis, May 12-2 includes matinee	18,176 30,371 three shows	Live Nation, Cirque du Soleil
8	\$1,507,975 \$49	<b>PEARL JAM, MY MORNING JACKET</b> United Center, Chicago, May 16-17	30,775 two sellouts	Jam Productions
9	\$1,214,514 (£681,585) \$62.37/\$44.55	<b>TAKE THAT</b> Metro Radio Arena, Newcastle, England, April 23-24	19,087 two sellouts	SJM Concerts
10	\$1,170,868 \$110/\$69.50	<b>CIRQUE DU SOLEIL'S DELIRIUM</b> Kiel Energy Center, St. Paul, Minn., May 16-17	12,728 19,488 two shows	Live Nation, Cirque du Soleil
11	\$1,125,259 (£616,484) \$63.88/\$45.63	<b>TAKE THAT</b> SEC, Glasgow, Scotland, April 30-May 1	17,385 two sellouts	SJM Concerts
12	\$969,606 \$204.50/\$46	<b>WANGO TANGO: KANYE WEST, MARY J. BLIGE &amp; OTHERS</b> Verizon Wireless Amphitheater, Irvine, Calif., May 6	15,949 sellout	Live Nation
13	\$887,088 \$87/\$67/\$47/\$37	<b>TIM MCGRAW &amp; FAITH HILL</b> Kohl Center, Madison, Wis., May 18	11,434 13,636	Frank Productions, G.A.M.E.
14	\$797,479 \$126/\$41	<b>STING</b> Coliseo de Puerto Rico, Hato Rey, Puerto Rico, April 27	12,744 15,420	The Next Adventure, Evenpro/Water Brother
15	\$735,654 (£402,778) \$63.93/\$45.66	<b>TAKE THAT</b> Hallam FM Arena, Sheffield, England, May 2, 18	22,933 two sellouts	SJM Concerts
16	\$703,407 \$202/\$150/\$99/ \$52	<b>ROCK STARS: SALMAN KHAN, JOHN ABRAHAM &amp; OTHERS</b> Nassau Coliseum, Uniondale, N.Y., May 20	6,128 11,977	Funky Buddha Entertainment, Poojanka International
17	\$607,085 (6,597,390 pesos) \$55.20/\$18.40	<b>THE BLACK EYED PEAS</b> Palacio de los Deportes, Mexico City, April 4	18,655 18,786	OCESA Presents
18	\$591,143 (\$657,645 Canadian) \$80.45/\$53.48	<b>DEPECHE MODE, SHE WANTS REVENGE</b> Bell Centre, Montreal, May 17	7,711 10,040	Gillett Entertainment Group, Live Nation
19	\$487,514 \$78/\$34	<b>BOB DYLAN, MERLE HAGGARD</b> Chastain Park Amphitheatre, Atlanta, May 5	6,700 sellout	Live Nation
20	\$450,500 \$50	<b>WIDESPREAD PANIC</b> Fox Theatre, Atlanta, May 8-9	9,078 two sellouts	Live Nation
21	\$391,949 (4,254,451 pesos) \$811/\$18.43	<b>JAMIROQUAI</b> Auditorio Nacional, Mexico City, April 5	9,630 9,783	OCESA Presents
22	\$366,667 (12,650,000 pesos) \$144.93/\$57.97	<b>STING</b> Alto de Chavon, La Romana, Dominican Republic, April 26	5,500 sellout	The Next Adventure, Evenpro/Water Brother
23	\$313,876 (3,430,090 pesos) \$68.62/\$16.47	<b>THE RASMUS</b> Auditorio Nacional, Mexico City, April 6	9,573 9,783	OCESA Presents
24	\$286,058 \$75/\$25	<b>KC &amp; THE SUNSHINE BAND, GLORIA GAYNOR &amp; OTHERS</b> Verizon Wireless Amphitheater, Irvine, Calif., May 5	8,804 16,085	Live Nation
25	\$283,147 \$39/\$19	<b>KID ROCK, TY STONE</b> C.W. Mitchell Pavilion, The Woodlands, Texas, May 6	11,854 15,655	Live Nation, in-house
26	\$279,744 \$34.75/\$19.75	<b>GAITHER HOMECOMING</b> Van Andel Arena, Grand Rapids, Mich., May 12	11,541 sellout	AEG Live
27	\$277,811 (\$318,503 Canadian) \$51.90	<b>MÖTLEY CRÜE</b> Enmax Centre, Lethbridge, Alberta, April 12	5,559 sellout	House of Blues Canada
28	\$273,820 (\$308,470 Canadian) \$40.39	<b>FRANZ FERDINAND, DEATH CAB FOR CUTIE, THE CRIBS</b> Pacific Coliseum, Vancouver, April 28	7,771 sellout	House of Blues Canada, Sealed With a Kiss
29	\$273,535 \$41.50/\$39.50	<b>THE BLACK EYED PEAS, THE PUSSYCAT DOLLS, FLIPSYDE</b> Tweeter Center at the Waterfront, Camden, N.J., April 23	7,321 sellout	Live Nation
30	\$273,419 \$47.75/\$37.75	<b>MARTINA McBRIDE, WARREN BROTHERS</b> Resch Center, Green Bay, Wis., May 6	6,704 sellout	Police Productions
31	\$272,698 \$96/\$41	<b>CHICAGO</b> Radio City Music Hall, New York, May 9	4,498 5,948	Live Nation
32	\$271,155 \$75/\$55	<b>BRAD PAISLEY, SARA EVANS, JOSH TURNER</b> Sandia Casino, Albuquerque, N.M., May 4	4,265 sellout	House of Blues Concerts
33	\$266,200 \$41.75	<b>BRAD PAISLEY, SARA EVANS, JOSH TURNER</b> Stockton Arena, Stockton, Calif., May 7	6,400 7,500	Another Planet Entertainment, Live Nation
34	\$264,205 \$85/\$45	<b>RBD</b> Rose Garden, Portland, Ore., May 5	4,311 5,345	Roptus
35	\$262,891 (\$338,960 Australian) \$112.49/\$96.98	<b>STATUS QUO, DEEP PURPLE, SWANEE</b> Entertainment Centre, Newcastle, Australia, May 13	2,714 4,778	Andrew McManus Presents

SIMON: SKIP BOLEN/WIREIMAGE.COM; INXS: STEVE GRANITZ/WIREIMAGE.COM



## On The Road

RAY WADDELL rwaddell@billboard.com

# Phillips Expected To Re-Enlist At AEG Live

It appears that Randy Phillips is about to re-up as CEO of international promoter/producer AEG Live.

A source says that Phillips is in the process of negotiating a new five-year deal with parent Anschutz Entertainment Group, the international sports, venue and entertainment firm.

Phillips' current contract expires Jan. 15, 2007. Since Phillips took over AEG Live in January 2002, the company has come from nowhere to become the second-highest-grossing promoter in the world behind Live Nation.

AEG Live's predecessor Concerts West, now a division of the company, grossed \$30.5 million in 2001. In 2002, Concerts West had jumped to third in Billboard Boxscore rankings at \$146 million. A year later under the AEG Live banner, AEG Live was No. 2 at \$342 million. By 2004, that number had climbed to \$454 million, and last year AEG Live reported \$416 million in grosses, according to Billboard Boxscore.

Among the AEG Live successes under Phillips' watch are mega-tours by Prince, Bon Jovi, American Idols, Kenny Chesney, Rod Stewart, Dixie Chicks, Neil Diamond and the Eagles, as well as Celine Dion's historic run at the Colosseum at Caesars Palace in Las Vegas. AEG Live also produces Coachella and co-produces the New Orleans Jazz & Heritage Festival.

The company has raised its venue profile from the theater to the stadium level, with the new Nokia Theatre at Times Square in New York, and major arena projects in London and Berlin among their growth initiatives. Based in Los Angeles, AEG Live has opened offices in London, Houston and Nashville (with Louis Messina's Messina Group).

Phillips declined to comment on the negotiations.

**SIMONIZED:** Paul Simon will begin a tour in support of his new Warner Bros. release "Surprise" on June 28 at the Jerome Schottenstein Center in Columbus, Ohio. The tour will play a mix of arenas, amphitheaters, large theaters, fairs and casinos.

Simon last toured as a duo with Art Garfunkel in 2003-2004, grossing more than \$80 million in a much-celebrated reunion. Simon's prior touring efforts did not scale such heights. A 2001 tour with Brian Wilson grossed \$5.4 million and drew 158,604 from 22 shows. A 1999 tour with Bob Dylan grossed \$22.7 million from 33 shows reported to Billboard Boxscore.

Simon is booked by Brian Greenbaum at Creative Artists Agency.

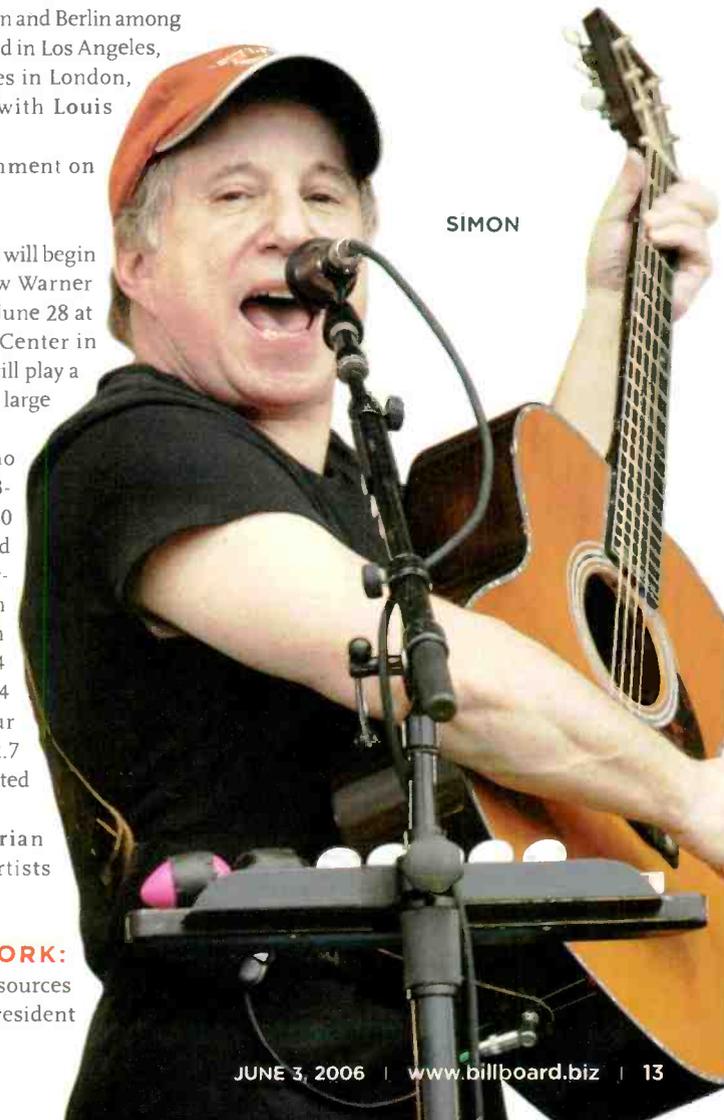
**LIVE FROM NEW YORK:** After weeks of speculation, sources confirm that Jim Glancy, president

of Live Nation's New York offices, will exit the company when his contract expires July 31.

Glancy will partner with John Moore at the Bowery Presents in New York, beginning Aug. 1. Moore is best-known for promoting and booking shows at popular New York rooms like the Bowery Ballroom, Mercury Lounge and Webster Hall. In the new partnership with Glancy, the Bowery Presents will promote shows from the club to the arena level.

Glancy's exit from Live Nation New York leaves a gap in an office that was founded by pioneering promoter Ron Delsener in the 1960s. It later became Delsener-Slater Presents, then was among the first promoters acquired by Bob Sillerman in the late 1990s industry consolidation. These days, Delsener serves as a consultant to Live Nation; other executives in the New York office include senior VP Randi Henner and talent buyer Sam Kinken.

Venues booked by Live Nation New York include the Roseland Ballroom, the Hammerstein Ballroom, the Avalon and Irving Plaza in New York, along with Nikon at Jones Beach Theater in Wantagh, N.Y., and the PNC Bank Arts Center in Holmdel, N.J. Live Nation is also a major promoter of shows at Madison Square Garden, including the recent 12 sellouts by Billy Joel and six Madonna sellouts this summer.



SIMON

# Post-Payola Settlements, Radio Dials Up New Business Plans For Big Summer Festivals

In these days of increased scrutiny regarding the relationship between radio airplay and artists, the radio show game has changed.

New York State Attorney General Eliot Spitzer's investigation into payola—and subsequent settlements with three of the four major record companies—have brought about sweeping changes in the way labels work radio promotion. And that includes that

summer marketing stalwart, the radio festival.

Label promotion departments often helped book their star bands at these radio shows. The agreements were largely unspoken, but bands would play the shows for free in exchange for airplay.

Nowadays, acts are playing for a more traditional motivation—cash. Call any record label about landing one of its acts on a station's show, and the response will be much like

this one from Warner Bros. VP of rock formats/promotion Mike Rittberg: "Go talk to the band's agent."

Even though Rittberg says that has been Warner Bros.' mantra for years, he adds, "Bands have to get paid full value for their time."

Tampa, Fla.-based Clear Channel regional VP of programming Brad Hardin says his station hires someone to produce shows, line up bands and work with agents. "We pay

retail for these bands," he says. "We're not getting any special breaks because we're a radio station."

Spitzer's investigation isn't the only reason bands are getting paid. Acts need the coin due to the changing economics of the music business, Zomba Label Group senior director of promotion Joanne Grand says. "Bands deserve to make a living," she says. "Most bands aren't making it off record sales anymore."

Of course, paying acts the going rate means the economics for these radio events have shifted, leaving programmers and station managers to decide whether the returns justify the energy and effort.

Some rock stations skip the hassle of putting on their own shows and instead create marketing and branding opportunities around multi-artist events like Ozzfest. This usually involves giving away blocks of tickets to listeners, orchestrating meet-and-greets and blanketing the venue with station signage.

"People remember name shows and also remember 'their' radio station being a part of it," one rock label promo executive says. "There's the same marketing bang potential as

putting on your own show, but no real [nontraditional revenue] element, and for a lot of stations that's OK."

For those outlets continuing to throw festivals, they are also trying to keep up with the evolving concert expectations of the music fan.

Working with event sponsors Miller Lite and Jägermeister, Hardin says each side of the soundboard at Clear Channel active rock WXTB Tampa's Livestock show will have an area where a winner and nine friends "get to have 'the best seat in the house.' They'll be elevated above the crowd. We've never done anything like it before."

Rock WMMR Philadelphia held its annual Spring Break April 14 at the city's Liacouras Center and, as it has in the past, gave away all 6,000 seats to listeners to see Switchfoot and a re-formed Soul Asylum. WMMR marketing director Eric Simon says the station also added a video element this year.

"We decided to drop some of the more conventional things, such as decorations and beach balls, and reach out to a video monitor company just to get some interaction with the crowd and give our listeners something to watch in between

bands," Simon says.

Vince Richards, Clear Channel/Houston director of rock programming, says modern rock KTBZ (the Buzz) Houston's summer event will include interactive activities with Nintendo and Sony PlayStation. He adds that he is looking into producing Instant Live CDs from Buzzfest band performances in conjunction with promoter Live Nation.

Ray Steinman, president of Florida-based Bralco Group, a national special events production and consulting company, says one of his toughest jobs these days is negotiating with bands and production vendors to keep ticket prices affordable.

"What makes it harder and harder each year is that the margins are going down a bit, and the production costs keep going up," he says. "We're still trying to keep a reasonable ticket price because we want a lot of people to come out."

When working with stations for the first time, Steinman says it's like "sticker shock" for the radio executives.

"You go from selling airtime to selling tickets; it's much different than what they're used to. There are a lot of upfront costs radio isn't used to." ♦♦♦

Many rock stations attach branding to existing festival tours. 'People remember name shows,' one rock label promo executive says.



# BELGIUM IMPLEMENTS BAR CODE TO BEAT SCALPERS

ANTWERP, Belgium—In a move to counter ticket sales at exorbitant rates for sold-out shows, Belgian concert promoter Live Nation and ticketing company Tele Ticket Service have reached a "gentlemen's agreement" with Economic Affairs Minister Marc Verwilghen to address the secondary market issue.

Under the "I Love My Ticket" banner, the agreement includes identification of the ticket purchaser, bar coding, sell-through restrictions, official trade-in possibilities and the Economic Affairs department acting as control body.

A test run with a brand-new ticket bar code scanning system took place April 7 at the Antwerp Sportpaleis, to be followed by tests with Robbie Williams (June 13-14 in Brussels) and at the Werchter Festival gates. The system will be fully operational by the time Pearl Jam plays the sold-out Sportpaleis on Aug. 30, where 100% scanning will be effected.

"We carried out a random control sample on the occasion of the sold-out U2 concert at the 50,000-capacity King Baudouin stadium," says Nele Bigaré, press officer at Live Nation, adding that 14.9% of the 700 tickets were bought on the secondary market.

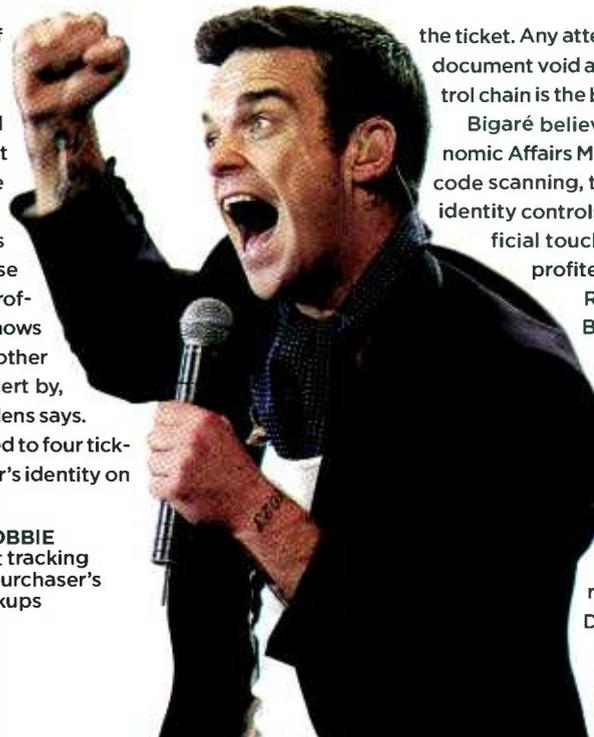
"Projected on a 50,000 audience, this represents a substantial amount of tickets sold at a higher profit," adds Stefan

Esselens, managing director of Tele Ticket Service.

The gentlemen's agreement is applicable for all concerts and events with high-demand ticket sales, both festivals and single concerts. "With [the] exception of the Night of the Proms shows [and] Clouseau concerts—these shows don't suffer from ticket profiteering because we add extra shows until sales cool down—that's another philosophy than a unique concert by, let's say Robbie Williams," Esselens says.

As of March 17, sales are limited to four tickets per order, with the purchaser's identity on

June concerts in Brussels by **ROBBIE WILLIAMS** will test a new ticket tracking system designed to verify the purchaser's identity to limit exorbitant markups in the secondary market.



the ticket. Any attempt to resell the ticket will declare the document void and of no value. The last step in the control chain is the bar code scanning and identity control.

Bigaré believes that the commitment of the Economic Affairs Ministry is crucial. "In addition to the bar code scanning, the Ministry officials are entitled to do identity controls, which gives the whole system an official touch," he says. "This will hopefully scare profiteers away."

Reselling voided tickets is a criminal act in Belgium, according to Esselens, and will lead to fraud charges. "We're the first country using this argument, and the judicial aspect is very important here," he explains.

At press time, the Antwerp Sportpaleis announced it would invest some €25,000 in a scanning system. The control system has already resulted in the shutdown of a Dutch ticket reselling unit. ♦♦♦



CHERISH THE LADIES

## Retail Track

ED CHRISTMAN [echristman@billboard.com](mailto:echristman@billboard.com)



## In Digital Times, One Catalog Yields Two Sales

In what appears to be a first, at least in the United States, a record label's catalog has been sold in two pieces—master recording and digital rights ownership and physical music sales—simultaneously.

Interestingly enough, it was not the seller that orchestrated this first; it was the buyer.

Last week, the publicly traded Digital Music Group closed on its deal to buy the Green Linnet Records catalog. At the same time, it sold to Compass Records the exclusive rights in perpetuity to sell physical goods formats of the label's titles to brick-and-mortar stores, e-tailers and mail-order businesses.

In doing so, Sacramento, Calif.-based DMG retained ownership of the catalog's digital sales and the master recordings. Green Linnet's catalog includes more than 200 albums from many Celtic artists such as Niamh Parsons, Altan, Eileen Ivers, Cherish the Ladies, Tannahill Weavers and Martin Hayes & Dennis Cahill.

Terms of the deal weren't disclosed, but sources say Green Linnet had annual revenue of about \$350,000. Billboard estimates that the label was valued at approximately \$850,000-\$1 million in the transaction.

"Our business is in owning and licensing for a long period of time the digital rights to sound recordings," DMG COO Anders Brown says. "The two

transactions were tightly coupled . . . so as we acquired [Green Linnet] we conducted the sale of the physical distribution rights."

This was "kind of a pioneering" deal, Brown says. But as digital sales grow and digital-only players become more active in the music marketplace, this deal could become the template for future catalog acquisitions.

Green Linnet didn't plan it, but it might have been the inadvertent beneficiary of how things played out. The label has been for sale for a couple of years, and several suitors have looked at it. Some put in bids too low—none were above the \$700,000 mark. Others were dissuaded by either what they termed a "due diligence" nightmare or pending artist royalty disputes.

Compass itself was attempting to navigate those difficulties when it discovered from Green Linnet owner Wendy Newton that another interested party, which turned out to be DGM, was also looking at the label.

"It was a challenging deal to begin with for many of the reasons that you are aware of," Compass president Gerry West says. "So when the new party popped up, it was just another challenge to work around so we could structure the deal to benefit all the parties."

Making the deal more complicated, a 4-year-old royalty dispute needed to be settled so five

acts that sued the label would get paid at the closing of the deal.

In 2003, those acts—Ivers, Altan, Cherish the Ladies, Mick Moloney and Joanie Madden—filed suit in the New York State Supreme Court and staged what was considered a first for the U.S. music business—a protest concert outside the label's headquarters in Danbury, Conn., with a giant inflated rat in tow (Billboard, Oct. 25, 2003), to help demand royalty payments.

One reason Compass chased the deal—the two catalogs work well together and some artists in the Green Linnet catalog are now on Compass. West hopes to reissue catalog albums with a bonus track where they are available or new ones if it can be arranged. Likewise, there could be artists on Green Linnet contracted to make more albums.

Either way, the question arises as to whether DMG or Compass will pay and shepherd those releases into the market. Executives on both sides are confident they will work it out.

As for other aspects of the deal, it appears they have already drawn some lines. For example, with kiosks, if any Green Linnet music is sold through "topping off" a portable player, DMG would likely benefit since that is a download. But if the kiosk burns a Green Linnet song or album onto disc, a physical sale, it appears Compass would receive the revenue. . . .

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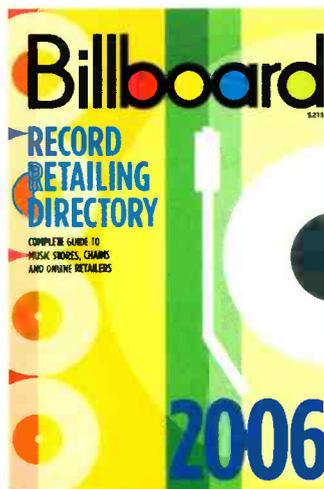
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DIGITAL MUSIC BY ANTONY BRUNO

# Digital Music Finds Some Locker Room

The digital music battle of the future may not be over where music is purchased, but where and how it is stored.

A number of companies have created online content "lockers" where users can upload their digital media files for storage that they can subsequently access from multiple devices.

Examples include Oboe, created by MP3Tunes founder Michael Robertson, and MediaMax, from Streamload. Oboe offers unlimited storage of music-only files for a flat fee of \$40 per year, while MediaMax will store 25GB worth of music, video and photos for free, with up to 1,000 gigabytes for \$30 per month.

While initially enticing as a media backup option, both services offer added accessibility intended to make music more valuable by virtue of it being stored online.

"The idea is to take the paradigm that's been built offline in the iTunes, Rhapsody and Napster applications and move it onto the Web," says Michael Corrales, VP of marketing for Streamload.

For instance, music stored in either company's lockers can be streamed remotely from any computer with an Internet browser. Oboe even works via an Internet-connected TiVo digital video recorder.

"It's safer, more versatile and more flexible," Robertson says. "Right now, everybody's focused on the iPod. But that's like carrying around a pocketful of nickels because you want money anywhere

you go instead of a credit card."

Of course, like anything else in the digital music industry, the concept isn't quite as simple as those trying to sell it might like. Music wrapped in certain types of digital rights management technology—such as Apple's Fairplay—can't be streamed from these lockers. Neither can tethered downloads acquired from subscription music services like Napster or Rhapsody.

Yet another digital locker company, Navio, is circumventing this with a different approach. Instead of marketing to consumers, Navio partners with content owners—including Sony BMG,TVT Records, Fox Sports and the Walt Disney Group—to create online sales portals. Consumers buying music through these outlets can download their purchases in new formats as they need to. If someone switches from an iPod to a Creative Zen Micro, they can get a new version of the still-copy-protected song without having to repurchase it. Think of it more like buying the rights to a file rather than the file itself.

"If we can give you the right to have your music in whatever format you want, that's just a far better value proposition," Navio COO Ray Schaaf says.

"How many people are going to buy the same



thing four or five times?"

The company even reverse-engineered Apple's Fairplay DRM technology so retailers can sell iPod-compatible music outside the iTunes Music Store.

In the wireless world, content aggregator Oasys Mobile has done something similar. Customers who buy ringtones, wallpaper images or mobile games from the company can store all their content in a virtual locker and redownload it at no cost when they either upgrade or replace their phones.

While this "buy once, use anywhere, on anything" concept is the ultimate value to content lockers, consumer excitement over such capability remains relatively low.

Both Oboe and Streamload claim only 25,000 paid subscribers each, and Navio only went live with its service on May 22. That's because today the computer remains the de facto content locker.

Want to play digital music on your home stereo? Stream it off your PC. Want to play it in your car? Plug in a MP3 player.

But things may get more interesting as more and higher speed Internet-enabled devices hit the market, via PDAs, car stereos, home entertainment systems and mobile phones. Suddenly, the computer and the MP3 player no longer are the keystones of the experience, and there is less need to worry about transferring compatible files from device to device. Each connects directly to the content locker to play or download music.

Which ultimately could have a positive effect on digital music sales. According to a November 2005 Forrester Research survey, 38% of consumers surveyed said they expect to have the ability to transfer that content to any device they own.

"In the next six to 12 months, you're going to see a couple of dozen devices that will just have all your music when you turn them on," Robertson says. "When that happens, that will unlock the floodgates for consumer demand for the locker."



## Mobile Music Phones March On

Sony-Ericsson is showing no signs of slowing down its effort to dominate the music-phone world. It recently introduced the latest model of Walkman-branded mobile phones, the W850.

Like most music phones, it features dedicated keys for such music player functions as play, stop, pause, fast forward and rewind. But these keys are backlit and pulse to the rhythm of the music being played at the time.

It also features Gracenotes' Mobile Music ID service, allowing users to record song snippets via an internal mic or through a built-in FM radio that can be sent to Gracenotes' services for identification.

And no mobile music phone would be complete without a set of desktop speakers (pictured).

It ships with a 1GB memory stick for about 1,000 songs, depending on format, which can be expanded to up to 4GB. Pricing and availability for the Walkman W850 will be announced when it's commercially launched in the third quarter.

—Antony Bruno

## BITS & BRIEFS

### MOBILE SONGS NO BARGAIN

Although downloads count in the millions, the report card for full-song mobile music download services show much room for improvement.

A May Consumer Reports study found the mobile music services introduced by Amp'd, Sprint and Verizon to be "intriguing" but not yet a strong contender to iTunes for the public's digital music dollar. On the plus side, Consumer Reports found all the services work as advertised and praised their file transfer speeds. But the services were heavily faulted for difficult navigation, sound quality and price.

The price criticism was reinforced by a Strategy Analytics report estimating that mobile music services are overpriced by up to 85%. The company says users are willing to pay a premium of about 35% over the 99-cent online standard for music on a mobile

phone. Current rates run between 100% and 150%.

Both the Consumer Reports study and Strategy Analytics report said Sprint had the best overall service among the three.

### GUITAR TV ON THE INTERNET

Guitar Player magazine has partnered with online TV station TrueFire TV to launch an Internet-based TV station solely for guitar players. Called Guitar Player TV, the Web site features thousands of video guitar lessons, exclusive interviews with major artists, live performances, home recording tips and information on new products and gear.

The station will stream video 24 hours a day, both on-demand and scheduled. Guitar Player's parent company, Music Player Network, says the site is the first of several Internet TV stations planned for the future. Others include Keyboard TV, Bass Player TV and EQ TV.

## HOT RINGTONES™ JUN 3 2006 Billboard

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ORIGINAL ARTIST
1	1	11	#1 MS. NEW BOOTY	BUBBA SPAROOX FEATURING YING YANG TWINS & MR. COLLIPARK
2	2	84	SUPER MARIO BROTHERS THEME	KUJI KONDO
3	3	72	MISSION-IMPOSSIBLE	LALO SCHIFRIN
4	4	9	BEST FRIEND	50 CENT & OLIVIA
5	6	8	WHAT HURTS THE MOST	RASCAL FLATTS
6	9	36	MY HUMPS	THE BLACK EYED PEAS
7	5	17	GRILLZ	NELLY FEATURING PAUL WALL, ALI & GIPP
8	8	82	THE PINK PANTHER THEME	HENRY MANCINI
9	7	27	LAFFY TAFFY	D4L
10	11	11	TOUCH IT	BUSTA RHYMES



Dem Franchise Boyz sport this week's largest percentage increase as "Ridin' Rims" climbs 28-20. "Rims" picks up 16% in downloads to 4,100 in its second chart week.

11	14	84	HALLOWEEN	JOHN CARPENTER
12	13	22	GASOLINA	DADDY YANKEE
13	10	16	SO SICK	NE-YO
14	15	9	GIRL	DESTINY'S CHILD
15	16	13	BETCHA CAN'T DO IT LIKE ME	D4L
16	18	67	CANDY SHOP	50 CENT FEATURING OLIVIA
17	22	11	GIMME THAT	CHRIS BROWN
18	12	11	LOVE	KEYSHIA COLE
19	19	10	I WALK THE LINE	JOHNNY CASH
20	28	2	RIDIN' RIMS	DEM FRANCHIZE BOYZ

Based on polyphonic ringtones data provided by, in alphabetical order: 9squared, Diji, Faith West/Modtones, Infospace Mobile, MIDIRingtones/AG Interactive, XRing, Zingy and Zango. A WiderThan Company. Chart endorsed by CTIA - The Wireless Association™ and Mobile Entertainment Forum.



## Legal Matters

SUSAN BUTLER sbutler@billboard.com

# Popovich Back In Court Over Meat Loaf Recordings

One of the greatest fallacies in law is that a lawsuit, once it reaches final judgment, resolves the dispute. Another fallacy is that once a breach of contract issue is resolved, the parties will never have a problem with that contract again.

In Ohio, former CBS Records executive Steve Popovich is back in court against Sony BMG over early Meat Loaf recordings. The case raises the question of whether a continuing breach of contract is grounds to get ownership of the master recordings back.

In London, Experience Hendrix is toasting another victory over Purple Haze Records' CD releases of Jimi Hendrix concerts. The court opinion makes it clear that live performances are protected under English copyright law even though they occurred before the law went into effect.

For Cleveland International Records owner Popovich, this is the third time at bat against Sony. His company made a deal in 1977 to provide recordings to Sony predecessor CBS Records. The contract covered early Meat Loaf recordings in which Sony holds the copyrights.

Popovich sued the first time to recover unpaid royalties. The suit was settled in 1998. He sued again after Sony failed to place his company's logo on compilations that included the recordings covered under the prior agreement. A jury awarded Popovich \$5 million; an appeal is pending (Billboard, June 11, 2005).

Now Popovich wants a federal court to declare that Sony BMG has forfeited its rights under the agreements for continuing to improperly account and failure to pay royalties to him. Popovich wants the court to order that ownership of all the recordings and copyrights reverts to him.

If the allegations are true, the suit raises a number of questions. How often does one have to dispute ongoing accounting and royalty payments before it's time to call it a day and end the entire relationship? And can the court simply order the rights to be returned?

The suit alleges that there is a fiduciary relationship between Popovich and Sony—which would require a higher duty of care similar to an attorney/client or financial broker/client. But that theory has been shot down by courts in the past. The suit also alleges that the activities amount to fraud, breach of contract and racketeering. The last claim would be pretty tough to prove. The other two claims may not legally permit a reversion of rights as the remedy.

But one count asks the court for equitable relief. It claims that the breaches have been so material and substantial that there has been a failure of "consideration," an essential element of a binding contract—the give-and-take that forms the basis for the bargain. Courts have greater latitude in coming up with a personally tailored remedy when granting equitable relief, as opposed to reme-



dies spelled out for claims based on black-and-white rules of law in statutes or common law (law created by courts in past cases).

If the court decides to hand over the master rights, there are at least four albums at stake. The 1977 release "Bat out of Hell" is the top seller, according to Nielsen SoundScan. U.S. sales of the album since January 1992 (when SoundScan began tracking) are just over 3.8 million units,

though total U.S. sales are much higher: 14 million, according to RIAA certifications.

The 1981 album "Dead Ringer" has scanned 106,000 units since 1992; the 1995 "Hits out of Hell" 350,000 units; and the 1994 "Midnight at the Lost & Found" 64,000 units.

Sony BMG declined to comment.

Meanwhile, Experience Hendrix won a judgment in the High Court of Justice in May. The court decided that live performances in the late 1960s and 1970 are protected under English copyright law.

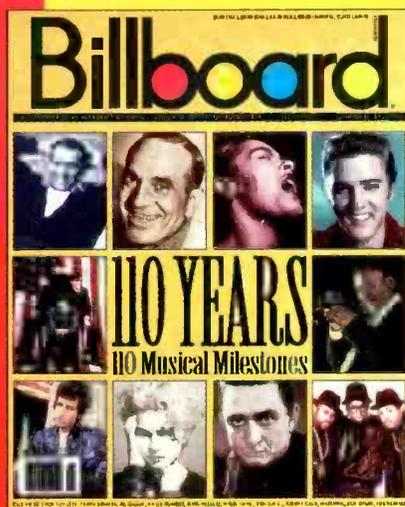
Performers had no civil law protection under English law for their live performances until a 1996 amendment to the 1988 copyright law. Before then, there were only criminal penalties for certain activities; parties could not sue others in civil court for infringement. The amendment created rights for performers in their live performances for a duration of 50 years after the end of the year of the performance.

Even though Hendrix died before the law was created, it still protected his rights, the court held. A performance qualifies for protection if it "was" a live performance, was given by a qualifying individual or took place in a qualifying country. The law confers rights to early performances on persons who are still performers, those who were performers but who no longer perform and on the estates of past performers.

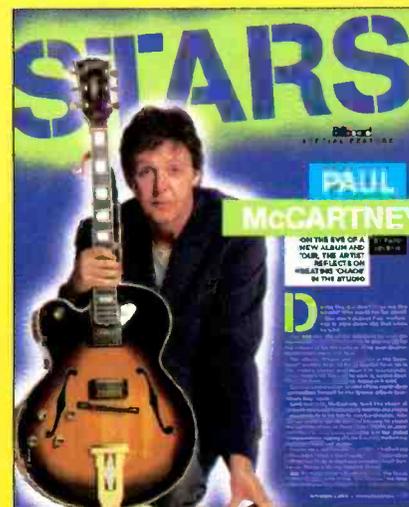
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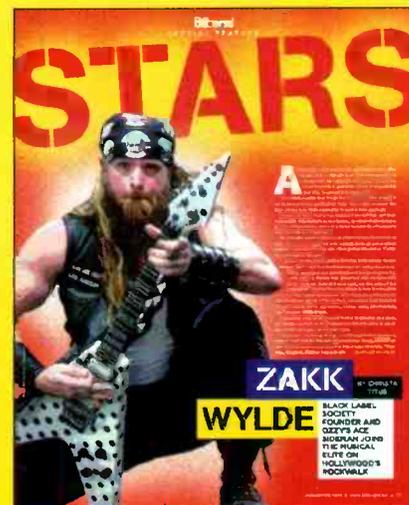
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### >>> EC WARNS BULGARIA, ROMANIA

The European Commission has warned that Bulgaria and, to a lesser extent, Romania, must show tangible results in the fight against piracy, fraud and corruption to ensure their planned accession to the European Union on Jan. 1, 2007.

The EC (the EU's executive arm) issued the warning in a May 16 report to the European Parliament in Strasbourg, France. The final assessment on whether the two eastern European markets join will be delayed until October 2006, but according to EC president José Manuel Barroso, the "possibility of being ready in 2007 is doable."

The EC and the Parliament have long warned Romania and Bulgaria about their illegal CD and DVD plants, corruption and trafficking that have created a black market in movies and music. Both face heavy cross-border piracy trade, and officials are concerned that customs are not yet capable of defending what is supposed to become the EU's external border. The EC was particularly scathing about Bulgaria, which it said has to tackle six areas of serious concern, including high-level corruption and organized crime.

—Leo Cendrowicz

### >>> WINDSONG FOR SALE

Beverly Hills, Calif.-based music publisher Windswept Holdings is for sale, Billboard has learned.

Tokyo-based Fujisankei Communications Group subsidiaries Fujipacific Music and Fuji Television Network each hold a 50% stake in Windswept. An industry source says some 20 publishers are now bidding for the 150,000-song catalog. Windswept did not comment.

The proposed sale follows losses associated with the 2005 purchase of a stake in Fujisankei-owned radio network Nippon Broadcasting System by Tokyo-based Internet service provider Livedoor in a failed attempt to gain control of Fuji Television. Fujisankei eventually bought Livedoor's share of NBS plus a stake in Livedoor, and that investment's value plummeted in early 2006 after Livedoor was accused of window-dressing its accounts and its president, Takafumi Horie, was arrested on related charges.

—Steve McClure

### >>> KIWI MTV TAKES FLIGHT

MTV Networks Asia Pacific will launch a customized, 24-hour music network in New Zealand Aug. 19. MTV New Zealand will deliver domestic programming and hosts and will work closely with local labels to expose domestic talent. MTV Networks Asia Pacific president Nigel Robbins says. MTV parent Viacom's kids channel Nickelodeon will roll out in New Zealand on the same date. Both will be carried by pay-TV operator Sky Television, which reaches an estimated 650,000 homes (43% of TV households) in the market. Key management appointments for the two Auckland-based channels are to be announced shortly.

—Christie Eliezer

### >>> KNOWLES SEES MIRAGE

Mathew Knowles' urban artist management firm Music World Entertainment has appointed Bahrain-based promoter Mirage Promotions to exclusively represent its artists in the Middle East, Russia, Greece, Turkey and the Indian subcontinent. Houston-based MWE's stable of acts includes Destiny's Child and the act's members Beyoncé, Kelly Rowland and Michelle Williams.

Mirage was established in 1992, and has promoted live events in the Middle East for a string of international acts including Mariah Carey, Destiny's Child and Alicia Keys. Mirage GM Thomas Ovesen notes, "Having worked together on the 2005 sellout Destiny's Child concert in Dubai, we look forward to working with Mathew and his talents again."

—Lars Brandle

### >>> TSUTAYA IS SUMIYA BUYER

Leading Tokyo-based audiovisual software retailer Culture Convenience Club, best-known as the operator of the Tsutaya retail/rental chain, is taking over the 55-strong Sumiya chain of CD/DVD retail stores. CCC will purchase 69% of Sumiya's voting stock in a third-party share allocation scheduled for July. Sumiya's 55 stores, located in central and eastern Japan, will continue to operate under the Sumiya banner. Sumiya is based in the city of Shizuoka, southwest of Tokyo.

The purchase will bring CCC's total number of retail outlets to 1,181, following a deal in March that saw it join forces with music retailer Shinseido (billboard.biz, March 22) and its April 2005 purchase of the 22-store Virgin Megastores Japan chain.

—Steve McClure

## Triumph After Tragedy

In Fatal Nightclub Fire's Wake, Rock Act Callejeros Poised For Success With 'Señales'

BUENOS AIRES—On Dec. 30, 2004, rock band Callejeros was involved in one of the worst concert tragedies in history when a fan threw a flare during a concert, setting the nightclub Republica Cromanon on fire and leaving 194 dead.

The disaster led to the resignation of Buenos Aires' mayor and the jailing of Cro-

**\$15**  
Cost of Callejeros' new album, an increase of \$5 over the standard CD price in Argentina

manon's owner. Band members are still awaiting trial and could be held responsible for the deaths of their fans, including their own close relatives and girlfriends.

And yet, despite the tragedy, the band has persevered. In fact, its new album, "Señales," appears poised to be the act's best-selling ever.

Released May 11 on indie Pelo Music, it was certified gold in Argentina for shipments of 20,000 copies. The album sold out in record chains Mus mundo, Yenny and Dromo merely hours after its release despite hav-

ing virtually no marketing behind it. A week later, shipments of the album, distributed by EMI, have climbed to 35,000 copies (40,000 is platinum in Argentina).

Ruben Aprile, president of Pelo Music, says the only promotion behind "Señales" was a single delivered to radio one month ago.

"It would be disrespectful to release 'Señales' with a powerful campaign, so we only gave copies to rock critics in major newspapers and magazines three days before the release without even a bio," Aprile says. "Our motto was, 'Let the music do the talking.'"

Half the songs on this fourth Callejeros album were written after the fire and are a constant reflection of that night's events. Above energetic rock'n'roll tracks, singer Pato Santos Fontanet delivers lines like, "I don't have you today, and I carry my cross alone," "I am a dead man imprisoned in a live body/I am nothing but a perfect crime for a judge," and "I continue crying for you, fighting to remember your essence."

Santos Fontanet says that although some tracks talk about feelings following the fire, none talk about the

tragedy per se.

"It was very difficult to pick up a guitar again, much less write," he says. "Later, the songs started to come, initially very sad songs. Later on, we were able to touch on other topics."

The elaborate artwork for "Señales" includes lyrics that carefully indicate each song's composition date, plus special drawings commissioned to graphic artist Paula Mangone. This attention spent on details elevated the retail cost from \$10 (standard in Argentina) to \$15, an outrageous amount for a local release. Aprile says that Callejeros' fans appreciate the effort and are paying the difference instead of waiting for illegal copies.

Callejeros' past releases have sold a combined 120,000 copies, so "Señales" seems poised to be the band's top seller.

Aprile attributes the sales not to morbid curiosity but to the band's growing fan base. When the Cromanon tragedy happened, the band had three albums under its belt and was enjoying increasing popularity, Aprile says.

Still, in an online poll on terra.com.ar, a majority of voters (49.5%) said sales are spurned in part by Cro-

manon curiosity.

In addition to album sales, during the last month the band has sold 25,000 downloads of a 30-second, MP3 snippet of its first single, "9 de Julio," through Toirg, a service of mobile content provider Pmovil. According to Pmovil president Fabian de la Rúa, Callejeros has also sold a total of 150,000 ringtones and is consistently among the top five downloaded groups at Pmovil.

The next challenge for Callejeros is to return to a stage. Several attempts during the last months have proved futile, with city mayors declaring the band "not welcome" and boycotts by some relatives of fans who perished at Cromanon. In addition, safety inspectors have gone as far as closing down venues where tickets had already been for sale.

"We are being censored, although few people have dared say that," Santos Fontanet says.

Gigs or no, Santos Fontanet says the band is pleased with the new album.

"We went from disillusionment to hope," he says. "It's part of the mourning process. But we are convinced, more than ever, that music is the most important thing in our lives. This album has helped us immensely to feel 'alive.'"



CALLEJEROS

# Music Biz Rising In The East

First Music Matters Conference In Hong Kong Lays Groundwork For 'Explosive' Growth

HONG KONG—The music industry's rebirth will happen in Asia.

That was the prediction made by Warner Music Group chairman/CEO Edgar Bronfman Jr. in a keynote speech at the inaugural Music Matters conference in Hong Kong.

"Asia is where the music industry's growth will be most explosive," Bronfman said. "Everything is up for grabs, and nothing is sacred."

Bronfman used his speech to announce that WMG was setting up a joint venture with leading South Korean telecom operator SK Telecom that will take over Warner Music Korea's stable of domestic acts (Billboard, May 27).

Conference attendees' reaction to that initiative was mixed—some saw it as bold and forward-looking, others wondered if such deals can work to the music industry's advantage.

Much like Bronfman's speech, the conference focused on the potential for digital and mobile applications to power the region's growth, and the need for the music business to forge alliances outside the industry.

In a presentation titled "The State of the Union," Marcel Fenez, Asia-Pacific media and entertainment team leader at PricewaterhouseCoopers, predicted that strong growth in digital delivery—including subscription-based, mobile content delivery business models—during the next two to three years would raise the Asia Pacific region's share of global music sales from 23% to 25%.

"As [third-generation mobile phone technology] comes on in many markets, we get a real explosion of opportunity," Fenez said. "Mobile will be the biggest component [of Asian music sales] by 2010."

Mobile-based music sales totaled about \$2.1 billion in Asia in 2005—five times larger than in the United States, Fenez noted.

Another theme that emerged during the conference was that, besides the digital and mobile sectors, music companies need to work with the advertising industry in order to reap the potential rewards of doing business in Asia.

"Life would be boring without music and so would adver-

tising," TBWA Asia Pacific regional chairman Keith Smith told delegates. Speaking during a panel discussion titled "Music, Brands, Media and Marketing: Working With Music," Smith noted that the region's advertising industry is "getting much more proactive about music."

Plans for the conference were initiated by Amsterdam-based music industry consultant Richard Denekamp in 2005, when he was IFPI Asia Pacific chairman and Sony BMG Music Entertainment Asia president. He left Sony BMG in July 2005.

Organization of the event was handled by Hong Kong-based ad agency Branded and it was supported by the four major record companies and the IFPI.

"We deliberately set out to create a nontraditional gathering," says IFPI Asia Pacific chairman Lachie Rutherford, who is also president of Warner Music Asia Pacific.

Branded says more than 500 people attended Music Matters daily, along with 74 speakers and 60 media representatives.

"I didn't expect so many people to attend a first-time conference," admitted Ashley Whitfield, managing director of Hong Kong-based entertainment company Evolution.

Denekamp said his main reason for floating the conference idea was that "a lot had changed over the last couple of years in the music industry in Asia."

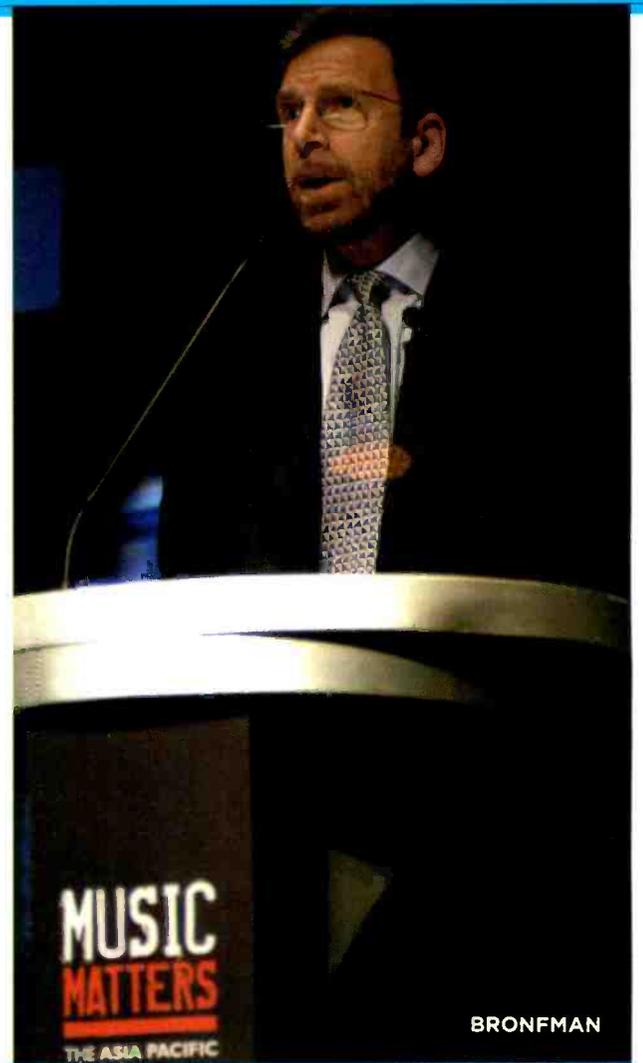
Asia was taking a cutting-edge role in mobile entertainment, he said, and "China was leapfrogging the development of a

traditional physical market going straight to digital."

The conference was intended "to bring all those new players together for an exchange of ideas," Denekamp said, "studying the tea leaves and some valuable networking."

The result, Denekamp said, "was beyond my expectations." He conceded that there remains room for improvement, but added: "The organizers have laid a solid foundation for this conference to become a yearly event."

Delegates were generally enthusiastic about the event. Massy Hayashi, president of Tokyo-based concert promotion company Hayashi International Promotion, said: "It was a good opportunity to exchange information in a convenient location." ...



BRONFMAN



YOUNG



KENNEDY



CHEN



BANKER

## Confab Buzz: Hip-Hop, Branding And More

The two-day Music Matters conference opened at the Four Seasons Hotel in Hong Kong on May 10—an unusually bright and sunny day with spectacular views of the harbor and the mountains of the New Territories across the water.

Inside, the outlook was also bright at this inaugural event for the Asian music industry. Here are notes from in and around the conference sessions.

■ Two key Asian entertainment biz players were conspicuously absent from Music Matters: Norman Cheng, chairman/CEO of EMI Music Asia, and Michael Smellie, Bertelsmann's new Beijing-based president of Asia Pacific media development.

Sources say Cheng is busy developing his own business interests in mainland China, apparently with EMI's blessing. But exactly what Smellie—previously Sony BMG's New York-based COO—will be doing for Bertelsmann in Beijing remains unclear.

■ "Hip-hop is beginning to become a potent force in China," said P. Duane Kennedy, CEO of Shanghai-

based hip-hop entertainment company Dai-Biao.

Until recently, Kennedy said, hip-hop consumers were not being served in China because major labels believed the genre would never catch on there. But, he explained, the "little emperors"—the spoiled offspring of China's single-child families—in urban centers have embraced rap in a big way.

Kennedy said China's government went out of its way to crush punk, but "happy rap" has its tacit approval. "As long as you stay away from things the government doesn't like—like freedom of speech and democracy, then it's OK," he said.

■ Locally based pop vocalist and film actor Edison Chen reckoned there are "six people who control music in Hong Kong—and they're all over 50."

Chen was signed until 2005 to the local Emperor Entertainment Group, enjoying a string of hits. But speaking during a session titled "New Model Army: The Artist & Label in a Digital World," he echoed past statements by international superstar Prince, declaring himself "tired of being a slave—dis-

respected and not able to record the kind of music I want to record."

According to Chen, "At the beginning of an artist's career you need help, but after a while, you need space." So he does not want a new deal—unless he controls his own "masters—and everything."

■ Sony BMG Thailand regional star Tata Young does not want fans to think she slugs brandy from the bottle, her manager Doug Banker said.

During the session "Music, Brands, Media & Marketing" the VP of Los Angeles-based McGhee Entertainment said most Asian artists have no problem doing product endorsements, although balancing their interests with those of the brands can be tricky.

Vocalist Young already has endorsement deals with Colgate and Pepsi. But Banker recalled recently spending nearly three weeks trying to establish with Hennessy Cognac exactly how close she should be to a bottle and glass of the spirit in an ad linked to its sponsorship of Young's first tour of China.

"[Finally] I saw a picture that I liked,"

Banker said, "and said, 'OK, it doesn't look like Tata is drinking out of the glass.' [But] they'd just as soon have had her chugging the bottle."

■ Legendary British concert promoter Harvey Goldsmith was typically outspoken in his May 11 keynote speech, characterizing some corporate concert sponsors as "starfuckers" desperate to hang out backstage.

Goldsmith also took a shot at certain "fly by night" promoters in Asia. "Artists demand as much as the market will pay," he said. "There's always an idiot who's prepared to overpay. What good is it to secure the act, gain the prestige and then lose a fortune?"

■ The closing session, titled "The Future of the Music Business," included Warner Music Asia Pacific president Lachie Rutherford, who was asked where he sees the business going by 2010. "If legal download sites become easier to use, then I see [worldwide sales of] \$50 billion—and the [Warner] share price will go to \$39," he declared, drawing more than a few guffaws. ...



## At Clios, Ad Deals Lauded

Selling Out Savvily Is The New Cool, Says Panel of Acts And Managers At Awards Show

If there was ever any doubt that artists have a different take on their ties (or not) to ad campaigns, the recent Clio Awards and Festival in Miami Beach set things straight.

"We turned down things 10 years ago because of the stigma attached to being part of an ad campaign. It was seen as uncool," **Collective Soul** frontman **Ed Roland** told the Clios' Music and Advertising panel. (The Clios are owned by Billboard's parent company, VNU.)

"Certain bands will always resist, particularly the ones that have made it part of their image. I don't foresee **Neil Young** doing a Coke commercial any time soon. But that's Neil. For others, it's a different time and different era," Roland said.

When it comes to the intersection of brands and bands in today's marketplace, it is, indeed, a new era. And judging from this timely discussion panel, the tipping point for today's more accepting landscape occurred a few years back when **Dirty Vegas** and **Sting** teamed with Mitsubishi

and Jaguar, respectively.

"Those were the first times where we as a label caught the wave—and positions like mine were created at labels," Atlantic Records VP of strategic marketing **Camille Hackney** acknowledged. Such campaigns "made us wake up to the new outlets available to get our music heard."

Roland nodded his head in agreement, as did the other panelists: **Croschal Entertainment Group** president **Fred Croschal**; **William Morris Agency** commercial agent **Kathy Armistead**; **EMI Music Resources** senior VP **John Mellilo**; **Artistic Control Management Group** partner **Derek Dudley**; and yours truly.

Representing the agency side was **Leo Burnett** executive VP/director of broadcast production **Chris Rossiter**, who moderated the panel.

Without question, artists looking to strategically align themselves with a brand have become savvier in their business dealings. They're educating themselves and researching brand lists, Armistead said.

"They're reading the trades online to see where they can fit in. Then they give me a hit list of what to go after."

Everyone agreed that country, R&B/hip-hop and pop artists are incredibly progressive with brand partnerships. It is quite the opposite with rock acts.

That said, rock bands that re-

sist the temptation from ad agencies often have no problem licensing their songs to TV shows and films. Consider **Bruce Springsteen**, who recently licensed several of his songs for use in one episode of CBS drama "Cold Case." Such action on Springsteen's part could potentially open his mind to the idea

of placing his music in a future ad campaign.

And while **Downtown/Atlantic** act **Gnarls Barkley** has said "no" to several branding opportunities, according to Hackney, the duo remains open to the possibility.

"They're about a movement. They're very visual," Hackney said. In other words, the duo has no problem partnering with a brand, but it must be involved in the entire creative process from developing storyboards to the end result.

Throughout the discussion, it became clear that the music industry participants in branding deals—artists, managers, record companies and publishers—often have clashing agendas. But Croschal, using **Collective Soul** as an example, pointed to a new model.

Croschal manages **Collective Soul**, which controls 100% of its publishing and releases music on its own label (**El Records**). When it came time for the legal team at **Leo Burnett** to confirm

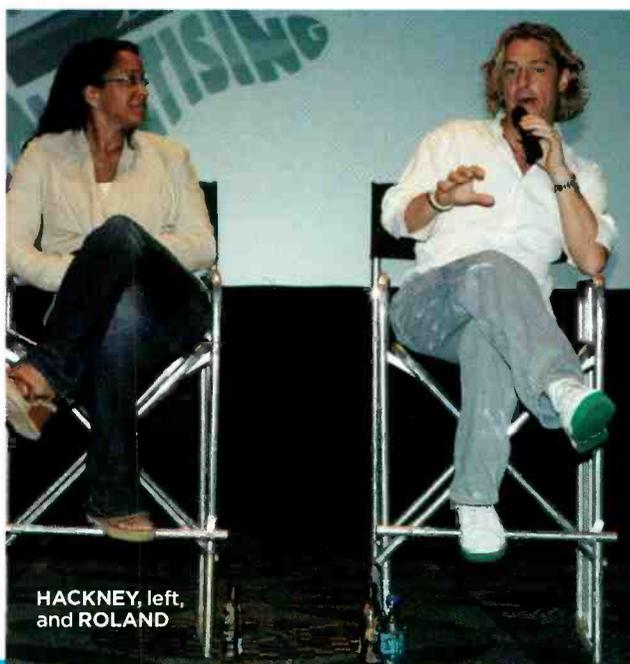
the band for a **Kellogg's Special K** campaign, "all it took was one phone call to me," Croschal said. "We were able to close the deal quickly. The agency and brand were in disbelief."

Whether this new model becomes the norm remains to be seen. (Can such a model produce a superstar act?)

In the meantime, we'll simply wonder why we did not see more label execs at the Clios. Can you say "lost opportunity"? This is an event, after all, that attracts hundreds of agency creatives from around the world.

Is it a case of the Clios not aggressively reaching out to the music industry? Very likely. According to Clio Awards executive director **Ami Brophy**, the Clios, as they were building, reached out to its core audience. But Brophy says that "the time is now to reach out to design, technology, entertainment and other areas that have become important parts of the advertising world."

See you at the Clios next year.



HACKNEY, left, and ROLAND



## Global Pulse

EDITED BY TOM FERGUSON tferguson@eu.billboard.com

## New Frames For Hansard's Songs

Stately strings and piano replaced gutsy guitars when Dublin-based **Glen Hansard** teamed with Czech musician **Marketa Irglova** for new album "The Swell Season."

Vocalist/guitarist Hansard fronts leading Irish rock band the **Frames** and first met pianist Irglova in Prague while touring the Czech Republic in 2001.

Hansard later played his own shows with Irglova in Prague, seen by Czech film director **Jan Hrebejk**. He invited the duo to record music for his forthcoming movie "Kraska v Nesnazich," sparking the recording of "The Swell Season."

The album was released in Ireland April 21 on the **Frames'** own **Plateau Records/RMG**, debuting at No. 5 on the **IRMA** chart one week later. Czech label **Indies** issues the album in the Czech Republic, Slovakia and Poland during June, with a North American release through Chicago-based **Overcoat Records** following Aug. 21. Releases elsewhere are not finalized.

"This campaign was always going to take a grass-roots approach," **Frames** manager **Claire Leadbitter** says. "I suggested to Glen we pick our [shared] birthday to release in Ireland and investigate other options as we went along."

Hansard is published through **Toby Darling Ltd.** Publishing. The **Frames** will play European dates booked by **FTA** during July and U.S. dates through **Billions Corp** in August. —*Nick Kelly*

**SERGE SURGE:** A huge star at home in France for more than

four decades, **Serge Gainsbourg** never enjoyed major sales overseas. But 15 years after his death, the controversial French artist's global cult following is being boosted by the **Barclay/Universal** tribute album "Monsieur Gainsbourg Revisited."

Artists covering Gainsbourg songs (in new English translations) on the album include **R.E.M.'s Michael Stipe**, **Marianne Faithfull**, **Franz Ferdinand**, **Tricky** and **Placebo**.

The album will be issued in the United States June 20 on **Verve Forecast** and has been rolling out in more than 30 territories since its Feb. 27 French release. **Barclay** says it has shipped more than 50,000 units domestically, with another 20,000 shipped in the United Kingdom.

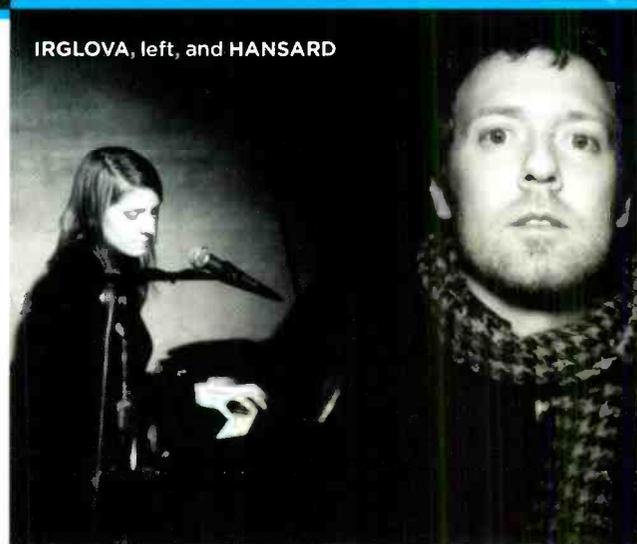
The album's cast list underlines Gainsbourg's ongoing musical influence, Paris-based **Barclay** product manager **Jérôme Marroclatour** says. "[British] bands from the Bristol music scene, for example, like **Massive Attack** or **Tricky** know his work very well," he says. "[And] the word has been spreading—Gainsbourg's fame is clearly growing around the world."

Gainsbourg's songs are published by his own **Melody Nelson Publishing**.

—*Aymeric Pichevin*

**HEALTHY SALES:** One week before the March 4 release of her third single "All I Hear," 18-year-old Australian pop singer/songwriter **Kate Alexa** was diagnosed with glandular fever. Her label **Liberation Music** displayed almost-paternal interest, canceling live

IRGLOVA, left, and HANSARD



appearances and ordering a month's complete rest. Then again, **Liberation** is part of the **Mushroom Group**, owned by music industry veteran **Michael Gudinski**—Alexa's father.

Her illness laid her low, but the infectious "All I Hear" hit the **Australian Record Industry Assn.** chart at No. 9 in March and remains in the top 50 with across-the-board radio support. "It's established Kate as an artist of substance," **Liberation's** Melbourne-based managing director **Warren Costello** says.

Alexa supported the **Backstreet Boys** on arena dates Down Under earlier this year. Costello says her late-July return to live work will include under-18 shows and club dates to promote a fourth single ahead of debut album "Broken & Beautiful," due late 2006.

She is booked by **Harbour Talent** and signed to **Mushroom Music Publishing**. —*Christie Eliezer*

## The Indies

TODD MARTENS [tmartens@billboard.com](mailto:tmartens@billboard.com)



# Koch Boss To Labels: Go Forth And Cut Deals

**R**oughly a year after snapping up Koch Entertainment, Darren Throop, CEO of new parent Entertainment One, is prodding Koch-distributed U.S. labels that use a different handler in Canada to make the all-Koch switch. "Those who aren't," Throop said, "should really consider it."

Speaking at the Koch Entertainment Distribution sales conference, held mid-May in

back to all those involved, there were some noteworthy tidbits. Koch Entertainment president Michael Rosenberg said the company's market share should increase to 2.2%—up from 1.48% in 2005, according to Nielsen SoundScan—with the additional product supplied by Sheridan Square and Musicrama. If that holds true, Koch and Sony BMG's RED could finish the 2006 market share war neck-and-

Labels, however, aren't so sure. Most indies are only seeing significant checks from iTunes and eMusic, and aren't ready to divvy up those funds with a distributor. A representative from one Koch-distributed label, which is currently handling its own digital rights, said, "As long as there's only five sites that really matter, it doesn't make sense" to use a distributor. Koch would not reveal what percentage

'When was the last time you had one of your new releases on a genre home page?'

—MICHAEL ROSENBERG, KOCH



Sandpiper, Fla., Throop said Entertainment One (the company formerly known as the ROW Entertainment Income Fund) is on the prowl for more exclusive, higher-margin content. "To get more relationships, we need more content, and we want exclusive content," he said at the conference's keynote.

Koch senior VP of sales and marketing Robert Scarcello noted that about 70% of the distributor's 80 third-party labels are currently linked with the company for the United States and Canada.

Koch also distributes its own Koch Records.

In first-quarter financials released earlier this month, total first-quarter sales for Toronto-based Entertainment One tallied \$137 million, of which \$42.9 million were from Koch. Koch accounted for \$30 million of Entertainment One's \$34 million in wholesale music sales.

While a sales conference is often largely a pat on the

neck, trailing only Warner Music Group's Alternative Distribution Alliance, which is currently hovering around the 3.0% mark.

Rosenberg also noted that Koch had a 1.66% digital market share, with 7% of fourth-quarter sales coming from the Internet.

For that gradually growing business, Rosenberg encouraged labels to hand over their digital rights to the distributor. Koch directly supplies music to large accounts, such as iTunes, and uses digital aggregator Independent Online Distribution Alliance to fill in the gaps with smaller accounts.

To bolster his argument, Rosenberg told attending labels that Koch's sales staff would start calling and visiting top digital accounts later this month. With iTunes loaded with major-label content these days, Rosenberg believes it will be easier to get the ear of iTunes if one person is making the call.

it would take for handling digital distribution.

Rosenberg knows it will be a hard sell, and he has a ready response.

"That's like saying, 'I sell direct to Best Buy and Trans World, so I'm not going to do deals with the rest of country,'" he says. "You can do that if those accounts will continue to buy directly from you. But how much attention will you get? When was the last time you had one of your new releases on a genre home page?"

As far as what Koch is learning from its new owners, Throop mentioned the company would take advantage of Entertainment One's vendor management systems in Canada, which Rosenberg later noted would be applied to audio titles in the United States. While vendor management can shift costs from the retailer to the supplier, many believe the big-box retailers will eventually require it.

## LITTLE STEVEN'S UNDERGROUND GARAGE



# GARAGE ROCK

The last five years have felt like pulling a boulder up a mountain, but I'm feeling rock is at least off life support. There's action all over the place.

Robert Plant will be headlining Steve Weitzman's Arthur Lee benefit June 23 at the Beacon Theatre in New York. Also booked are the Ian Hunter Band, Garland Jeffreys, Nils Lofgren, Ryan Adams and Yo La Tengo.

Triple-A is playing "Looking for a Leader," but we dig "After the Garden" from Neil Young's new manifesto, "Living With War." Any and all airplay is welcome.

The super cool proto metal Blue Cheer, proudly billed as "the loudest band in the world" in 1967, and legendary lead singer of the 13th Floor Elevators, Roky Erickson, will make rare appearances at the In-tonation Festival June 24-25 at Chicago's Union Park.

Cheap Trick has a fabulous new album called "Rockford" out this week. Look for a Coolest Song

in the World next week from the band.

MC5 bassist Michael Davis is out of the hospital, but it will be months before he gets back on the road. Send letters of love to [info@svengirly.com](mailto:info@svengirly.com).

Australian garage legend Radio Birdman is back! Deniz Tek, Rob Younger and the gang like to blow minds with a record release every 25 years or so. It is called "Zeno Beach" and will join the multitudes of amazing records out this month. Like, for instance, Frank Black's double album coming with very cool special guests Levon Helm, Al Kooper and Steve Cropper.

Joan Jett's "Sinner" is killing everybody.

And, oh, yeah, spoonman Uri Geller bought the house where Elvis Presley grew up. He's going to bend it into a museum.

See you next week.

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

## COOLEST GARAGE SONGS

TITLE/LABEL	ARTIST
1 <b>COOLEST SONG IN THE WORLD THIS WEEK</b> AFTER THE GARDEN Reprise	NEIL YOUNG
2 ARE YOU READY FOR IT? Teenacide	THE HOLOGRAMS
3 EVERYONE KNOWS Blackheart	JOAN JETT & THE BLACKHEARTS
4 NOTHING TERRIBLY NEW Universal	THE HELLACOPTERS
5 HANDS V2	THE RACONTEURS
6 WORLD WIDE SUICIDE J Records	PEARL JAM
7 STEADY, AS SHE GOES V2	THE RACONTEURS
8 I BET YOU LOOK GOOD ON THE DANCEFLOOR Domino	ARCTIC MONKEYS
9 WISH I NEVER LOVED YOU Cooking Vinyl!	BUZZCOCKS
10 DON'T LISTEN TO THE RADIO Capitol	THE VINES

## COOLEST GARAGE ALBUMS

1 PEARL JAM J Records	PEARL JAM
2 LIVING WITH WAR Reprise	NEIL YOUNG
3 WHATEVER PEOPLE SAY I AM, THAT'S WHAT I'M NOT Domino	ARCTIC MONKEYS
4 FIRST IMPRESSIONS OF EARTH RCA	THE STROKES
5 VISION VALLEY Capitol	THE VINES
6 SHOW YOUR BONES Interscope	YEAH YEAH YEAHS
7 FLAT-PACK PHILOSOPHY Cooking Vinyl!	BUZZCOCKS
8 ROCK & ROLL IS DEAD Universal	THE HELLACOPTERS
9 OTHER PEOPLE'S LIVES V2	RAY DAVIES
10 HEY! IT'S A TEENACIDE PAJAMA PARTY! Teenacide	VARIOUS

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

# backbeat



Berklee College of Music student **Charlie Worsham**, center, is the recipient of the 2006 Billboard Endowed Scholarship, one of Berklee's most prestigious awards. The aspiring bluegrass artist is flanked by Billboard executive editor/group editorial operations **Ken Schlager**, left, and Berklee president **Roger Brown**, right. PHOTO: PHIL FARNSWORTH



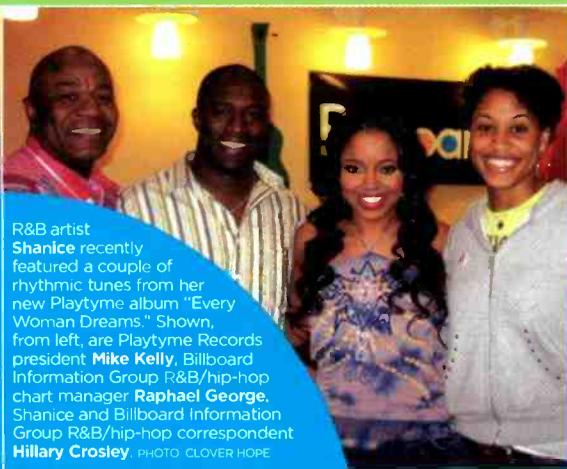
BMI, Gibson Guitars and Billboard co-presented a "Tuesday Night Music Club" showcase series May 16 at the Hard Rock Cafe in London's Piccadilly Circus. The latest installment featured such acts as **Liset Alea**, **Ali de Siati**, **Indi Forde** and headliner **Rachael Warwick**. From left are BMI's **Nick Robinson**, Billboard's **Lars Brandle**, Warwick, BMI London's **Tabitha Capaldi** and **Tony Moore**, and Gibson Guitars U.K.'s **Juliette Avery**.



The second annual **Leadership Music Digital Summit**, staged April 18 in the Curb Event Center at Nashville's Belmont University, attracted more than 400 registrants, panelists and participants to its day-long seminar dedicated to the business, creative and legal issues of digital music. "The Ins and Outs of IP," a round table devoted to intellectual property policies, digital rights management and governmental involvement was co-moderated by EMI's **Ted Cohen** and Billboard's **Tamara Conniff**. From left are guest speakers **Jon Potter** of the Digital Media Assn., **Andy Moss** of Microsoft, **Cohen**, **Mitch Bainwol** of the RIAA, **Conniff**, **David Israelite** of the National Music Publishers Assn., **Fred Cannon** of BMI, **Marybeth Peters** of the U.S. Copyright Office, **Bart Herbison** of the Nashville Songwriters Assn. International and **Greenberg Traurig's Jay Cooper**, representing the Recording Artists' Coalition. PHOTO: WILLIAM JOHNSON



Young country artist **Ashley Monroe**, second from right, showcased a mature performance of her Columbia debut "Satisfied" for Billboard staffers in New York. Wishing Monroe luck on her new album are, from left, Billboard Information Group's **Paul Heine**, **Scott McKenzie** and **Ken Schlager**. PHOTO: KRISTINA TUNZI



R&B artist **Shanice** recently featured a couple of rhythmic tunes from her new Playtyme album "Every Woman Dreams." Shown, from left, are Playtyme Records president **Mike Kelly**, Billboard Information Group R&B/hip-hop chart manager **Raphael George**, Shanice and Billboard Information Group R&B/hip-hop correspondent **Hillary Crosley**. PHOTO: CLOVER HOPE



Scottish singer/songwriter **KT Tunstall** received her first RIAA-certified gold plaque for Virgin debut "Eye to the Telescope." Celebrating at Virgin's New York headquarters, from left, are Virgin Records' **Rick Krim**, **Jen Stilson**, **Jeff Kempler** and **Hilary Shae**; SB Management's **Simon Banks**; Tunstall; and Virgin Records GM/COO **Lee Trink** and chairman/CEO **Jason Flom**.

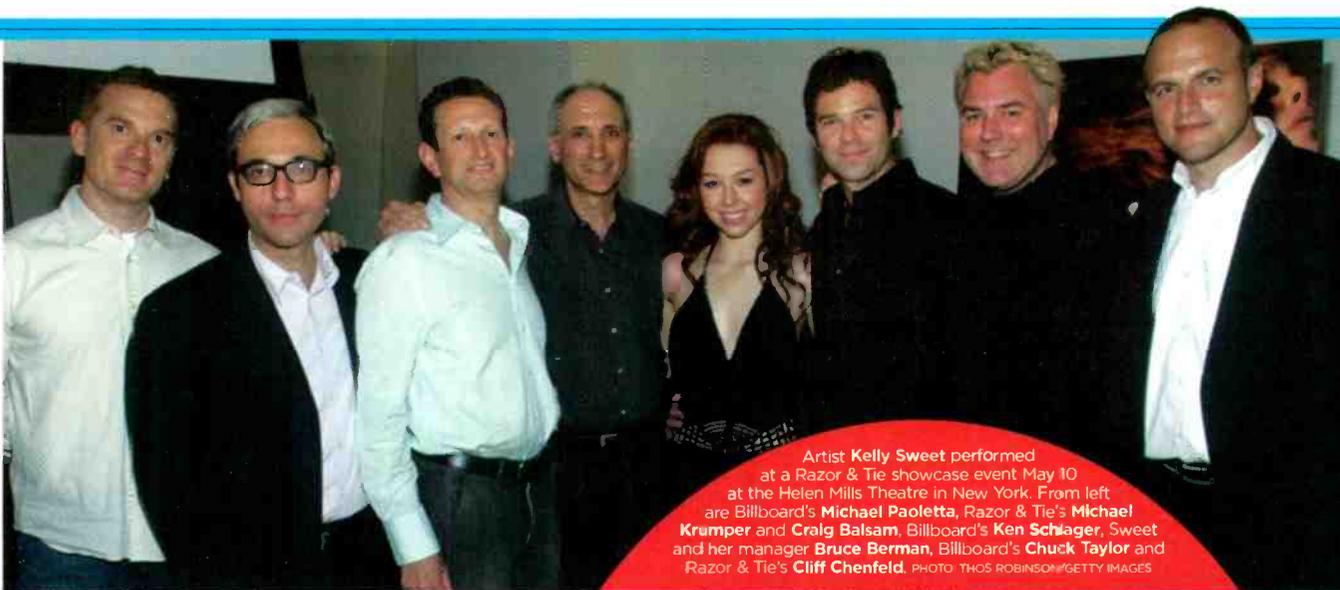
**LIVE AT BILLBOARD:** Billboard staffers in New York received a special treat the past few weeks as guest artists dropped by to mingle and perform their favorite tunes from their latest albums.



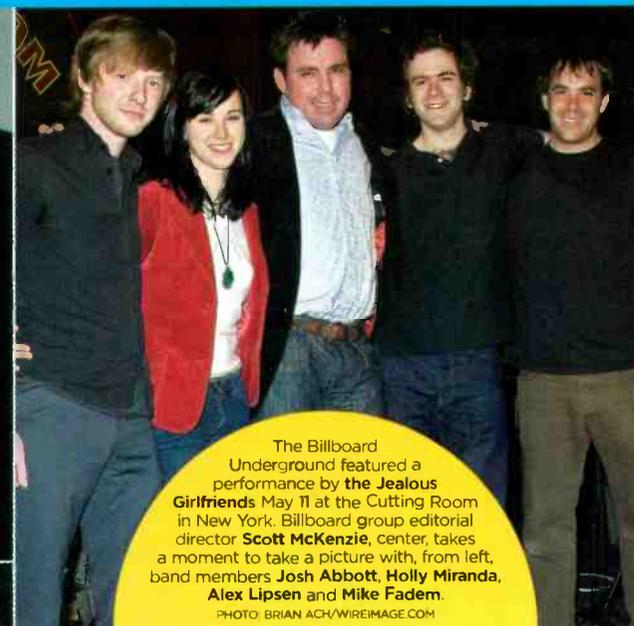
INO act **MercyMe** dropped in April 24 with songs from new album "Coming Up to Breathe." From left are MercyMe band members **Jim Bryson** and **Nathan Cochran**, Billboard's **Scott McKenzie**, MercyMe's **Bart Millard**, Billboard's **Chuck Taylor**, MercyMe's **Mike Scheuchzer** and **Barry Graul**, Billboard's **Ken Schlager** and MercyMe's **Robby Shaffer**. PHOTO: KRISTINA TUNZI



BMI, GeeJam and the Royalty Network recently held a cocktail reception in Kingston, Jamaica, to announce the launch of the International Songwriters Retreat. The event is scheduled for February 2007 at the GeeJam residential recording complex in Port Antonio, Jamaica. Shown, from left, are Royalty Network's **Frank Liwal**, BMI's **Brandon Bakshi**, Jamaican dancehall artist **Cecille**, GeeJam's **Leon Baker** and writer/producer **Alborosie**. PHOTO: ROY SWEETLAND



Artist Kelly Sweet performed at a Razor & Tie showcase event May 10 at the Helen Mills Theatre in New York. From left are Billboard's Michael Paoletta, Razor & Tie's Michael Krumper and Craig Balsam, Billboard's Ken Schiager, Sweet and her manager Bruce Berman, Billboard's Chuck Taylor and Razor & Tie's Cliff Chenfeld. PHOTO: THOS ROBINSON/GETTY IMAGES



The Billboard Underground featured a performance by the Jealous Girlfriends May 11 at the Cutting Room in New York. Billboard group editorial director Scott McKenzie, center, takes a moment to take a picture with, from left, band members Josh Abbott, Holly Miranda, Alex Lipsen and Mike Fadem. PHOTO: BRIAN ACH/WIREIMAGE.COM

**BILLBOARD UNDERGROUND:** The Billboard Underground series continues to expose unsigned talents to bigwig industry movers and shakers at its operations in Los Angeles and New York.



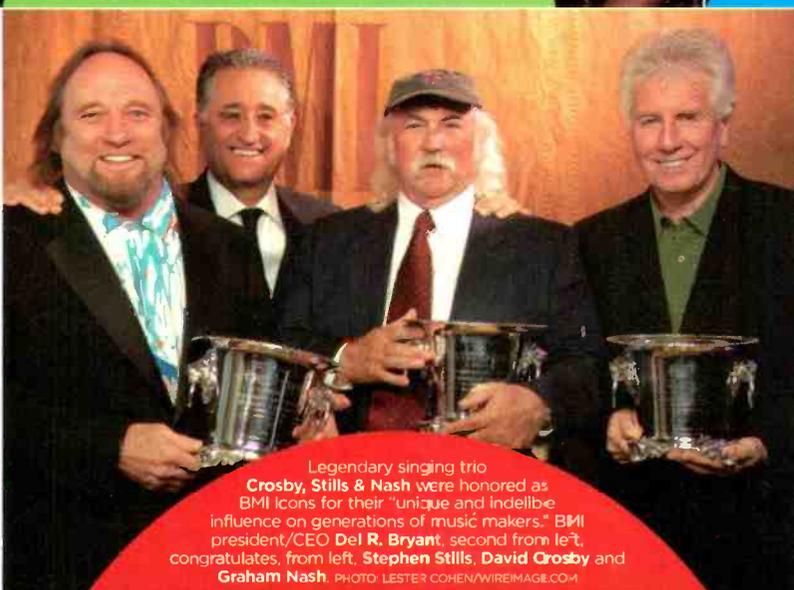
Los Angeles-based singer/songwriter A.M., fourth from left, played Billboard Underground's Live From the Knitting Factory unsigned band series April 27 in L.A. to a crowded house. From left are Billboard's Todd Martens, Aki Kaneko and Greg Maffei; A.M.; and Billboard's Melinda Newman and Diane Johnson.



Showing their ongoing support, BMG representatives attended the American Red Cross 125th Anniversary Gala May 11 at the National Building Museum in Washington, D.C. Enjoying the night's festivities, from left, are American Red Cross president/CEO Jack McGuire, BMG U.S. president/COO Charles Goldstuck, American Red Cross chairman of the board of governors Bonnie McElveen-Hunter and J Records artist Fantasia, who was the guest performer singing the national anthem and her single "I Believe." PHOTO: LINDA SPILLERS/WIREIMAGE.COM



Atlantic Records was a second-year sponsor of the International ANDY Awards and Show that took place April 25 at Guastavinos in New York. Enjoying the gala, from left, are International ANDY Awards honorary chairman/Leo Burnett Worldwide deputy chief creative officer Mark Tutssel, Bad Boy Worldwide Entertainment Group founder/CEO Sean "Diddy" Combs, Lowe's Ruth Ayres, Bad Boy artist Cassie, DDB's Bob Scarpelli and Lowe's Peter Rosch. PHOTO: DOUG GOODMAN

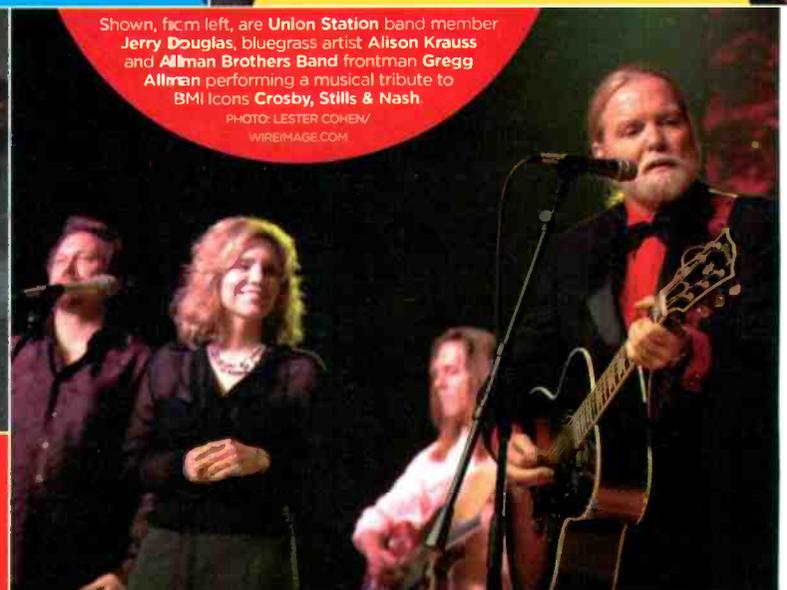


Legendary singing trio Crosby, Stills & Nash were honored as BMI Icons for their "unique and indelible influence on generations of music makers." BMI president/CEO Del R. Bryant, second from left, congratulates, from left, Stephen Stills, David Crosby and Graham Nash. PHOTO: LESTER COHEN/WIREIMAGE.COM

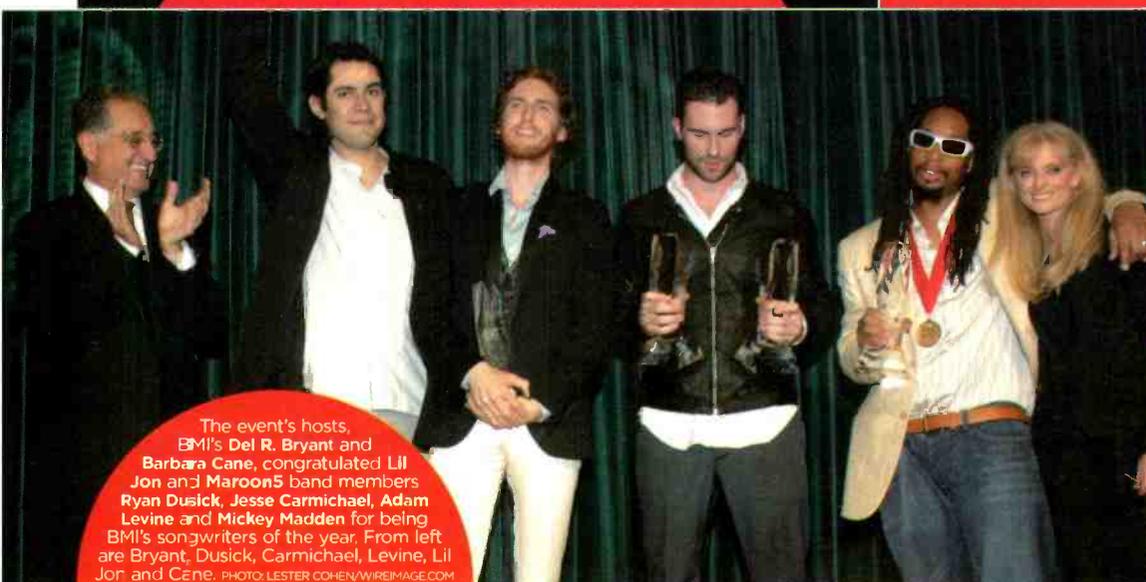


Internet song of the year songwriter Jazze Pha, left, poses for a picture with songwriter/artist Ne-Yo. PHOTO: ARNOLD TURNER/WIREIMAGE.COM

**BMI POP AWARDS:** The 54th annual Pop Awards recognized the top writers and publishers of the past year's 50 most-performed pop songs from BMI's catalog of more than 6.5 million compositions May 16 at the Regent Beverly Wilshire Hotel in Beverly Hills.



Shown, from left, are Union Station band member Jerry Douglas, bluegrass artist Alison Krauss and Allman Brothers Band frontman Gregg Allman performing a musical tribute to BMI icons Crosby, Stills & Nash. PHOTO: LESTER COHEN/WIREIMAGE.COM



The event's hosts, BMI's Del R. Bryant and Barbara Cane, congratulated Lil Jon and Maroon 5 band members Ryan Dusick, Jesse Carmichael, Adam Levine and Mickey Madden for being BMI's songwriters of the year. From left are Bryant, Dusick, Carmichael, Levine, Lil Jon and Cane. PHOTO: LESTER COHEN/WIREIMAGE.COM



Enjoying the festivities, from left, are EMI Music Publishing's Janice Brock and Martin Bandler, Billboard's Tamara Conniff, BMI's Barbara Cane and Del R. Bryant, and EMI Music Publishing's Robert Flax. PHOTO: LESTER COHEN/WIREIMAGE.COM

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**REMIX**

BY PAUL SEXTON

## Alison Wenham

**A**lison Wenham is an independent-minded woman. And these days, she is a much-traveled one. As CEO of AIM, Wenham is a key global flag-bearer for British independent music.

Recently, she was in Shanghai to sign an agreement for the streaming of music and videoclips from U.K. labels to 180 million registered users of SINA, China's largest Internet service provider. Six days later, she joined Glastonbury Festival founder Michael Eavis at London's Hilton Park Hotel as a new inductee (and the first woman ever) on the Music Managers' Forum Roll of Honour.

AIM was established in 1998 to represent the interests of U.K. independent labels; it now has 900 members. "Alison mobilized the independent labels to stand collectively on issues of key importance in the past few years," says Harry Martin, director of Domino, the U.K. label home of Franz Ferdinand and Arctic Monkeys. "Her vigor and commitment were exceptional," he adds.

Wenham also oversees AIM Digital, which negotiates and administers collective licensing agreements for member labels with new-media partners.

In January, the 25-year industry veteran was named the inaugural president of Worldwide Independent Network (WIN), which links more than 20 independent trade associations worldwide.

**Q:** *The Music Managers' Forum awards must have been a thrill. Tell us how you felt that night.*

**A:** What a company of people that night—Bono, Paul McGuinness, Michael Eavis, Chris Blackwell and ... [laughs] "Who is that woman?"

It was great to be recognized. We've worked really hard [at AIM], and it's not been a bowl of cherries all along.

One of the shocks to the corporate system when AIM was set up was: "You must be defining yourself in opposition to ..." and actually there wasn't really much of that. It was simply the right time to bring the independents together. They're as diverse from each other as they are from the majors and therefore to corral what is essentially, by choice, a very fragmented and un-clubby group of people is quite a feat.

**Q:** *Did people interpret the founding of AIM as a statement of dissatisfaction with existing trade bodies?*

**A:** I wouldn't say so much dissatisfaction with [them] as dissatisfaction with the inability of the people who were representing the sector to really do that effectively.

[Indie label executives] are all busy owner-managers, and whereas larger companies have the time and resources to consider an issue and discuss it internally, the independents would go to meetings pretty unpre-

pared and sometimes find themselves on their back foot. The idea came into several heads to have a professional organization, well-funded and properly constituted, that would be that voice.

**Q:** *What are the challenges for AIM Digital?*

**A:** We set up Music Indie, which is now AIM Digital, in 1999, and we're about to embark on a review of what we've done, from licensing the first version of Napster—we're the only organization in the world, I think, to have licensed both—to creating awareness and

a way into the market that helped licensees and licensors.

AIM has particularly strong views about the current copyright debate. We don't think giving an exclusive copyright which allows you to sue those who use your music in an unlicensed way is particularly sufficient in a world where private copying and sharing is now [fact]. To be defensive about how one gets remunerated is to use that exclusivity in a draconian way. You can't tame technology—you've got to get in it and try and monetize it along the way.

We're publishing a very big [discussion] paper in July which takes a fundamental look at copyright reform, including copyright extension, technology, consumer habits and our commercial interests.

**Q:** *What's the single biggest issue of the day for AIM?*

**A:** Right now, we believe that [digital rights management] as a policing technology is not the right application. As a tracking device, watermarking and encryption [is] more appropriate. We would like to see a change in the copyright law so that we could monetize the copying and sharing of our music and commercially license businesses who profit from the traffic of our music. That said, we are emphatically not in favor of compulsory



the fingernails" experience. So I can probably sift through, faster than most, whether an issue is of sufficient upside or downside for AIM—with its huge agenda and limited resources—to focus on.

[For example], in the U.S. there has been a concerted industry effort to try to reverse the parlous state of British sales in 1999. AIM prioritized the U.S. market—we were the only organization doing it. We flushed out the statistics [based on Billboard charts], and they were a horror show. It was as clear as the nose on my face that in the 1990s, something had gone badly wrong.

What we're doing now is moving the principles of collective activity onto a European platform via [European trade body] Impala and now on a global platform via WIN. That's where some of the early learning will come back around again because some of the markets that I'm now representing globally are very much in the nascent stages—South Africa, India and so on.

**Q:** *Has the industry gotten better at accepting women in executive roles?*

**A:** I wish I could say, "Don't be silly, there's no misogynistic behavior in this industry—it's equal opportunities up down and sideways." [But] I don't think a great deal has changed. My board has one woman on it even though the elections are open, and we retire a fifth of it every year. But unfortunately, not many women are running companies.

It's a tough, unforgiving business, and you have to keep up with it to stay in it. I don't know why it's not changing. I wish it did. I go to lots of meetings, and as I look at my colleagues, I'm almost always the only woman, and that can't be right. Contrary to popular belief, I don't have a pair of balls.

licensing. We think the market and businesses should be able to come to an accommodation.

**Q:** *Does the SINA initiative in China feel like the first step on a long road?*

**A:** We opened the AIM office [there] in April last year. China is the epicenter of piracy, but we came to the conclusion that, with some caveats, we had nothing to lose. To start with, they don't really hear our music. I felt the first step would be to take a zero base and look at where we could start to just get heard, to get some traction.

SINA is hugely successful, extremely well-run and was showing a degree of ambition to partner with us. It's a promotional streaming agreement, there's no money attached to this yet. For a start, there's no model [through which] to be remunerated; if and when that model is established, we will be.

**Q:** *Do you think the average U.K. record buyer cares whether an act is on an indie or a major?*

**A:** Some do, some don't. There are labels like ECM, Ninja Tune—or Stiff in the great days—that, by virtue of their consistent policy of how they run their company, will attract a consistent fan base.

The copy control tactics of some of the majors have possibly created great hostility from some consumers to particular brands. But I certainly don't think consumers will buy independents, irrespective of the music, [simply] because they are independent.

**Q:** *How do you rate your performance now compared with when you started?*

**A:** I've been in this business all my life, but I've been fortunate to have a lot of different jobs, so I've had an almost unique perspective. My age has allowed me to acquire a great deal of "under

### HIGHLIGHTS

#### ALISON WENHAM

**1976:** Plays piano in a concert at London's Queen Elizabeth Hall—and vows never to play in public again

**1980:** Enters record industry as an assistant with independent label Conifer

**1984:** Becomes managing director of Conifer

**1994:** Brokers sale of Conifer to BMG, joins the major for five years as managing director of specialist labels

**1998:** Becomes CEO of the Assn. of Independent Music

**2006:** Elected first president of Worldwide Independent Network



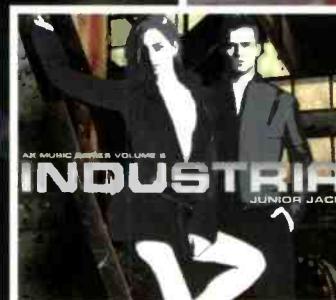
RETAILERS ARE  
THINKING  
OUTSIDE THE  
BOX TO CHASE  
CUSTOMERS  
WITH MUSIC

BY MICHAEL PAOLETTA  
ILLUSTRATION BY  
VIKTOR KOEN

PURCHASING

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Keyshia Cole has a starring role in Wal-Mart's Soundcheck program. ♪ At JCPenney, Rihanna is the spokesmodel for the retailer's new juniors clothing line Miss Bisou. ♪ For its Rock Color summer campaign, Gap is shining the light on Panic! at the Disco, John Legend, Willie Nelson, Dave Matthews Band and others. ♪ Armani Exchange, meanwhile, is preparing to add a visual element to its dance/electronic music program via online programming and podcasts. ♪ Noticing a trend, anyone?



Singer/songwriter JEWEL, left, and DJ/producer ERICK MORILLO, right, partnered with Wal-Mart and Armani Exchange, respectively, for multiplatform marketing partnerships.

These are musically rich times for retailers. While the 30-second TV spot remains a force to marry band to brand, today's retailers—from mass merchants and department stores to specialty and lifestyle boutiques—are using the traditional model as a jumping-off point to champion music across a variety of nontraditional media platforms.

For many retailers, savvy use of music and artists attaches a cool factor to their brand.

"Align yourself with that which is hip," says Sanctuary Artist Management's Marty Maidenberg, who oversees the career of Joss Stone. "That appears to be the golden rule today."

For years, JCPenney was known as a place "your mom took you to," says Cindy Hicks, JCPenney account supervisor at DDB Chicago. "It was not as cool as Abercrombie & Fitch or American Eagle. But an artist like Rihanna changes that and gives JCPenney a cool factor."

Consider it a disruption of consumers' current perceptions of JCPenney, Hicks adds.

The timing of JCPenney's Miss Bisou campaign was serendipitous to what Rihanna's label, SRP/Def Jam, was already doing, such as a partnership with Nike. It was a case of the stars aligning at the right time, Island Def Jam Music Group VP of strategic marketing and development Jeff Straughn says.

In addition to being featured in a nationwide ad campaign, Rihanna's videos and music are played in all juniors departments at JCPenney stores.

Sure, this is great exposure for the label, but JCPenney's multiplatform campaign reinforces Rihanna's own brand and raises the cachet of the retailer's image, too.

Rihanna's sophomore album, "A Girl Like Me," recently debuted at No. 5 and No. 2 on The Billboard 200 and Top R&B/Hip-Hop Albums charts, respectively. The set's lead single, "SOS," has reached the summit of The Billboard Hot 100 and Pop 100.

Straughn says Rihanna's involvement with JCPenney will increase in the summer and fall when back-to-school campaigns kick in. "This is an ideal situation," he adds. "We have a partner that wants to fully integrate Rihanna and her music into the mix."

#### CREATING EXCLUSIVE CONTENT

The scenario is similar at Wal-Mart, which launched a national original music performance series, Soundcheck, earlier this year. The program kicked off with Yellowcard and Switchfoot, and has since spotlighted Miranda Lambert, Ne-Yo, Rascal Flatts, Goo Goo Dolls, Jewel and, currently, Cole.

Nelly Furtado and Julie Roberts are confirmed for Soundcheck performances, commencing June 20 and June 27, respectively.

Participating Soundcheck artists record in-studio exclusive performances and interviews, which are played nationwide in Wal-Mart stores on TV and HDTV screens as well as online (walmart.com/soundcheck). Wal-Mart's online music store also sells audio of the exclusive tracks for 88 cents each.

The artists' respective albums also receive extra attention in Wal-Mart stores and online.



'IN-STORE AND ONLINE, WE'RE OFFERING CUSTOMERS A BETTER AND MORE COMPREHENSIVE MUSIC EXPERIENCE OVERALL.'

—CAMERON JANES  
WALMART.COM

"In-store and online, we're offering customers a better and more comprehensive music experience overall," says Cameron Janes, walmart.com senior music business manager. "We're bringing something new and exciting to customers."

Wal-Mart views Soundcheck as a great opportunity to further deepen its relationship with customers by offering multichannel music content that's relevant to what they're looking for in its stores and online.

Janes calls Soundcheck an "out-of-the-gate success" that has exceeded the retailer's expectations. He points to a high number of online streams and the average clip duration, which he says is "very high."

Sears appears to be getting in on the act, too. According to sources, the retailer will roll out an in-store radio music environment nationwide via DSL lines in the near future.

New York music production house Production Advisors works with numerous agencies and brands, including JWT Chicago, Grey Worldwide, Target and JCPenney. The company's president/CEO Lloyd Simons, like others interviewed, is not surprised by the number of retailers using music to create lifestyle environments. "Music is a part of everyone's life today, and [retailers] are using it to bring customers into their space," he says. He views it as an additional way for the retailers to drive customers into their physical and digital stores. Similarly, he adds, "It gives artists the opportunity to make impressions in different places."

#### LET IT SNOW

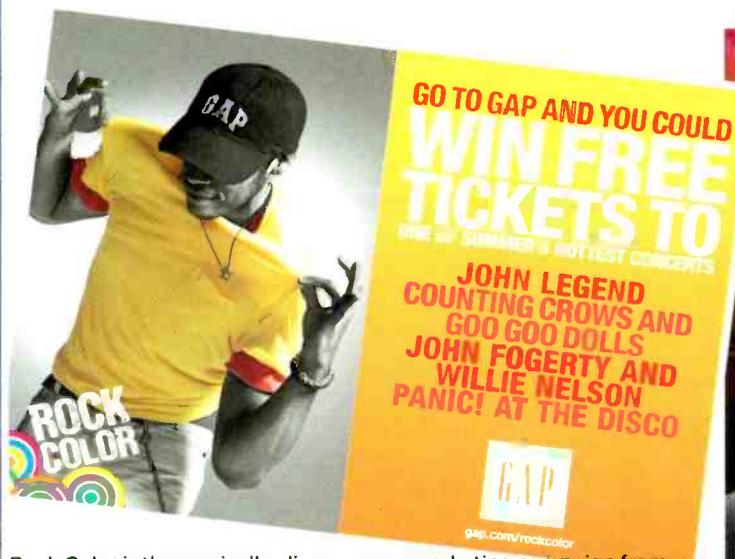
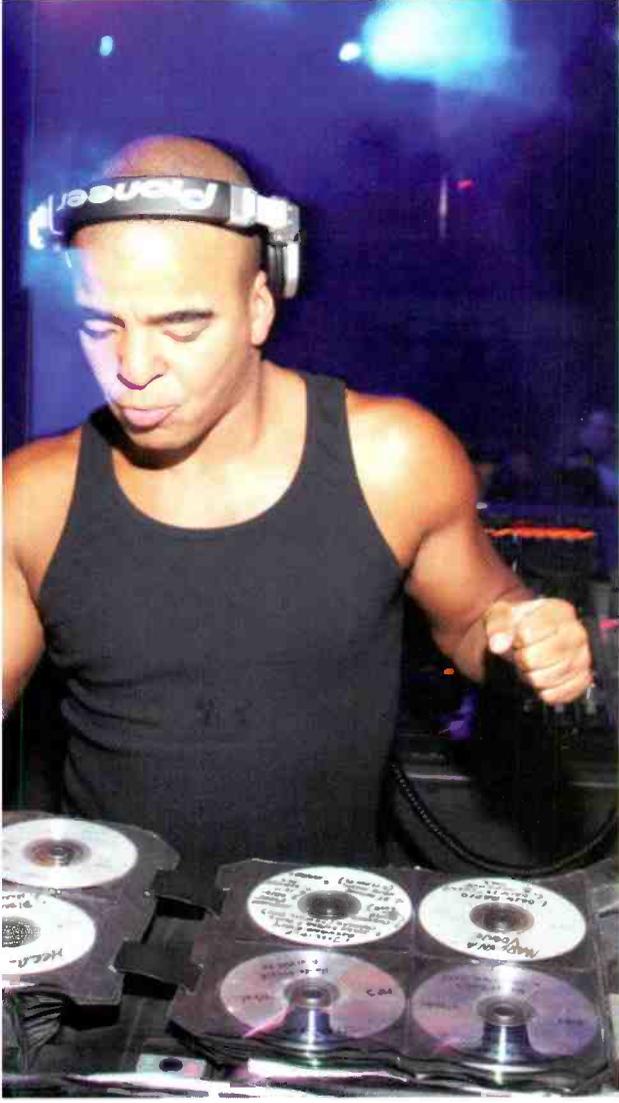
Retailers' use of music that extended beyond the 30-second TV spot escalated during the 2005 holiday season.

Wal-Mart's ad agency, Bernstein-Rein in Kansas City, created the retailer's first multimedia holiday campaign. Garth Brooks, Destiny's Child, Queen Latifah, Jesse McCartney and Martina McBride appeared in the Home for the Holidays campaign.

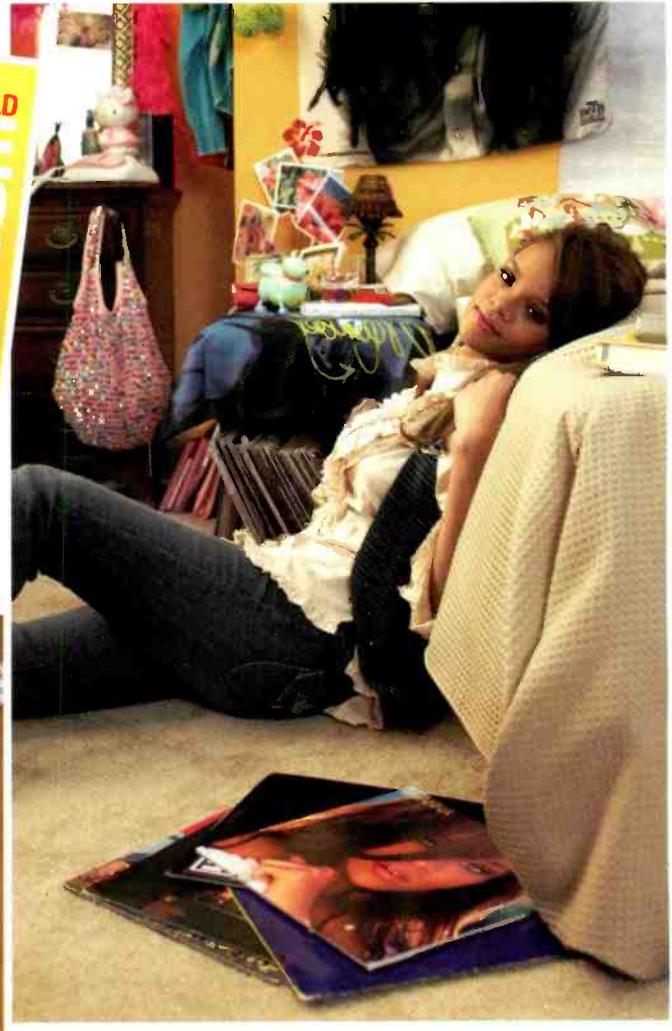
Wal-Mart's objective was to be more relevant to the broad range of customers who shop in its stores. Bernstein-Rein senior VP/creative director Kirk Kirkpatrick, who helmed the campaign, says the objective was met. Because of this, he says more musical initiatives are in the works for Wal-Mart.

This is clearly the case for Target and its music initiatives, which include exclusive content (Mary J. Blige's "My Collection of Love Songs: Live" CD, for example), Internet campaigns, charity events and celebrity-fueled Red Room events.

"When it comes to music, Target gets it right every time," says Morris Reid, managing director of Westin Rinehart, a Washington, D.C.-based firm that specializes in brand-building partnerships. "Target understands that it's a relationship with the artist. Without exploiting the artist, Target creates unique ways to drive customers into stores to buy product."



Rock Color is the musically alive summer marketing campaign from Gap. DAVE MATTHEWS, below, is one of several Rock Color artists. Meanwhile, RIHANNA, right, is in bed with JCPenney's Miss Bisou. In both cases, retailers and artists feed off each other's reach.



**MUSIC IS THE ANSWER**

No stranger to bringing music into its fold, Gap has just launched its Rock Color summer campaign. One component of the campaign is Gap's Rock Color Summer Concerts series. Gap customers in New York, Los Angeles, San Francisco and Chicago will have the chance to win tickets to concerts by Dave Matthews Band, Counting Crows/Goo Goo Dolls, Willie Nelson, John Fogerty, Panic! at the Disco and John Legend.

A Gap representative says this is another way to connect with consumers. Sonnenberg, meanwhile, sees it as one more way to keep his client (Legend) in front of people.

At the other end of the musical spectrum is Armani Exchange, which is ramping up its rhythmic initiatives. At six volumes deep, its A|X Music Series CDs have collectively sold more than 100,000 copies, according to Armani Exchange VP of event marketing Patrick Doddy.

With the just-issued seventh volume ("Paradise"), mixed by international DJ/producer Erick Morillo, A|X launched A|X Music Records. A|X CDs are sold in Armani Exchange stores and online (armaniexchange.com). The series is also sold at Virgin Megastores via a co-branding partnership.

"Paradise" debuted in March at an A|X fashion show, held during the annual Winter Music Conference in Miami. The fashion show was lensed for in-store play and podcasts. "We're creating images using video to bring our ad campaign to life, and music is an integral part of that," Doddy says. "We're taking our music program and building layers."

A free video download is available at the retailer's Web site and youtube.com. In June, a podcast of the fashion show will be available for purchase at iTunes and the A|X site.

Armani Exchange president Harlan Bratcher acknowledges that having a successful music series helps further define "who we are and what we're doing. It keeps us very in touch with our customer, which you never want to lose sight of."

Like many retailers, Armani Exchange understands sensory marketing—how music can complement the entire shopping experience. "Music is a global language. It exercises more weight than other marketing tools," Bratcher says.

Tena Clark, founder/CEO of strategic marketing company DMI Music & Media Solutions, agrees. Too often, though, she finds that music is a piece of the structure that is missing in most brands.

"If you walk into a store and the music bothers you, the retailer has totally missed the mark," Clark says. "If the music has no affect on you, the retailer kind of missed the mark. But if you love the music, if it's pleasing and enhances your shopping experience, the retailer has won."

Doddy believes that A|X excels in this area. Consider this: The retailer has plans to double its 95 stores worldwide during the next three years. With this expansion, "music will continue to grow and have a home at Armani Exchange," Bratcher says.

In cases like these, music is being used to break through people's busy lives. "Music has always been a sexy product line, but it's more visible today," EMI Music Marketing president Ron Werre says. "People love to talk about music." ...

For its holiday 2005 campaign, Target featured the sights and sounds of Earth, Wind & Fire in a handful of TV spots. The bulk of these used classic EW&F songs, and the group physically appeared in the final ad of the campaign, which was created by the Peterson Milla Hooks agency.

The catalyst to partner with Target was EW&F's latest album, "Illumination" (Sanctuary Urban), says Damien Smith of Azoff Music Management, who manages the band with Art Macnow of Kalimba Entertainment. Smith says the commercials had a definite impact on sales of the new album and catalog discs.

"Illumination" arrived in September and has sold 151,000 copies, according to Nielsen SoundScan. In mid-December, it enjoyed a 3,000-unit gain. Christmas week, it jumped to 6,000.

The group's last two studio recordings, "Promise" (2003) and "In the Name of Love" (1997), have sold 75,000 and 57,000 units, respectively.

Like "Illumination," the most recent greatest-hits collection from EW&F, 2002's "The Essential Earth, Wind & Fire," also experienced sales spikes throughout December.

In the weeks leading up to Thanksgiving, "Essential" was averaging weekly sales of 1,300 copies. In December, sales ranged from 3,000 to 8,000 units per week.

In 2003 and 2004, "Essential" sold 3,500 and 3,000 units, respectively, during the week of Christmas. In total, the collection has amassed sales of 285,000.

According to Smith, due to the Target campaign, more branding opportunities are coming the group's way. "Earth, Wind & Fire have always done well on the concert circuit," he says. "But this campaign made them visible beyond that arena."

"Artists and retailers are recognizing that they can indeed help each other," says DAS Communications' David Sonnenberg, who manages the careers of the Black Eyed Peas, John Legend and others. "Artists are looking for such tie-ins more than ever."

Nordstrom infused its 2005 holiday campaign with Silverscreen, a Web-based, broadband video program. Developed by the Fallon Minneapolis agency, Silverscreen intertwined music, fashion, technology and pop culture.

Consumers logging on to nordstromsilverscreen.com could shop while watching video remixes of the Go-Go's "Our Lips Are Sealed" and Culture Club's "I'll Tumble 4 Ya." Olivier Gondry handled the video remixes for both, while electronic DJ/producers Fatboy Slim and Junkie XL, respectively, remixed the music.

Fallon's Susan Treacy, the group creative director on Silverscreen, says Nordstrom challenged the agency to come up with a concept that had not been done before—with music as a major component.

For Nordstrom, the objective was not a direct marketing push, but a branding push. By updating well-known pop music from the '80s, Nordstrom ably connected with its 25- to 40-year-old target demo, Treacy says.

Discussions are already under way regarding upcoming campaigns—and music will play a role. "We're talking with labels and underground artists right now," Treacy says. "There is more to come this year, and it will raise eyebrows."

**COOL SOUNDS**  
Retailers And Artists Make Music Together

**ARMANI EXCHANGE**  
(A|X Music Series)

Featuring: Erick Morillo, Roger Sanchez, DJ Rap, Junior Jack and others.

**THE GAP** (Rock Color Summer Campaign)

Featuring: Counting Crows, Goo Goo Dolls, John Legend and others.



**WAL-MART**

(Soundcheck Music Program)

Featuring: Keyshia Cole, Jewel, Ne-Yo, Rascal Flatts, Goo Goo Dolls and others.

**JCPENNEY** (Rihanna/Miss Bisou Campaign)

Featuring: Rihanna in multiplatform partnership.

MATTHEWS: RICK DIAMOND/WIREIMAGE.COM; RIHANNA: CHRISTA REINE/JCPENNEY; LEGEND: JAMIE MCCARTHY/WIREIMAGE.COM

# BANDS & BRANDS WIN BIG!

*Aspiring musicians and online communities  
find each other —and higher profiles— with crafty contests*

**BY ANTONY BRUNO**



Six months ago, the Parlour Boys were just a Lexington, Ky.-based bar band aspiring to a career in the music business. They had little more than talent, hope and a MySpace profile.

Then the band stumbled upon an advertisement on MySpace for Verizon Wireless' "Calling All Bands" contest, offering unsigned acts the chance to have a song featured as a ringtone, ringback tone, music video and full-track download on the new VCast Music service.

Out of 4,000 songs submitted, the group's "Lovers" won the grand prize. The effect was immediate. Before the winning song was even converted into a ringtone, record labels began flying out to meet the band, and Verizon featured the act at its South by Southwest Music Festival showcase.

It was a double win for the band and the telecom. The Parlour Boys received much-needed attention, and Verizon generated some of the indie cred it's been working to cultivate since the January launch of the VCast Music service.

MySpace, with its 75 million members and 38.4 million unique monthly visitors, pioneered the symbiotic relationship between a service looking to build a community and developing artists looking for fast, cheap exposure. But they are no longer alone. Today, there are many emerging, well-financed new-media and telecom services that are happy to help launch a struggling artist's career in exchange for a chance to beef up their brand's presence in the music scene. And contests are helping these acts—and services—stand out from the pack.

Similar examples to the Parlour Boys abound. Videogame publishers are promoting upcoming releases in the same fashion. Vivendi Universal Games recently awarded indie music artist Kazy a spot on the soundtrack to its "Scarface: The World Is Yours" game after he received more than 70,000 votes from a MySpace contest. Kazy and the two runners-up also had the opportunity to open for red-hot Interscope act Wolfmother in Hollywood during the E3 videogame convention in May. RedOctane, publisher of the popular "Guitar Hero," is taking submissions for the chance to have a song featured in the game's sequel, "Guitar Hero II."

And TagWorld—a startup, music-focused social-networking site competing with MySpace—is working with New Line Cinema to offer unknown bands the chance to land a song in the soundtrack to the upcoming camp thriller "Snakes on a Plane," which hits theaters in August. Any act with a TagWorld profile can submit a song for consideration, and the TagWorld community will narrow the contest down to 25 finalists. The movie's producers will select the winner in June.

"It's a great way for us as a company to get exposure and get artists to submit their music to our site," TagWorld spokeswoman Jenny Gould says.

With only about 5,500 music acts as members, TagWorld still pales in comparison to the behemoth MySpace, which touts more than 1 million. After the promotion's first week, TagWorld reported a 21% increase in new profiles.

But there's a fine line between offering a digital platform for new acts to promote themselves,

and exploiting their hopes and dreams for a short-term publicity stunt. MySpace co-founder Tom Anderson says he is very careful about which contests he'll let tap the site's artist community as there is no shortage of companies looking to prey on the ambitions—and ignorance—of young artists. In particular, he won't allow contests that offer recording contracts or require artists to pay anything for their services.

"If you're good, you're not trying to win a record deal," he says. "Any good band can sign a record deal. You wouldn't enter a contest to get locked up into a contract. That should be a matter of negotiation."

Instead, Anderson limits virtual battle-of-the-



bands promotions to services that offer some type of exposure—like the Verizon contest.

"They're not there to exploit the artist," he says. "They want to associate their name with music and do something cooler than just putting an ad up."

Early evidence indicates that the tactic is working for the bands involved.

"We know we're basically their guinea pigs to see how this indie vibe they're trying to push is going to work," Parlour Boys drummer John Buckman says. "But it's already been great press and publicity both locally and nationally. Our hits on MySpace have gone through the roof."

Traffic to TagWorld's "Snakes" contest remains steady at about 8,000 hits per day after

a high of 14,000 the day the contest was announced. In comparison, the band Jet was getting 80 hits per day during this same period on its TagWorld page.

"It's a great platform for creative people to get word out there about themselves without having to sign their lives away to a major label or never get beyond their local radio station," Gould says. "This is a way to get beyond their physical space and gain exposure on the Internet."

Perhaps more important for record labels, a lot of these services are serving as extensions to their A&R departments. At a time when the economics of the music business make it more difficult than ever to commit to long-term artist development, these digital music services have emerged as a surrogate incubator. And contests help to select the good eggs.

"We're scouting for the labels it seems," TagWorld's Gould says. "We're doing their A&R jobs."

The challenge for the acts is to leverage this digital attention into a recording contract. Collecting 10,000 MySpace friends or winning a TagWorld contest may aid greatly in getting a foot in the door, but it's only a start.

Neither the Parlour Boys nor Kazy, or any of the other contest winners, have converted their success into label deals yet. But that's not to say it hasn't had any effect. The Parlour Boys, for instance, say they've had to hire a full-time manager to oversee their increasingly busy schedules and plan to self-release an EP in two months. Kazy says he'll evaluate the impact of



## AND THE WINNERS ARE . . .

There may be countless aspiring bands, but of late, it sometimes seems as though there are just as many digital services hopping to cater to them. Billboard picks the winners among the newest of the new-media contests.

### TAGWORLD tagworld.com

**The Site:** This newcomer to the social networking scene aims for serious musicians. Offers members a sophisticated reporting tool to track the number of times their song is streamed, and by who.

**The Shtick:** Site members are picking finalists for the best unreleased song.

**The Spoils:** Producers for the movie "Snakes on a Plane" will pick an ultimate winner to feature in the flick's soundtrack.

### BODOG MUSIC bodogmusic.com

**The Site:** Hoping to match his success in online gambling, Bodog.com brainchild Calvin Ayre has created an Internet music service, radio station and label.

**The Shtick:** Conducting a nationwide battle of the bands contest featuring a unique peer-to-peer voting system.

**The Spoils:** The winner gets \$1 million and a recording contract.

### AMERICAN IDOL UNDERGROUND americanidolunderground.com

**The Site:** The TV phenomenon goes online. Aspiring artists upload their music to the site, which then broadcasts all tracks via an Internet radio station.

**The Shtick:** Every six months, winners are selected by listener voting in each of 10 different genres.

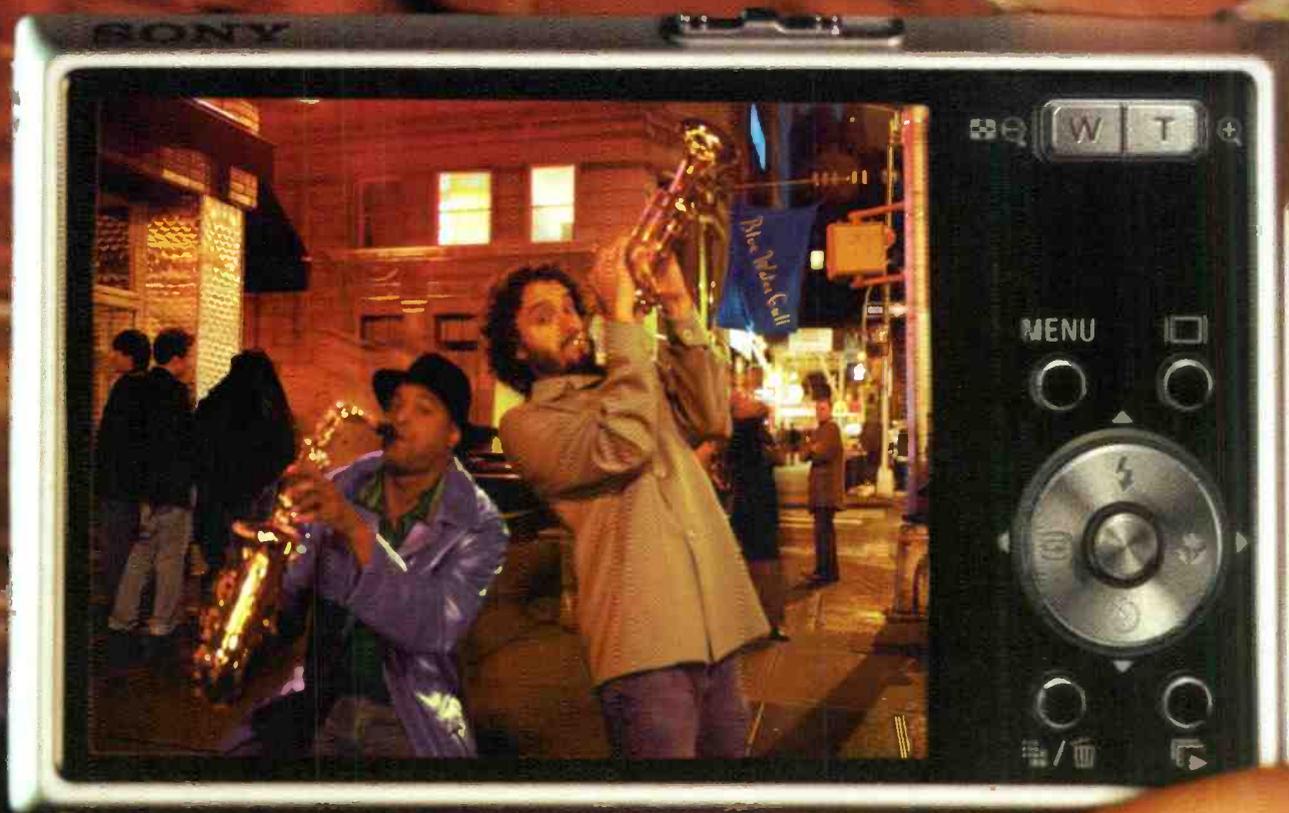
**The Spoils:** Prizes include cash, equipment and professional services.

### GUITAR HERO II beaguitarhero.com

**The Site:** Site for popular videogame lets musicians submit unreleased tracks.

**The Shtick:** Game creators pick a winner to be included in the game's soundtracks. **The Spoils:** Southern rock act Graveyard BBQ scored a spot on the first soundtrack. Publisher Red Octane is taking submissions now for the sequel. All submissions must be in by June 30.

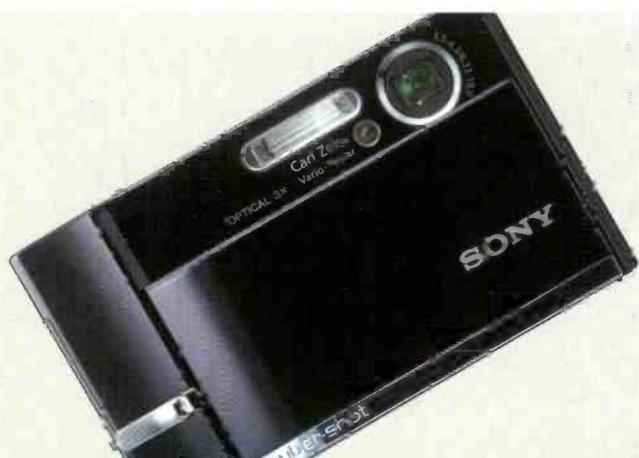
SONY



## Two solutions to blur in one camera.

The Sony Cyber-shot T30 contains a combination of two technologies engineered to combat blur. If you're shooting on the move Super SteadyShot compensates for hand shake, while High Sensitivity allows faster shutter speeds in low-light conditions. The result is sharp, crystal clear shots, no matter what. With 7.2 effective megapixels and a super large 3" LCD screen.

Shoot like.no.other™



## Cyber-shot T30

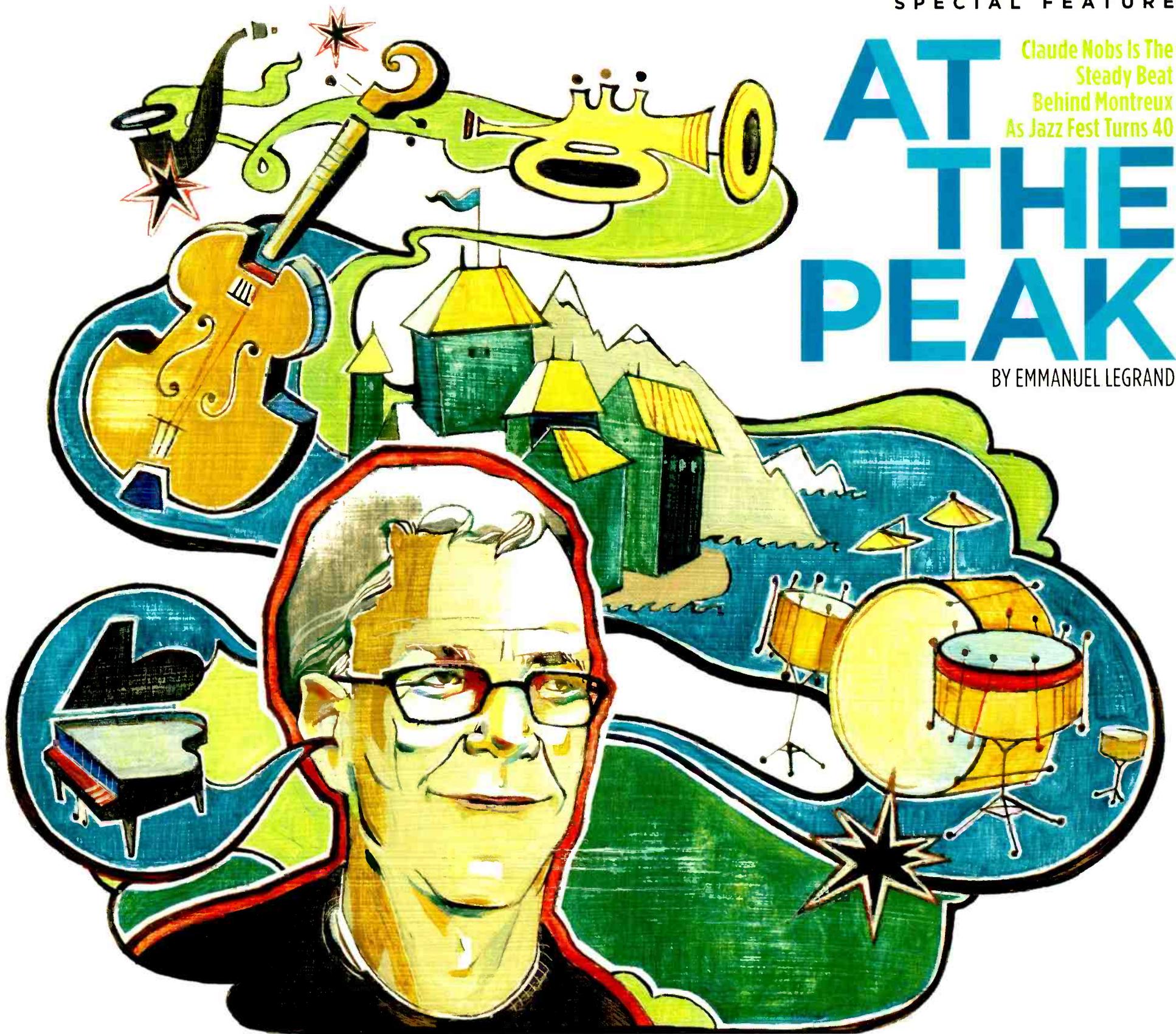
Double anti-blur technology also available on the Cyber-shot T9, with 6.0 effective megapixels and 2.5" LCD screen. 'Sony,' 'Cyber-shot' and 'Like.No.Other' are registered trademarks of the Sony Corporation, Japan.

[www.sony.ch](http://www.sony.ch)

# AT THE PEAK

Claude Nobs Is The Steady Beat Behind Montreux As Jazz Fest Turns 40

BY EMMANUEL LEGRAND



The Montreux Jazz Festival, which celebrates its 40th anniversary this summer, has a remarkable history of presenting global superstars from throughout, and beyond, the world of traditional jazz.

But for the scores of performers, music executives and jazz fans who have gathered on the shores of Switzerland's Lake Lemán through the decades, Montreux is personified by one man—festival founder Claude Nobs.

Nobs, who turned 70 earlier this year, shows no sign of retiring. On the eve of the 40th annual festival, taking place June 30-July 15, Nobs already is working on projects for the following year. He enthusiastically talks, for example, about the special evening he is planning with R.E.M. for 2007.

Before that, he will preside once more over the festival he founded four decades ago while working for the Montreux tourist office, although he had trained to become a professional chef.

When Atlantic Records co-founder Nesuhi Ertegun founded WEA International in 1973, he hired Nobs as one of his first executives in Europe with an unusual agreement. "The last line was that I would cook for [visiting] executives," Nobs once recalled.

But instead of cooking for a living, Nobs chose to indulge his passion for music.

Nobs is now president of the Montreux Jazz Festival Foundation, a non-profit organization. Through the years, he has turned his quiet home-

town into a creative haven for artists. It is that rapport with artists built over four decades that puts Nobs and his festival in a league of their own.

In 2001, Nobs retired from Warner Music after 29 years with the company, and he now concentrates full-time on his festival. A couple of years ago he was diagnosed with a serious heart condition that required surgery. Today, he says he is perfectly fit and ready to go on for many more years.

During an interview with *Billboard* in London earlier this spring, Nobs was charming, funny, curious and always eager to prove his point with anecdotes. He is a master storyteller. He revels in re-creating the dialogues he has had with the rich and famous.

One could easily label him a name-dropper, but the fact is that the artists or the executives he talks about are part of his daily diet. He breathes music, loves artists and is definitely the soul of the Montreux Jazz Festival.

His first attempt as a promoter came in 1964, during the TV festival *Rose D'Or* during which he organized the shooting of TV show "Ready Steady Go" with British pop star Petula Clark, Belgian crooner Adamo and an unknown rock band named the Rolling Stones.

Nobs likes to recall that he was standing in front of the venue offering free tickets for the gigs and people were looking at him with a total lack of interest when he mentioned the lineup. "Rolling who? was the usual response," Nobs jokes.

continued on >>p34

**'Montreux has become Europe's premier and one of the world's greatest jazz festivals. An outstandingly generous host, a great expert on food and wines, Claude has made the trip to Montreux the most delightful experience for his guest artists, and for his friends and music lovers. This is an experience no one should miss.'**

**—AHMET ERTEGUN**

from >>p33

**Would you be able to book the Stones today?**

I wish they would do one of their small gigs in Montreux. I went to see them in Boston two years ago when they were touring. I spoke with them and they all said yes, except Mick Jagger who said, "Claude, I cannot do a jazz festival." "Mick, this is not a jazz festival; after the first year I had Ten Years After and Santana," I replied. Actually he was joking. It's just that they are very busy, but wouldn't it be great to have them back at the Casino more than 40 years after they first played there? They could do a blues-only set. That would be fantastic.

**Montreux always has been musically eclectic.**

The first year the budget was \$8,000. I could not go very far, so with two friends, we got the idea to do a competition for jazz bands, which was very odd because there was no dominant style. You had a New Orleans band from France, an avant-garde band from Hungary and a big band from England. We did it for a few years and even on the first year I tried to spice it up with different groups.

The first year, I had a sort of pop jazz band with Julie Driscoll & Brian Auger. The second year there was Ten Years After and people were screaming that it was the end of the jazz festival. And even now people ask me how dare do I call it a jazz festival! Montreux Jazz is a brand name and most of the people know what to expect.

**What's jazz for you?**

I would say that the word jazz stands up for me as a quality label.

**What do you think of the evolution of jazz as a genre?**

In a way it's a bit sad because the true innovators are all gone, except maybe Oscar Peterson, Sonny Rollins and Ornette Coleman. A lot of the new musicians have a lot of technique, but there is no real vibe in it. I'll probably put [sax player] Michael Brecker as an exception, but unfortunately he is very ill. It's getting so cleaned up and so perfect, and I listen to many of those records and I find something is missing.

At Montreux in 1971, CLAUDE NOBS hangs on every word from ARETHA FRANKLIN.



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**THIS WEEK ON .com**  
**ONLINE EXCLUSIVE**  
 An expanded version of this special feature is available at [billboard.com](http://billboard.com).

**Montreux is a quiet city, quite an odd place for a festival.**

[Laughs] After all these years I still have to make my point with the authorities. The early years were even more difficult. When I was doing the concerts with the Stones or Led Zepelin, even though we were not doing any promotion, people were coming from all over Europe. And they all had long hair, backpacks, and they'd sleep in the park smoke whatever they

were smoking, and the people in Montreux were in shock. "What are these people?"

They tried to stop me organizing shows after the fire at the Casino in 1971, which luckily had no casualties.

Some people thought it was important to continue to have an event that would rejuvenate the image of the city. Then Mountain Studios opened and artists started coming back here to record, people like the Stones, Bowie, Pink Floyd. So, throughout the year, we had rock musicians in the studio, the festi- **continued on >>p38**

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*Congratulations!*

We at Musikvertrieb Switzerland are proud to collaborate with Claude Nobs and congratulate him and the Montreux Jazzfestival for 40 years of great live music.

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# 40TH MONTREUX JAZZ FESTIVAL

JUNE 30 - JULY 15, 2006

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'The Montreux Jazz Festival is the best European jazz festival of them all due to Claude Nobs' astute programming of jazz, world and pop music of substance. His personal stamp is on his festival in a way that makes it a family affair for all of us.'—BRUCE LUNDVALL, PRESIDENT/CEO, BLUE NOTE RECORDS

'I believe Claude Nobs' major achievement was to conflate jazz with rock, R&B and the blues in a singular festival. The magnitude of these bashes can be attested to by the great names in each field which appear year after year.'

—JERRY WEXLER

# ON THE RECORD

Montreux Has Yielded Landmark Live Albums  
BY DAN OUELLETTE

From the beginning of the Montreux Jazz Festival 40 years ago, festival founder Claude Nobs sought to record every artist who appeared on its stages.

This resulted in several live albums by such jazz stars as Dizzy Gillespie, Ella Fitzgerald and Bill Evans.

For the festival's 10th year in 1977, Norman Granz, who originally founded the Verve jazz label in 1956, set up his recording equipment at Montreux for several albums issued on his new label, Pablo (later a Fantasy imprint now owned by Concord Music Group).

Granz saturated the market with jazz performances not only by his stable of stars, including Benny Carter, Milt Jackson and Ray Brown, but also freewheeling jam sessions (Granz's let-it-flow forte) led by the likes of Oscar Peterson and Count Basie.

While jazz of all stripes dominated Montreux's early history, Nobs opened up the proceedings by programming acts beyond jazz such as roots-music legend Dr. John, blues maestros King Curtis and Champion Jack Dupree, urban blues hero Stevie Ray Vaughan and soul great Marvin Gaye.

Of course, what put Montreux on the recorded-live-in-concert map was the legendary "Swiss Movement" album that spontaneously combusted onstage there in 1969, with jazz improvisational alchemists pianist Les McCann and tenor saxophonist Eddie Harris.

"Montreux is a small place, and oftentimes extraordinary things happen there," Nobs once recalled. "So I wanted to make that

available to everyone."

One of his most remarkable achievements was winning Miles Davis' trust to let the tapes roll for every single performance he made there (compiled in the monumental 2002 Columbia/Legacy 20-CD boxed set, "The Complete Miles Davis at Montreux 1973-1991").

"From day one, Miles was fine with the taping," Nobs says, "especially because he used the tapes after each concert to discuss the music with his band."

The total discography of titles recorded at the Montreux Jazz Festival runs well over 100 titles.

Among the most notable titles are the 30th-anniversary edition of the "Swiss Movement" album on Atlantic/Rhino, Bill Evans' "at the Montreux Jazz Festival" (Verve), Rachele Farrell's "Live in Montreux" (Blue Note) and King Curtis and Champion Jack Dupree's "Blues at Montreux," reissued by Collectables in 2002.

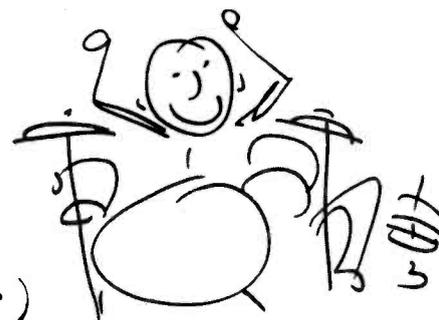
DVD releases from Montreux performances include several from Eagle Vision: Dr. John's "Live at Montreux 1995," Marvin Gaye's "Live in Montreux 1980," "Ella Fitzgerald and the Tommy Flanagan Trio '77" and "Count Basie Big Band '77." The audio versions of the latter two titles are available on Original Jazz Classics/Fantasy. Stevie Ray Vaughan & Double Trouble's "Live at Montreux 1982 & 1985" is a DVD released by Sony.

More information on these releases is available at [billboard.com](http://billboard.com).

The Montreux Jazz Festival has been the yardstick by which jazz festivals are judged worldwide. I am proud to know Claude Nobs, and proud to have been a part of the Festival on many occasions.

Huge congratulations  
and love from me,

PC (the singing drummer)



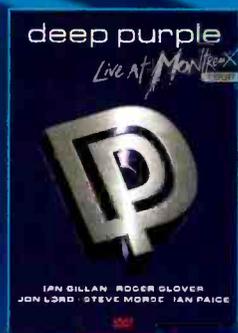
# eagle vision

## 40<sup>TH</sup> MONTREUX JAZZ FESTIVAL

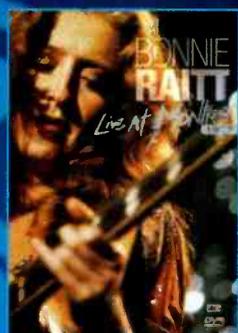
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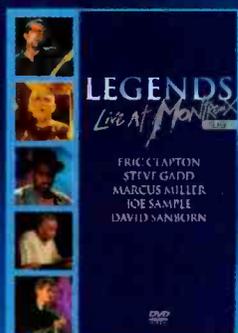
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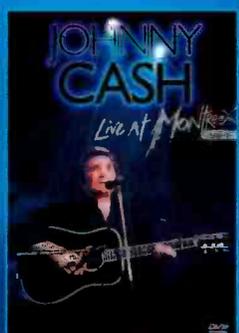
BONNIE RAITT - 1977  
DVD EE39082-9



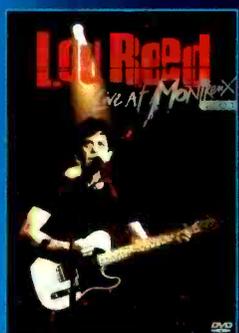
LEGENDS - 1997  
DVD EE39098-9



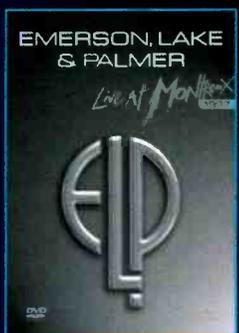
ALICE COOPER - 2005  
DVD/CD EE39115-9



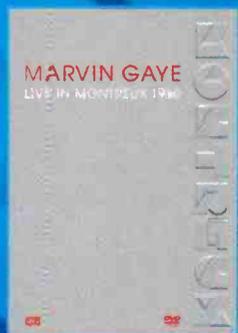
JOHNNY CASH - 1994  
DVD EE39042-9



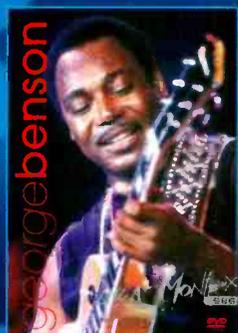
LOU REED - 2000  
DVD EE39111-9



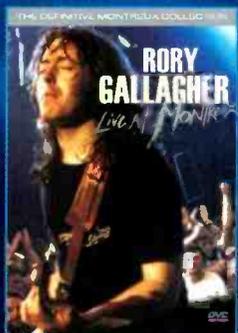
EMERSON, LAKE  
& PALMER - 1997  
DVD EE39040-9



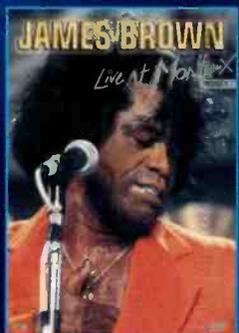
MARVIN GAYE - 1980  
DVD EV30031-9/CD ER20010-2



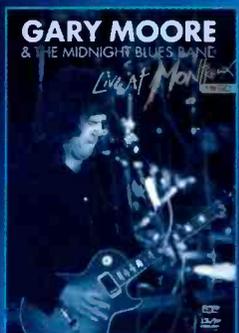
GEORGE BENSON - 1986  
DVD EE39110-9



RORY GALLAGHER - THE DEFINITIVE  
MONTREUX COLLECTION  
2DVD EE39043-9



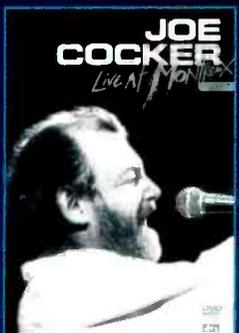
JAMES BROWN - 1981  
DVD EE39102-9



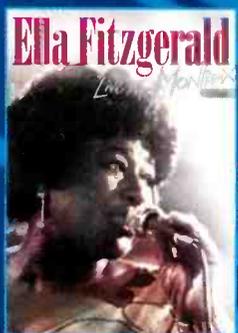
GARY MOORE & THE MIDNIGHT  
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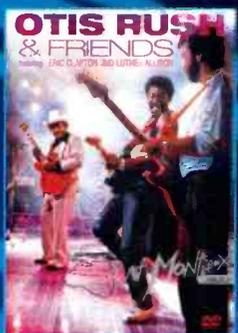
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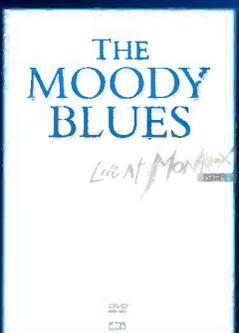
ELLA FITZGERALD - 1969  
DVD EE39048-9



OTIS RUSH - 1986  
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### COMING SOON:

**MIKE OLDFIELD** - 1981 DVD EE39088-9, **RORY GALLAGHER - THE DEFINITIVE MONTREUX COLLECTION** - 75/77/79/85/94 2DVD EE39043-9,  
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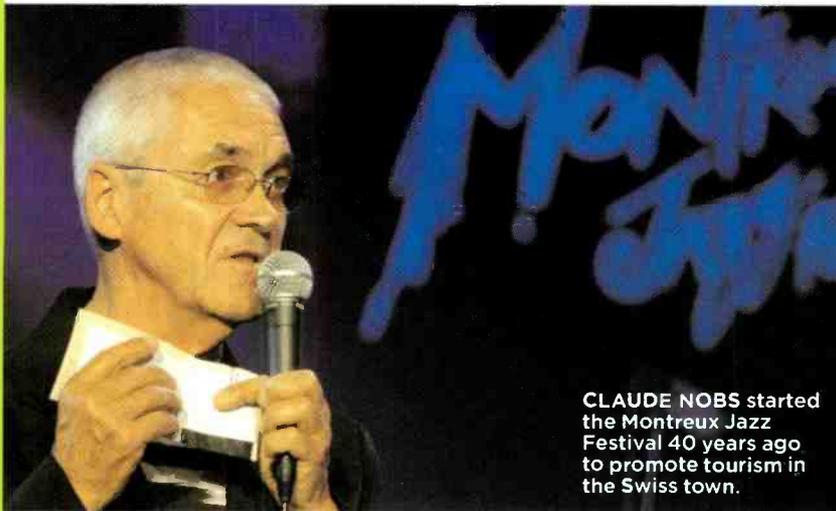
**GEORGE CLINTON** - 2004 DVD EE39094-9/CD ER20074-2, **AL DI MEOLA** - 1986/1993 DVD EE39046-9, **CANDY DULFER** - 2002 DVD EE39096-9/CD ER20076-2,  
**DI MEOLA, PONTY, CLARKE** - 1994 DVD EE39091-9, **LADYSMITH BLACK MAMBAZO** - 1987/89/2000 DVD EE39097-9/CD ER20077-2,  
**SHANE MacGOWAN** - 1995 DVD EE39049-9, **CURTIS MAYFIELD** - 1987 DVD EE39041-9, **AVERAGE WHITE BAND** - 1977 DVD EE39085-9,  
**DR. JOHN** - 1995 DVD EE39093-9/CD ER20078-2, **CHICK COREA ELEKTRIC BAND** - 2004 DVD EE39105-9, **YOUSOU N'DOUR** - 1989 DVD EE39112-9,  
**THE JEFF HEALEY BAND** - 1999 DVD EE39045-9/CD ER20070-2,  
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**'Playing at the Montreux Jazz Festival is always one of the highlights of the year for me. It is an honor to perform alongside the many talented musicians who I admire. In fact, one of my fondest memories was this past year when Claude came up onstage and performed with me. Being a part of the Montreux Jazz Festival has always been a wonderful experience.'**

—B.B. KING



**CLAUDE NOBS** started the Montreux Jazz Festival 40 years ago to promote tourism in the Swiss town.

from >>p34

val during the summer and the rock shows during the winter.

**Speaking of Casino burning and fire in the sky, you are closing the festival this year with Deep Purple, whose classic "Smoke on the Water" was inspired by the Casino fire.**

It is going to be a special evening. I don't know who they are going to invite. I hope Ritchie Blackmore will join them. I know they are trying.

**This year you have quite a few artists who will be performing who have been regulars at Montreux. It's becoming something like Claude Nobs & friends.**

Exactly. Carlos Santana, for example, will be playing for three nights. Carlos told me that what he likes about me is that he can come to me with ideas and I will fulfill his dreams. It's not just a matter of money because we don't have that much of a big budget, but it's a fact that being a non-profit organization, I can afford to spend money without having to calculate a direct return on ticket sales.

I like to do those things because the musicians who are touring basically play the same show every night. So when they come to Montreux I tell them that a) we have no unions, b) we have no curfew, so what do you want to do? Lucky enough, we can go on as long as musicians and the audience want. And people have a fantastic time.

We love to have artists staying for three nights, such as B.B. King, who always stays for three evenings. This year he's going to play the blues on a boat cruising the lake. Where else could he do that?

**You are proposing a tribute to Atlantic Records co-founder/co-chairman Ahmet Ertegun this year.**

Ahmet is so sweet. I was putting some names together and I told him I really wanted to do a tribute to him. He said, "Yeah yeah yeah, you can do a tribute but I call the guys!" [Laughs] So he picked up the

phone and called Jimmy Page, Kid Rock and so on, telling them they should all come to Montreux, and they all agreed.

**You go back a long way with the Ertegun.**

Oh, yes. My relationship started with his brother Nesuhi whom I met for the first time in New York. Nesuhi was in a way my father, my mentor, and he helped me and the festival. He gave me confidence and taught me a lot of things. Through him I met Jerry Wexler and Ahmet. I developed a great friendship with Jerry. We share a lot together, in particular a love of R&B.

**And you worked for Nesuhi when he was chairman of WEA International?**

Nesuhi was my boss and helped me develop my ideas. He was telling me, "Claude, you do whatever you want!" Which other boss would say that to an employee? When it came to choose where I was going to work from I chose to stay in Montreux, because I always found that being from a small city would just work better for me. Nesuhi put me in charge of Warner's central video library, which I am still in charge of. We do the duplication of all the **continued on >>p40**

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DEAR CLAUDE,  
CONGRATULATIONS  
ON 40 YEARS OF THE BEST  
MUSIC FESTIVAL IN THE WORLD.

*With Much Love,*  
YVETTE & PETER SHUKAT



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Montreux  
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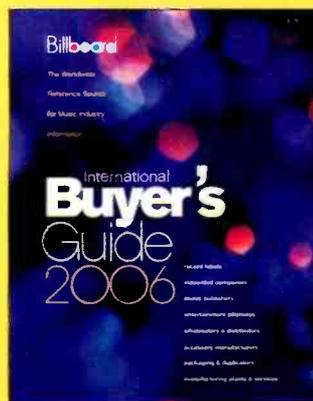
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A6BG18

from >>p38

videos worldwide and there's now some 22,000 videos [archived here].

**What do you think Montreux brought to the world of festivals and what do you think is its trademark?**

I think the trademark was to be the forerunner in many different directions. First of all I wanted the festival to be recorded from the beginning. When we started, you just had black and white TV sets, no VHS, nor digital recording. But since it is a small hall my argument was that it was necessary to keep a trace of what happened for future generations.

I remember Miles Davis coming the first time and telling me: [impersonates Davis' raspy voice] "I don't give a shit about television!" To which I replied, "What about your grandchildren, they will never be able to see how great you were?"

Any artist has the right after the show to watch it and tell me if I can have three numbers or more or none. And if they ask me to put it on a shelf, I do it. But I think it is important that performances are kept. And we also try to have the best possible sound, which gives us the opportunity to provide the artists and their record

**Did any artist turn down an offer to play at Montreux?**

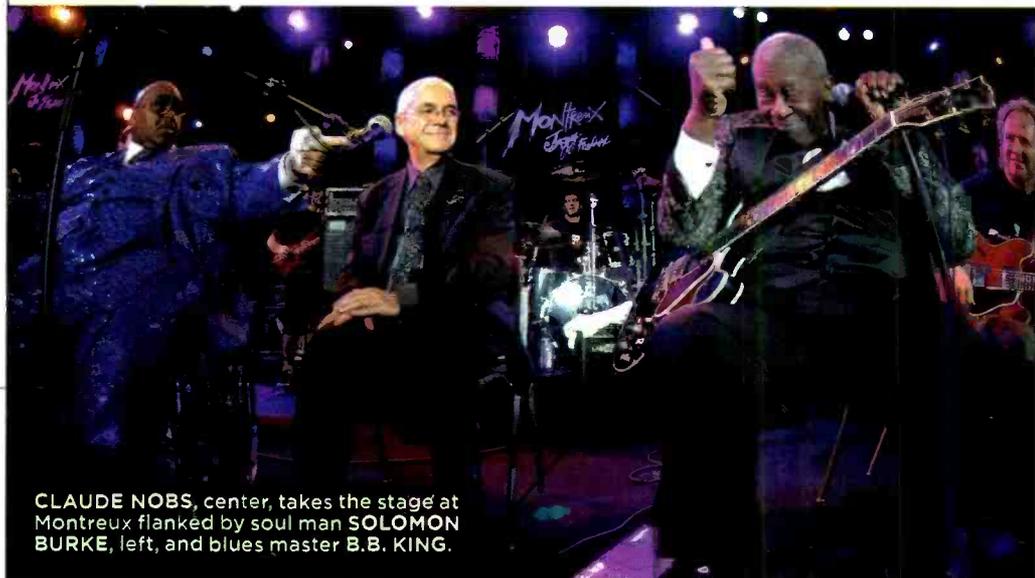
Not for money reasons anyway. We had a few who turned us down because of production reasons. Now, artists like R.E.M. or Sting with huge production sets know our stage and can usually adapt to our requirements. Many artists of that caliber do their only indoor gig at Montreux.

**Any artist you wished you had but could never make it?**

Monk! I am a big fan of Thelonious Monk. I was in touch with his wife. I called her asking if he had a tour scheduled. "Yes, I'm packing," she said. I called back. [And she said], "I'm unpacking." And on and on. He never made it.

**You met quite a few interesting musicians. Which are the ones that stand out?**

They are all interesting. They all have their personalities and I have a very, very deep respect for all of them, starting with Van Morrison, who is known to be incredibly difficult. B.B. King is one of a kind. Each time he comes he says, "Claude, after the show, there will be a jam session, bring whoever you want." It's amazing! And Miles was



CLAUDE NOBS, center, takes the stage at Montreux flanked by soul man SOLOMON BURKE, left, and blues master B.B. KING.

companies with great live recordings. [Meyer Sound, based in Berkeley, Calif., has been the longtime audio company at Montreux.]

**What could explain the festival's longevity?**

Well, it may have to do with my stubbornness and my desire to carry on despite all odds. We had years with little money, there were years when it did not work very well, we had all kinds of problems. And now we face enormous competition [from other festivals].

**How can you sustain your position?**

Even if we do charge more than most festivals, it has to do with the quality of the presentation. We have one of the best sound systems. There are big screens that allow the audience to look at the performances. And still it is a small festival. The capacity of the main hall, the Stravinsky Hall, is just about 4,000 people, the Miles Davis [Hall] is 1,500 and the Casino is 1,000. It does not compare with festivals with a 50,000-plus audience capacity.

**Can you quantify the economic impact of the festival?**

It has a big impact on the hotel business and on the business of the whole community. The Lausanne School of Economics made a study that showed that there's about €20 million that goes back into the local economy, and that not counting the TV rights or our budget that is now €12 million.

supposed to be the difficult one. He had odd requests, such as wanting a black Ferrari, or Nina Simone, who requested in her contract a Piaget watch with diamonds . . . For me it's fine.

**Any great performances that stand out?**

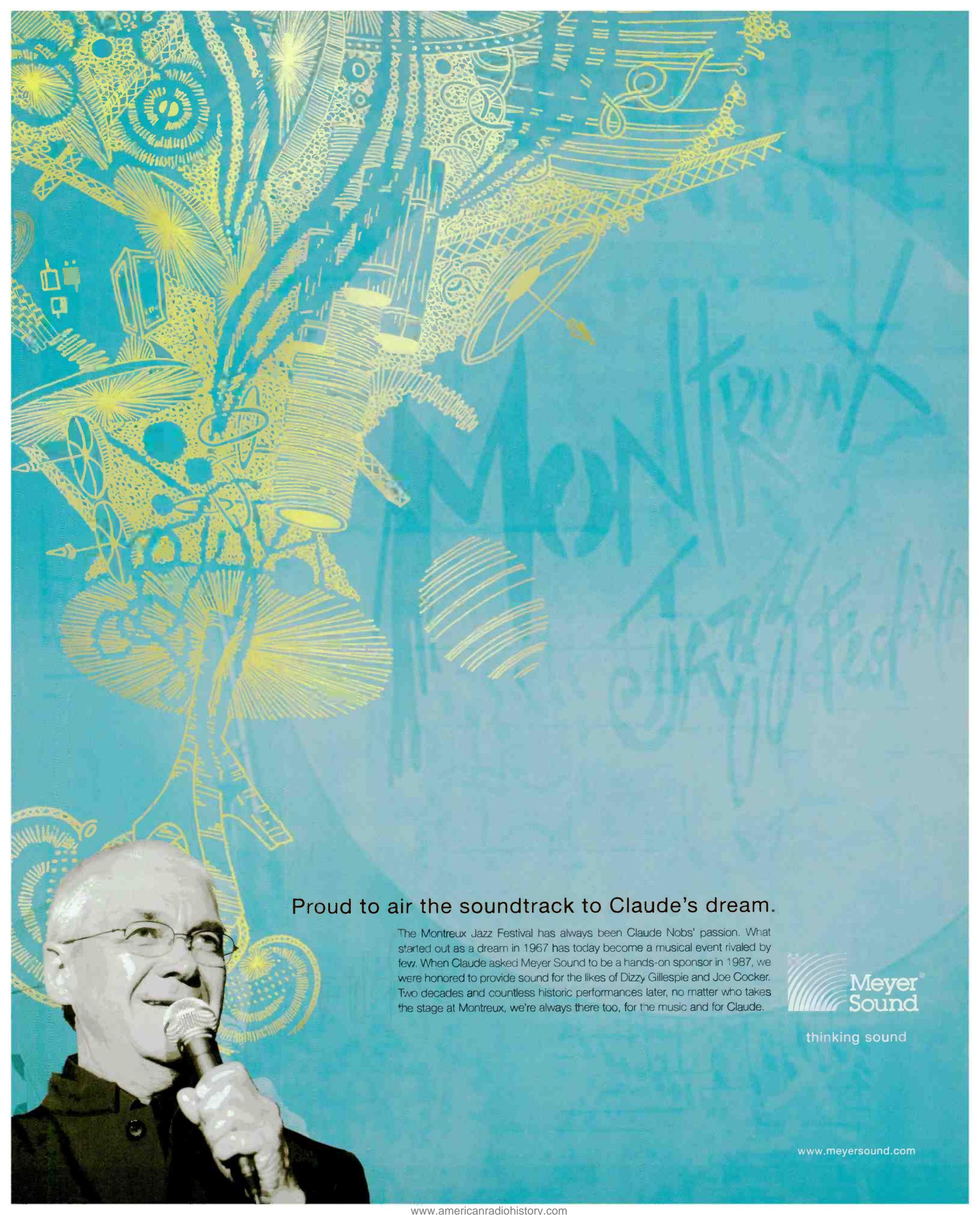
There are so many. If you go back in time, the 1968 performance of Bill Evans, which ended up being a Grammy Award-winning album, was one of Bill Evans' greatest concerts of all time. In 1969, the impromptu performance of [pianist] Les McCann and [saxophonist] Eddie Harris was incredible. Basically there's highlights every year and even every night. The thing is that I do not always see what's going on because I am backstage working on the next act or welcoming people. All I see is what happens on the big screen. In 39 years, I never sat in the audience!

**Do you still have the same fresh perspective that you had 40 years ago?**

It is still a challenge. I am aware of the changes in the industry. When you see the program there are a lot of acts that I am not familiar with. These acts are programmed by people in my team. I trust them, they are into the new music, and this is the hardest part because you need to find an audience for these acts.

**And have you ever regretted not becoming a professional chef?**

Not one moment!



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SPECIAL FEATURE

**KATIE**

**MELUA**

**STARS**

AFTER INTERNATIONAL ACCLAIM, SINGER/SONGWRITER  
SETS HER SIGHTS ON AMERICA WITH 'PIECE BY PIECE'

# WHEN KATIE COMES TO CALL

BY PAUL SEXTON

**WITH HER NEW ALBUM, MELUA MAKES A BID FOR U.S. FANS**

A chance encounter at school set Katie Melua on her remarkable path to international stardom. But from her U.K. debut in 2003 to the present, her story has offered a textbook case of pop success. ■ Melua was attending the BRIT School for Performing Arts and Technology in south London the day that writer/producer Mike Batt came for a visit in search of musicians for a jazz band. By luck, he heard the teenage Melua performing her own song, "Faraway Voice," and snapped her up for his Dramatico label.

Melua's debut album, "Call Off the Search," arrived in the United Kingdom in November 2003. She has since become Britain's best-selling female artist of 2004—and 2005. Her sophomore album, "Piece by Piece," has scaled the charts across Europe and sold some 3 million copies, according to Dramatico.

And the singer still is only 22 years old.

On June 6, "Piece by Piece" will be released in the United States by Universal, which has a deal with Dramatico for here and Canada. Universal also released "Call Off the Search" in the States, but, as Batt notes, expectations are higher now.

Melua is now a British citizen, but she was born in Georgia, in the former Soviet Union, in 1984. She grew up in the Georgian capital of Tbilisi and then the coastal town of Batumi.

At age 8, her family moved to Belfast, Ireland, where she learned to speak English and to make new friends quickly. At 13, another move took her to south London. After her regular GCSE studies (the British equivalent of high school) she was well-placed to enter the BRIT School, the performing arts college established with the support of the British record industry.

Students at the BRIT School have no shortage of ambition. But it would have been beyond any student's wildest dreams to achieve Melua's level of success, so soon and so fast.

When Dramatico released "Call Off the Search," initial sales came largely via word-of-mouth. The label had a domestic distribution deal with Pinnacle Entertainment. "They see us as a sort of partner-client," Batt says, "so we're in business

with them, rather than 'using' them."

Before Christmas of 2003, Melua had a surprise U.K. top 10 hit single with the ballad "The Closest Thing to Crazy," thanks to champions of the song at national AC/pop station BBC Radio 2, particularly DJs Terry Wogan and Michael Parkinson. Even before the success of the single, however, the album had reached gold status with U.K. shipments of 100,000.

Early support for Melua's sound also came from Jazz FM (now renamed Smooth FM), which has outlets in London and Manchester. A televised appearance on the annual "Royal Variety Performance" further boosted Melua's profile, and she signed a U.S. booking deal with Creative Artists Agency. Marshall Arts books Melua internationally.

By January 2004, "Call Off the Search" had platinum certification for U.K. shipments of 300,000 units. The same month, Melua told Billboard: "This might sound old-fashioned, but I really do believe it's about music, and if that triggers the word-of-mouth thing, great."

Melua and Batt traveled to MIDEM in Cannes that January, where they were much courted as the new year's new flavor, **continued on >>p46**

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# KATIE MELUA

## NORWAY:

**Call Off The Search - 3 x Platinum**

**Piece By Piece - 3 x Platinum**

(The most selling artist in 2004 and 2005)

## DENMARK:

**Call Off The Search - 2 x Platinum**

**Piece By Piece - 2 x Platinum**

## SWEDEN:

**Piece By Piece - Gold**



**Big congratulations to you, Katie!**

**And lots of thanks to Mike, Andrew, Pete, Stephen and all the other people at Dramatico for your help in making these records number 1 hits in Scandinavia for two years in a row!**

**From your friends at Bonnier Amigo Music Sweden, Norway & Denmark**

from >>p44

while Batt sought a network of independent partnerships for international territories.

By the end of January 2004, "Search" had hit No. 1 on the U.K. album chart, unseating Dido's "Life for Rent."

Of the network of independent partners he helped establish at MIDEEM, Batt says: "We have a relationship with the actual people who go out selling the records in each territory. So we know the head of the company that's distributing, we know the head of sales, we [also] know the promotion people, because we've hired them."

Dramatico has retained the services of a team of promotion experts in the United Kingdom and international markets, and many of the individuals committed to Melua's music have been on-board since the beginning of her recording career.

Sue Harris, managing director of promotions company Republic Media, recalls that the early promotion of "Call Off the Search" was characterized by "a conscious avoidance of hyping. It was a record that the public told us they liked, rather than us telling them."

In February 2004, as Melua's heady rise continued, she duetted at the BRIT Awards with another big British breakthrough artist of that season, Jamie Cullum. "Search" sold its 600,000th copy in Britain later that month; by spring, her appeal began to spread throughout Europe as Dramatico's partnerships started to drive sales.

The title track from "Call Off the Search" entered the top 20 of the U.K. singles chart and, thanks to Melua's extensive promotion and touring, her debut album remained on the chart and earned quadruple-platinum certification for U.K. sales of 1.2 million before the end of the year.

In the United States, via Dramatico's deal with Universal, "Search" spent its one week on The Billboard 200 at No. 161 in June 2004. It left a more lasting imprint on Top Contemporary Jazz, peaking at No. 3 and spending six months on the survey.

"The first album went fine [in the States], but it didn't break her there," Batt says. "We sold records, we went on big television shows, we made a lot of fans and we penetrated the media to a certain extent."

Batt explains that Dramatico's partnership with Universal has now been strengthened. "Our relationship is great," he says, citing the importance of Dramatico's access to Pat Monaco, senior VP of sales for Universal/Motown.

Outside the United States and Canada, Batt continues to work with his network of independents.

Early in 2005, Dramatico further strengthened its team by recruiting Andrew Bowles as head of international marketing. Bowles had a key role in the posthumous breakthrough of American singer Eva Cassidy on U.K. indie label Hot Records. Bowles has helped finesse the process by which Dramatico is able to direct international operations from its English base.

"Mike and I run our international campaigns from the U.K. [by] a system that we find works very well for us," Bowles says. "It means we have a handle on all activity all of the time." Batt adds that Bowles now oversees much of the fine detail that he was previously monitoring himself, "from stock control to radio reports, in every territory."

Melua meanwhile spent early 2005 record-

ing a second album that would put any doubters firmly in their place.

"Piece by Piece" sold 120,000 copies out of the box in Britain on Sept. 26 while shipping platinum at 300,000 units.

The album also opened at No. 1 in Norway via Dramatico's partnership with Bonnier Amigo, No. 2 in Holland (via Rough Trade), No. 4 in Ireland (Pinnacle) and Denmark (Bonnier Amigo) and No. 5 in Germany (Rough Trade). In October, the album hit No. 2 on Billboard's European Top 100 Albums chart.

The album's lead single, "Nine Million Bicycles," was a substantial hit, and "Piece by Piece" was double-platinum in Britain within two months, helping Melua achieve that distinction as the market's best-selling female artist for the second straight year.

"Piece by Piece" also topped the sales charts in Iceland (via Sena), Holland and Denmark; reached No. 2 in Germany and Ireland; and among other triumphs has also been a top three album in South Africa, via Just Music.



Early 2006 brought a BRIT Award nomination for Melua as best female solo artist, and in March she won an Edison Award in Holland for best female international artist. She has also shown her versatility with cover versions for B-sides and TV shows of tracks first performed by the Cure, the Pogues and, on her most recent British single ("Spider's Web"), the Beatles' "Cry Baby Cry."

From January into April of this year, Melua played an extensive European tour, performing for more than 150,000 people at some 50 shows.

Dramatico has just set up its own small office in New York for the U.S. release of "Piece by Piece"; it has a similar office in Germany, and Batt describes both as "marketing outposts with no direct commercial responsibility."

Of his hopes for the album in the United States, Batt says: "It would be fantastic if we broke Katie wide open and sold millions of albums. I think what's more likely is that we'll get her two or three more steps up the ladder."

"The word 'break' can mean many things. Record companies want to break an artist quickly, and if not, they drop them. I'd rather model our attitude on [that] of A&M Records, to mention a mini-major from the '70s and '80s. They used to take about three albums to break an artist properly in England. They would break Supertramp one year, Joan Armatrading the next year, but each of them had had two albums before and they kept touring, and gradually did it. They kept the faith."

# KATIE MELUA

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### JANUARY

20\_ABERDEEN PRESS & JOURNAL ARENA  
21\_EDINBURGH PLAYHOUSE  
23\_NEWCASTLE METRO RADIO ARENA  
24\_HARROGATE INTERNATIONAL CENTRE  
25\_SHEFFIELD HALLAM FM ARENA  
27\_MANCHESTER MEN ARENA  
29\_CAMBRIDGE CORN EXCHANGE  
30\_NOTTINGHAM ARENA  
31\_BIRMINGHAM NIA ACADEMY

### FEBRUARY

2\_LONDON APCILLO HAMMERSMITH  
3\_LONDON APCILLO HAMMERSMITH  
5\_CARDIFF INTERNATIONAL ARENA  
6\_BRIGHTON CENTRE ARENA  
7\_BOURNEMOUTH INTERNATIONAL CENTRE  
9\_GLASGOW SECC

10\_DUBLIN STADIUM  
13\_BELFAST WATERFRONT  
21\_AMSTERDAM, HEINEKEN MUSIK HALL  
22\_AMSTERDAM, HEINEKEN MUSIK HALL  
24\_ZURICH, HALLENSTADION  
25\_LAUSANNE, METROPOLE  
27\_VIENNA, GASOMETER

### MARCH

2\_STUTT GART, BEETHOVENSAAL  
3\_STUTT GART, BEETHOVENSAAL  
5\_FREIBURG, STADTHALLE  
6\_MUNICH, ZENITH  
7\_NURNBERG, MEISTERSINGERHALLE  
9\_PARIS, LE GRAND REX  
10\_LILLE, SEBASTOPOL  
11\_BRUSSELS, CIRQUE ROYAL  
14\_DUSSELDORF, PHILIPSHALLE

15\_MANNHEIM, MOZARTSAAL  
16\_BERLIN, COLUMBIAHALLE  
18\_FRANKFURT, JAHRUNDERTHALLE  
20\_STOCKHOLM, ANNEXET  
22\_HELSINKI, HOUSE OF CULTURE  
24\_OSLO, SENTRUM SCENE  
25\_OSLO, SENTRUM SCENE  
26\_COPENHAGEN, FALCON THEATRE  
27\_HAMBURG, CCH3  
29\_LEIPZIG, HAUS AUENSEE  
31\_REYKJAVIC, LAUGARDALSHOLL

### APRIL

2\_GRONINGEN, OOSTERPOORT  
3\_BIELEFELD, RINGLOK SCHUPPEN  
5\_BELFAST WATERFRONT

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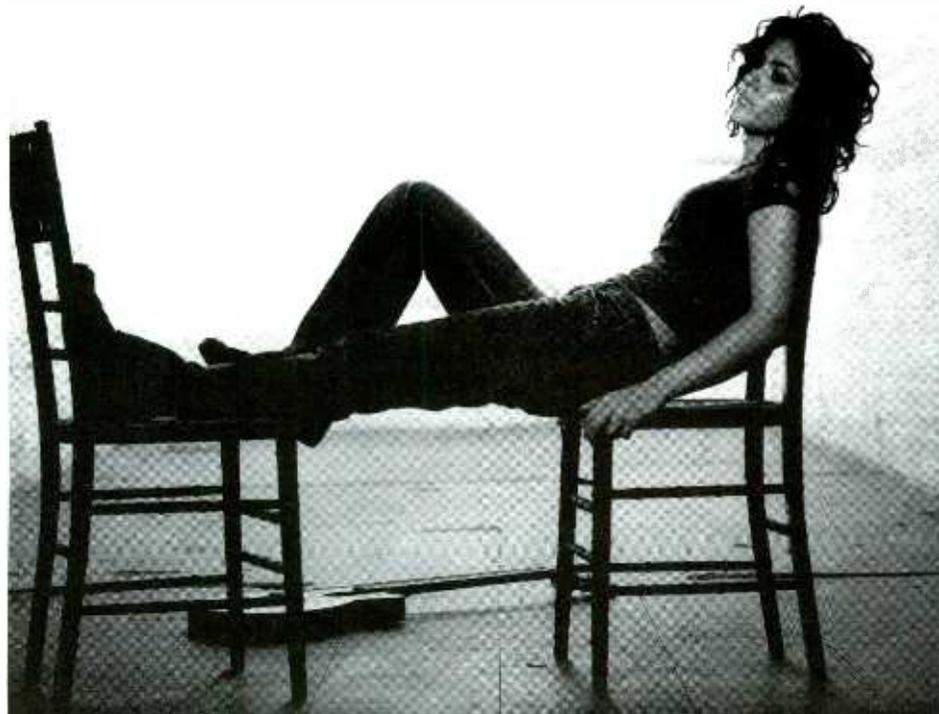
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## KATIE MELUA \_PIECE BY PIECE

CONGRATULATIONS TO KATIE,  
MIKE, ANDREW AND ALL THE TEAM AT DRAMATICO

IT'S AN ABSOLUTE HONOUR TO BE INVOLVED  
WITH KATIE'S CAREER, AND WE LOOK FORWARD TO ACHIEVING  
CONTINUED SUCCESS LONG INTO THE FUTURE!



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**SONY & BMG**  
MUSIC ENTERTAINMENT

## Dear Katie

Working with You and your team from Dramatico is a great pleasure. Not only, that your music is a real inspiration for all of us, it is also your character which is lovely and unique.

We believe in you - because you believe in the power of music!

Sincerely yours

Thomas & all at Musikvertrieb Switzerland  musikvertrieb.og

THE BILLBOARD Q&A

# MELUA'S MUSICAL JOURNEY

BRITAIN'S BEST-SELLING FEMALE  
ARTIST TALKS OF PASSION,  
BALANCE AND TEAMWORK

**K**atie Melua's rise to multiplatinum status, in the United Kingdom and many other international territories, is not her only achievement of the past two and half years. ■ The young singer/songwriter also has managed to maintain an unusually high level of privacy amid the ever-invasive British media, keeping the focus on her music in a celebrity-obsessed culture. ■ In a recent meeting with Billboard at the London home of Mike Batt, her manager, producer and owner of Dramatico Records, Melua spoke frankly about her personal and professional journeys, and the demands facing Britain's best-selling female album artist of 2004 and 2005. —Paul Sexton

**Any artist in their early stages is bound to elicit comparisons with their forerunners. The first female who was name-checked in connection with your initial work was the late Eva Cassidy.** She was a massive inspiration. It was through the song I'd written about her ["Faraway Voice"] that Mike . . . I hate the word "discovered," but he heard that song first. I remember when we were first talking, and trying to find out what kind of music we both liked, Eva Cassidy was the one we were both really into.

**You've just gotten another extensive tour under your belt. Do you feel more confident with each passing one?**

You never get rid of being slightly nervous. I've never been one of those people who's completely sure of myself. But you're right, the more tours you do, you become more confident and comfortable in your own shoes. But sometimes you still want to feel slightly on edge. Art benefits from that a little bit.

**What are you like the minute before you go onstage?**

I don't get that nervous, but I get very excited. When you're promoting, and you have a gig at the end of the day, the whole day is filled up with so much crap, as in interviews, TVs and photo shoots.

When you finally get to the part where you're doing what you're meant to do, which is sing, it's like a big sigh of relief. You want to be onstage.

**There must be times when all the other responsibilities make you wonder if the reward is enough.**

Of course, definitely. You have to strike a balance. For example, if I was more in the media light than I perceive myself to have been in the last two years, if my personal life had been exposed and I'd been all over men's magazines, then I know the price would have been too much to pay.

But [with] my celebrity status, which I regard as not very high, I don't think it's too much to pay, because what I'm doing is, I'm selling my music. I don't really sell my personality or my looks or my bum or whatever.

**Those kinds of magazines and tabloid newspapers must come knocking.**

Yeah, they do, and you just say no. It's been hard to say no sometimes when you're struggling to get anything. There was a very big magazine that approached us very early on, and it was one of those glossy tabloid magazines.

To have said no to it would have been [crazy], but I did, because I knew if I started down that route, it would spiral into a direction I didn't want it to go into. So as long as you focus and you know you're about the music, and you talk about music rather than **continued on >>p50**

Singer/songwriter KATIE MELUA has kept the ever-invasive media in Britain focused on her music instead of her private life.



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# KATIE MELUA

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**'I like the challenge,'  
British-based KATIE  
MELUA says of her  
new goal of finding  
fans in America.**



from >>p48

your personal life, then it's not too bad.

**You do seem to take a firm hand in your own career decisions.**

No one can make anyone do anything. Mike has a reputation as a perfectionist, and he does like to be in control. The problem is, so do I!

But we've somehow managed to create a balance where both of us can work.

**After such success with the first album, did you sense a shift in balance with the second one? Before you were known, he was in the role of facilitator, someone who could help you.**

Of course, and the reason I let him was I loved what I was hearing music-wise. Also, because I didn't really know it was going to become as big as it did become. I was just working with another producer. I'd had two managers before Mike, and I'd worked on various projects, but this was the one I definitely felt most passionate about.

When it spiraled out of control, I said I needed to discuss it, but he's very good at debating things, he's always been great.

But it's true that as we've worked together, I have become more confident and knowing, although I still think it's important to get people's opinions. I'm not surrounded by people who say yes.

**The structure of your international release deals is unusual, with many independent licensees in different markets.**

It is. What's weird is I don't have a point of comparison, apart from my friends who are on major labels and whose horror stories I've heard way too many times.

I love the fact that, for instance, when we go to Germany, there's a team there and they've been there from the beginning. They're like my mates. There's a team everywhere.

**How did you feel about the way things went in America with "Call Off the Search"? You toured quite a bit there.**

We did, but I wouldn't say we did enough. We did about a two-week tour of all the major cities, playing smaller clubs. We went there for a week every month for three months. It was like going back in time for me, [because] in England I'd been playing one, two, three-thousand [capacity] gigs and then you're in America playing [to] 300, and it was really good.

There are people who know my music, but it's definitely on the underground. If you ask people who Katie Melua was in America, they definitely wouldn't know. The interesting thing is we struggled, just like we have everywhere else, with radio play. [BBC Radio 2 DJ] Terry Wogan over here was the [person] that helped us.

So it's about going back to America and hopefully getting those radio plays.

Why a lot of people have sometimes struggled to break America after they've been big in Europe is, you go there and no one knows you, and you have to start again, and once you've been at the top it can be quite hard to do that. But I'm not intimidated by it. I like the challenge.

**Growing up in Georgia, in the former Soviet Union, do you remember having musical leanings at a very young age?**

You're in Georgia. You don't dream you're going to be a famous pop star one day. But I started singing when I was about 7, I think I started having [piano] lessons, so my earliest memories are Georgian folk music, Queen and Led Zeppelin. My uncles were teenagers at that time and used to listen to that. I've always thought there's only two genres in the world, good and bad music. You can have a brilliant song and it can be done in any genre and it will still be brilliant.

## Congratulations Katie!



Very many congratulations to Katie from all your friends at The BRIT School for having made such a wonderful start in the music business.



**What was the first record you bought?**

That would have been a pirate copy of a Queen album. Pirates would make up their own compilations [in Georgia], on cassette.

**Did you get more serious about music when you moved with your family to Belfast?**

It still remained a hobby. I come to Belfast and I don't think, "Hey, I'm going to be a singer." I come to Belfast and the thing on my mind is to learn the language, make friends, settle in and be accepted. I didn't find it too hard, I found the people quite welcoming.

Also at that time [1994], they didn't have many outsiders in Northern Ireland, so they wanted to know where I'd come from.

I remember 13 was a harder move [when her family relocated to South London] probably because puberty kicks in and you're much more self-conscious.

I was really into music by then, but I was still being good at school. I did have other interests. At 15, what changed was I got a little studio at home. I bought music software, microphone and my little keyboard and started playing about on it.

That was when I started writing and recording demos, and when it became something I knew I wanted to do as a career, even if it didn't succeed.

**Do you remember a specific "first song"?**

Yeah, there was a song called "Hold." I was a 15-year-old girl listening to pop, R&B, dance music, whatever was big six, seven years ago. So a lot of my music had that kind of vibe to it. People would be shocked if they were to hear it. I used to get excited if I had a riff or a hook, I

would start producing straight away, [so] I had a concept of melody and lyrics but I hadn't developed that much in songwriting at that stage.

Then what happened was I went to the BRIT School [for Performing Arts and Technology]. My ideal job then would have been as a music producer. It was then I met other musicians, people my age who were into Dylan, Joni Mitchell, and I started listening to those guys, then I started listening to Eva Cassidy and I picked up the guitar for the first time.

Suddenly all I had was a guitar and a voice. You have to make the song itself really good,

*'Suddenly all I had was a guitar and a voice. You have to make the song itself really good.'*

—KATIE MELUA

whereas before on the computer you add production as you write the song.

The first song I wrote was "Faraway Voice" and literally two or three weeks later Mike comes [to the school] and hears the song.

**The BRIT School was set up as a college for the performing arts and media with the support of the British record industry. How much did you know beforehand about the school?**

I knew it only because my [school] friend was going there to do media. [She told me] it was the only non-fee-paying performing arts college. I got a lot out of it. I appreciate education which is quite unusual for the rock industry. A

lot of artists left school, didn't do well; teachers hated them, and that association has always been there.

That's why artists find it hard to admit they were taught some of what they're doing, and there's some things you definitely can't learn, but you do learn music history and music theory, which I found fascinating. OK, it's dorky, but who cares.

**Did the impending first album begin to interfere with your studies?**

I was starting to work [on it] halfway through

my time there. It wasn't like it interfered, there was never like a block of a month of doing the album. We [students] were all doing outside projects. I did tell them I was working with an outside producer. But it was no big thing, even when it was released the next year. I remember the day it was released, I went to the school for a lesson. I'd left by the time it got big.

**What were your early impressions of the music business?**

One of the most valuable lessons I've learned is, you do have to have the music and the talent, it's the most important thing, but if you don't have a great team around you, who are pas-

sionate about the music and work really hard, then you really won't have the success.

I always thought it was just about the music, and in a sense I still believe that if you do write an amazing piece of music, maybe if it doesn't make it in your lifetime, it will do later, as we've seen with Eva Cassidy. [Cassidy, an American singer/songwriter, achieved posthumous success on independent U.K. label Hot Records.]

**You became a British citizen recently. Was that very important to you?**

It was very important for my family, mainly from a stability point of view. We came here on my dad's work visa. If he'd ever been fired at any point in the last 10 years, we'd have been deported straight back. So to have the British citizenship was just stability. I looked on it as just getting a passport that would make it easier to travel, because I had to get a visa to go to Paris, on a Georgian passport.

I love the fact that I come from Georgia, I've always felt that was a strong nationality to have, and I've always felt fortunate that I've had a wide perspective. I go back every summer.

**Does it bother you when you get recognized?**

I think it would if it happened all the time, because I like being a stranger. With the second album, I did want to be careful of not overexposing myself and becoming a name and a face. But so far it's probably only happened five times in London in the last year.

**Are you thinking about the third album yet?**

I really can't wait to get started on it. I'd like to have it out early summer next year. ...



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# GOING TO BATT

## BRITISH MUSIC VETERAN REVELS IN MELUA'S BREAKTHROUGH

**M**ike Batt had already been a well-known figure on the British music scene for nearly 30 years when he presented Katie Melua to the world in 2003. ■ At that stage, he already had numerous titles to his name, including artist, songwriter, label owner, producer and arranger. To those, he has added the roles of manager and mentor. ■ “In a way, I’m watching somebody do that thing that thrills me the most,” he says of Melua’s astonishing success, first with her 2003 debut album, “Call Off the Search,” and now with her sophomore album, “Piece by Piece,” which will be released June 6 in the United States by Universal Records.

“To see Katie go out onstage, cool as a cucumber, and have 10,000 people in the palm of her hand . . . it’s a huge pleasure to see somebody acquire those skills and learn to enjoy them.”

Batt’s own recording catalog includes numerous album projects in his own name, and dozens more as producer or arranger in a highly versatile career dating back to the late 1960s. In global commercial terms, perhaps his most renowned song and production was Art Garfunkel’s 1979 hit “Bright Eyes.”

His résumé also features writing and/or producing such hit singles as “Oh What a Circus” and “A Winter’s Tale” for David Essex, “Please Don’t Fall in Love” for Cliff Richard, and others by the Kursaal Flyers, Elkie Brooks, Linda Lewis and Alvin Stardust. He also oversaw projects for such varying acts as the Hollies, Steeleye Span and Singaporean violinist Vanessa-Mae, and his first success at the helm of Dramatico was in 2002 with classical crossover act the Planets.

But in England, the most famous of those outside productions is also the one that has hampered his credibility among musical snobs. In the mid-1970s, Batt was the voice and producer of novelty act the Wombles, whose records for CBS were a hugely successful spinoff of the children’s TV show featuring the furry characters.

“I think people still don’t take me seriously for that,” Batt says. “I was proud of the work I did with the Wombles. One could say I improved the level of respect you’re supposed to give children when you write music for them, and other people have followed in those footsteps. It was a two-year part of a 30-year career.”

Prior to the Wombles, Batt did “heavy-string arrangements” for groups such as Family, and has continued to arrange and conduct extensively.

“I love arranging, symphonic stuff and rock’n’roll,” he says. “I’d love to do a big album of Hollywood arrangements of Fred Astaire songs, I’d love to do a military-band album. But songwriting is really the craft I can express myself most uniquely in.”

His label’s full-time staff may have expanded since Melua became a multiplatinum commodity, but it remains modest since Batt has found a highly efficient system that suits his needs via an international network of licensees.

“There are only eight people who work for Dramatico,” he says. “Everybody else is ‘bolt-on’ [retained staff] but much loved and appreciated. We don’t take people on for a month or two and then when there’s nothing happening, drop them, then pick them up three months later. They’re all on retainer all the time.”

Batt has acquired the rights to his own back catalog from Sony BMG for Dramatico on a 15-year license, and apart from Melua, the label’s roster also features classical vocalist Robert Meadmore. Still exploring new challenges, he says he wants to augment the Dramatico roster further, and may have found another artist, as yet unnamed, with which to do it.

“With Katie, it was very much swinging through the trees and hoping there’d be a branch when you reached out for the next one,” he says. “That thrills the hell out of me, and I’d like to find another artist I can do that with.”



Melua’s success ‘thrills the hell out of me,’ says MIKE BATT of Dramatico Records.

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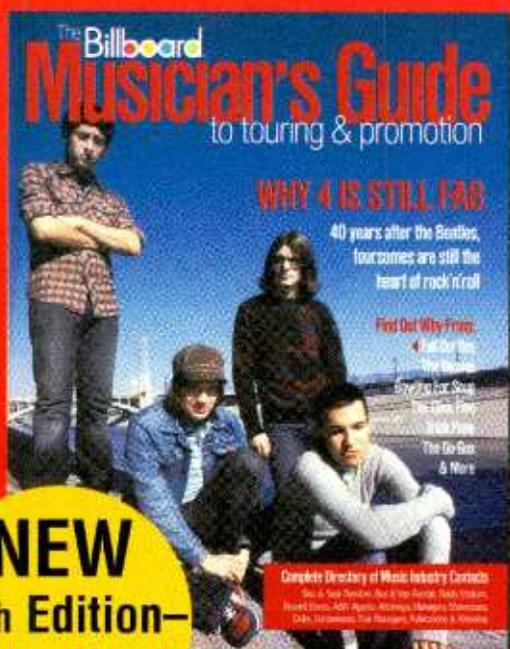
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**'King of Kings'**  
Don Omar fuses genres on new reggaeton CD



**'Why You Wanna'**  
T.I. single taps Crystal Waters' 'Gypsy' beats



**Freedom of Speech**  
Crosby, Stills, Nash & Young hit the road



**ACM Awards**  
Sara Evans talks like a winner backstage



**Amie Miriello**  
On being a Dirty Blonde frontwoman

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JUNE 3, 2006

# MUSIC



ROCK BY MELINDA NEWMAN

## Bouncing Back

It's Been A While, But Edie Brickell Is Taking Another Shot

It's a familiar story: Teenage girl signs major-label contract. Naive and unsure of how to navigate the system, she and her band make an album that reflects the producer's vision much more than their own. To add further insult, the drummer gets tossed for someone who keeps better tempo.

The album goes on to become a worldwide sensation, but success is bittersweet for the group. The follow-up sells poorly.

Finally, on the band's third effort, the group has the chance to get it right—18 years after its debut.

That, in a nutshell, is the story of Edie Brickell & New Bohemians.

"Stranger Things," the first album from the group since 1990's "Ghost of a Dog," comes out July 25 on Fantasy. It is the first new recording by a pop act

on the imprint in 25 years, as well as the first by the group to feature original New Bohemians drummer Brandon Aly. Brickell and Aly are joined by guitarist Kenny Withrow, bassist Brad Houser, keyboardist Carter Albrecht and percussionist John Bush.

Produced by the band and Bryce Goggin, "Stranger Things" is a loose-limbed, joyful excursion. It features Brickell, who turned 40 this year, leaving far behind the girlish winsomeness of the first two records, while her voice loses none of its considerable charm. Tracks such as "Buffalo Ghost" would sound at home on the previous projects, but much of the album adopts the languid, jam-band tone she and her bandmates wanted from the start.

"We were aching to make the

record we always wanted to make," Brickell says in her first interview about the new project.

The band's manager, Carla Sacks, brought the nearly finished album to Concord, which purchased Fantasy in late 2004. "The idea of [Brickell] working with New Bohemians again was really enticing," Concord senior VP of strategic marketing Robert Smith says. "The nature of the songs and the way she sings seems to fit a contemporary audience."

Concord serviced the track "One Last Time" to triple-A, non-commercial and college radio the week of May 22.

The campaign will also focus on media, touring and print advertising. "This is an artist where word-of-mouth really counts," Smith says. "The expectation is

not that the album will achieve its pinnacle the first week and hover; it's going to come out and build."

### LOOKING BACK

Brickell has no bitterness when she talks about 1988's "Shooting Rubberbands at the Stars," which featured the massive hit "What I Am" but saw no strong follow-up success. "There are no regrets, simply a sense of unfulfillment," she says. "We had to replace our original drummer with Matt Chamberlain, who was also our friend, but it broke our hearts to experience the dream without him," she says. "We were known and accepted, but we were altered and weren't known as the jam band that we ultimately were. We didn't stand up and press for what we wanted. It was like, 'Yes, boss.'"

Although it has been 16 years since the last New Bohemians record, the band members have never been out of each other's sights for long.

"When I moved to New York [from Texas], I'd go home every three or four months and every winter until my kids started school and we'd all get together and jam," says Brickell, who married Paul Simon in 1992. "We'd write songs every time, so we just had this big collection. We just kept having this long-distance affair."

Though "What I Am" became a hit around the world, New Bohemians, collectively, and Brickell as a solo artist, have had low sellers other than the double-platinum "Shooting Rubberbands at the Stars"—especially given the fame Brickell achieved.

"Ghost of a Dog" has sold 177,000 in the United States since the 1991 bow of Nielsen SoundScan. Brickell's first solo album, 1994's "Picture Perfect Morning," has sold 274,000, while her last effort, 2003's "Volcano," has scanned 65,000 units.

Regardless of what happens commercially with "Stranger Things," Brickell says the last thing she wants is the kind of attention she received after "Shooting Rubberbands at the Stars."

"I stepped right into an MTV culture," she says of that time. "People yelling my name while I'm singing a song was really embarrassing. What am I supposed to do? Wave and smile? You want the acknowledgment from someone you've seen on TV. I don't know how to be that person."

## LATEST BUZZ

### >>>GRAMMYS SET DATE FOR 2007

The 49th annual Grammy Awards will be held Feb. 11, 2007, at the Staples Center in Los Angeles. The show moves back to Sunday night after airing on a weeknight this year as the Recording Academy continues to brand a Grammy Sunday, similar to Oscar Sunday. Nominations will be announced Dec. 7.

—Melinda Newman

### >>>NONESUCH SIGNS BLACK KEYS

The Black Keys have signed with Nonesuch for North America. Formerly on Fat Possum, the Akron, Ohio-based act's Nonesuch debut will bow Sept. 12. The pair will open for Radiohead on six dates this summer before undertaking a longer tour this fall.

—Melinda Newman

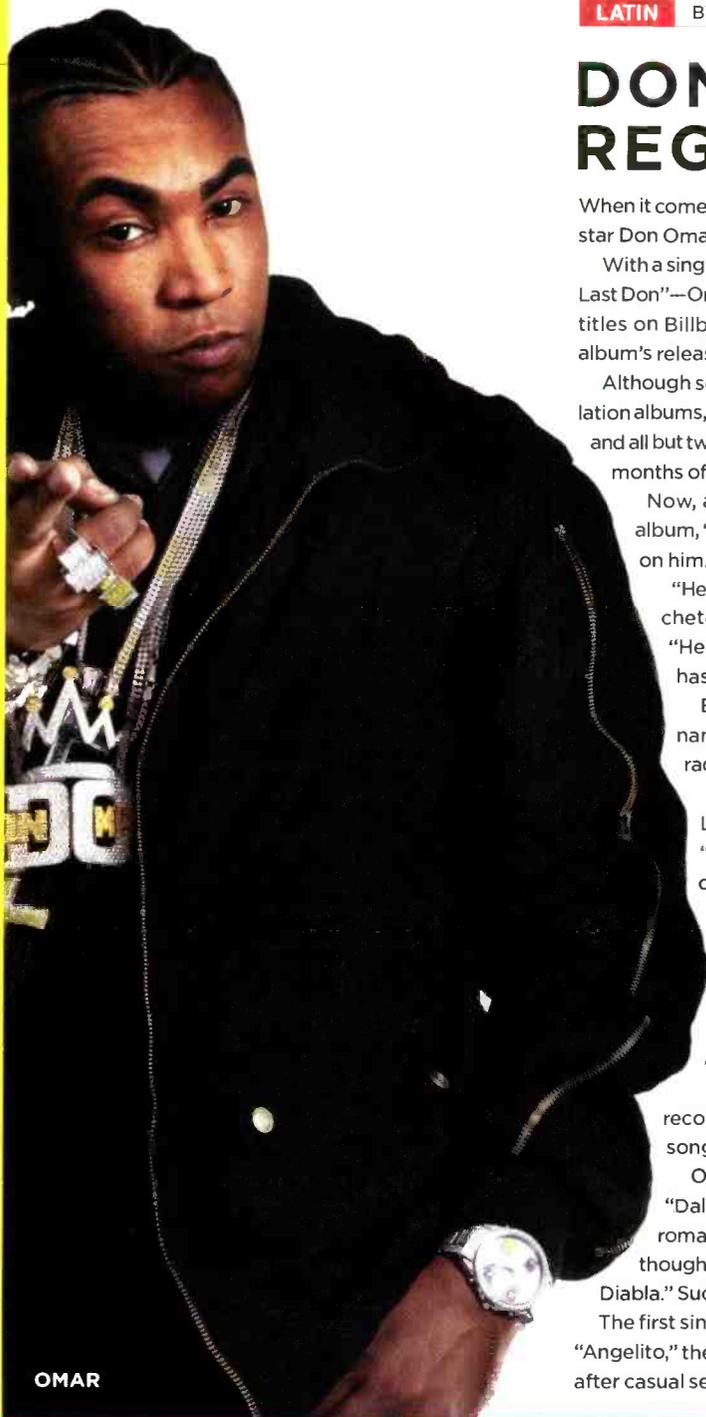
### >>>STILL COOL

Some of the biggest names in country music have signed on for a tribute album to country legend Barbara Mandrell, who exited the business in 1997. Titled "She Was Country When Country Wasn't Cool" after one of her best-known hits, the set will be released Oct. 10 via BNA. Kenny Chesney and Reba McEntire perform the title song, a No. 1 country hit in 1981, while Willie Nelson and Shelby Lynne team up for "This Time I Almost Made It," which reached No. 12 in 1974. The album also features Dierks Bentley on "Fast Lanes and Country Roads," Alabama's Randy Owen on "Years," Sara Evans on "Crackers" and Brad Paisley on "In Times Like These."

—Jonathan Cohen

### >>>NEW NASHVILLE SIGNINGS

Nashville-based Lost Highway Records has signed singer/songwriter Hayes Carl to its roster. He previously self-released two CDs. His first Lost Highway project is due in 2007. Also in Nashville, Lofton Creek Records has signed Huntsville, Ala.-based band Heartland. The group's first single, "I Loved Her First," will be shipped to country radio in time for Father's Day (June 18). —Phyllis Stark



OMAR

LATIN BY LEILA COBO

## DON OMAR A REGGAETÓN 'KING'

When it comes to hit efficiency, Puerto Rican reggaetón star Don Omar gets a lot of mileage.

With a single studio album to his name—2003's "The Last Don"—Omar has managed to place a staggering 10 titles on Billboard's Hot Latin Songs chart since the album's release.

Although some of these are new tracks from compilation albums, they are all written or co-written by Omar and all but two are from his own albums, released within months of each other.

Now, as Omar is releasing his second studio album, "King of Kings" (VI/Machete), all eyes are on him.

"He really hasn't stopped making songs," Machete Music president Gustavo López says. "He's kept himself very visible, although he hasn't had a brand-new album."

Expectations are high for Omar (his real name is William Landron), as much for his radio appeal as for his sales record.

According to Nielsen SoundScan, "The Last Don" has sold 330,000 copies, while "The Last Don Live" and last year's remix compilation "Da Hitman . . ." have each sold more than 200,000 copies. Last month, Omar received RIAA certifications for shipments of more than 2 million copies of his three albums, making him the biggest-selling reggaetón artist after Daddy Yankee.

And while his name may not be quite as recognizable to the mainstream, some of his songs are.

Omar's hits include reggaetón anthems "Dale Don Dale" and "Reggaetón Latino," the romance-tinged "Ella Y Yo" and "Dile" and the thought-provoking (and much-covered) "Pobre Diabla." Such versatility is part of his appeal.

The first single from "King of Kings," for example, is "Angelito," the tale of a girl who gets infected with HIV after casual sex. The track is No. 4 on Hot Latin Songs.

It is the top-requested track on rhythmic top 40 KXOL Los Angeles, according to Spanish Broadcast System programming VP Pio Ferro, who was taken by surprise by the popularity of such a tough-themed song. But, he says, "Don shares the spotlight as one of reggaetón's truly big dogs. He's at the top of the hill with a few select others."

A one-time pastor with a flair for eloquence, Omar has always stood out for his lyricism.

On "King of Kings," he aggressively fuses styles, going from straight-ahead reggaetón dance tracks to rap and dancehall to a surprising ballad accompanied by solo piano. The opening track, "Predica," is full of Middle Eastern influences and features violinist Miri Ben Ari. Other album guests include Mackie Ranks and Beenie Man.

"I'm an urban artist who loves reggaetón and who is a face of reggaetón," Omar says, explaining the eclecticism. "Reggaetón is a genre that can [fuse with] dancehall. It's part of our movement and our urban culture, as is hip-hop."

As open as he is to other sounds, Omar is not obsessed with going after a mainstream audience.

"My audience is Latin," he says. "All, all, all that I have, I have from Latins. The fact that my music is heard worldwide, I don't see it as a way to gain a mainstream American audience, but to gain those [second- and third-generation] Latins."

Paradoxically, Omar cites musician/executives like Jay-Z and 50 Cent as musical and business influences. His decision to remain with VI/Machete, a Latin label, for example, also relates to him enjoying broad autonomy there as an artist and an executive, heading his own label, All Star Music.

Machete is offering exclusive bonus tracks for those who purchase the CD at Wal-Mart or on iTunes. Target purchasers will also receive a bonus track, "Copa" (Cup), that will be used for Target World Cup promotions. The full album will be available as mastertones for ringtone buyers. In addition, two Omar tracks are featured on the soundtrack to "The Fast and the Furious, Tokyo Drift," out June 20.



## Rhythm & Blues

GAIL MITCHELL gmitchell@billboard.com

## Rising Above The Clutter

So what are you listening to?

I field that question a lot from my CD-crammed bicycle. During phone calls with various industry colleagues across the country. During chats with family and friends who want a heads-up beyond what's charting nationally, netting video rotation or racking up iTunes or ringtone sales.

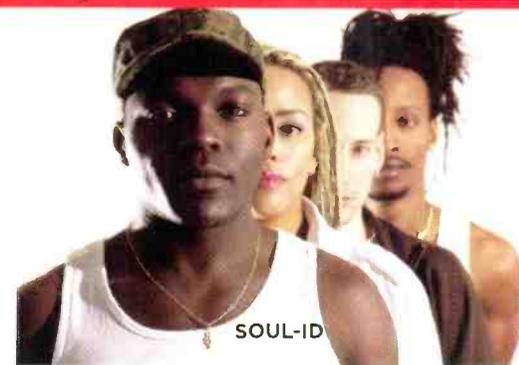
Here are a few R&B projects that, in my humble opinion, merit attention.

**Soul-ID:** This Belgium-based quartet fuses soulful vocals à la Donny Hathaway with cunning bass lines. Distributor ABB Soul coins the term "Afropean" to describe the vibe. Soul-ID consists of vocalists T'chai, V and Dad'd, who have backed the likes of Craig David, Youssou N'Dour and Zapp Mama. Rounding out the foursome: producer Urban Deep. Key sampler tracks are "Believe" and an intriguing cover of Spandau Ballet's "True." Look for the full album, "Sex, Love & Philosophy" (One Trak/Urban Deeper Productions/ABB Soul) in late August/September.

**Antonia Jenaé:** In between singing backup for Joss Stone, Jenaé has recorded her own album. "For Medicinal Purposes" is for those who like their R&B with a little edge and attitude. She dishes out both on such cuts as "Best of It," the title track and the reggae-flavored "Fuckery" (it's not about what you think). The set, on Konchus Collective Records, is available via antoniajenea.com.

**Ty Causey:** Looking for a little romance? Causey is your man on "Love Notes" (check out "Breathless," "Love's Messin' With Me" and "Life on Track"). His warm tenor has accompanied Shirley Caesar and jazz instrumentalist Najee. I only recently became aware of 2005's "Lovenotes," which was written, arranged and produced by Causey and executive-produced by Bert Caldwell for ispysoul records. Causey plans to reissue his first album, 2004's "N-Tysing," with two new tracks in June.

**Algebra:** This Atlanta singer/songwriter is the latest protégé of former Motown president Kedar Massenburg, and is the first release from his Kedar Entertainment



SOUL-ID

Group. I've been hoarding my sampler of her self-titled album since last summer. Originally due to street last fall, the set is now pegged for late August. First single "U Do It for Me" just went to radio. Other tracks that showcase the singer/songwriter's soulful honesty are the Bryan-Michael Cox-produced "What Happened to You" and "Some Kind of Wonderful."

Slipping out of my genre heels for a minute, here are a couple of other noteworthy albums from the jazz side:

**Vernon Neilly & G-Fire,** "G-Fire II" (Boosweet Records); key cuts: "Unconditional Love" and "Twinkle Toes."

"Re-Bop: The Savoy Remixes" (Savoy Jazz Worldwide). Charlie Parker ("Moose the Mooch"), the Modern Jazz Quartet ("Movin' Nicely") and other jazz icons are reworked by Ali Shaheed Muhammad, King Britt and more.

BY HILLARY CROSLEY

## 'Hustlin' Pays Off For Miami's Rick Ross

**W**hen most people think of South Beach, it's supermodels and fashionistas and pastel-colored art deco buildings. But local Rick Ross' Miami is a lot more "Scarface" than "Miami Vice."

Take Ross' breakout hit, "Hustlin." The MC took his moniker from Los Angeles Crip Freeway Rick—rumored to have introduced crack cocaine to the gang—and Ross' track is all about slingin' cocaine. With Billboard's Hot R&B/Hip-Hop Songs chart largely populated with catchy, but ultimately lightweight fare, "Hustlin" hits the bull's-eye of hip-hop's infatuation with making something out of nothing.

In a way, that's the story of Ross himself: The MC had rhymed and ghostwritten in Miami's local scene for 10 years, but got his break when "Hustlin" caught on in Miami—and caught the ear of Shakir Stewart, Def Jam senior VP of A&R. "I watched the 'Hustlin' record grow while I was in Miami and brought [Jay-Z] in," Stewart says. "What made Rick Ross stand out was that he's a real lyrical guy. It's not just about the beat and a one-liner."

In January 2006, Def Jam signed Ross to a four-album deal that the MC says is worth \$10 million.

"When I finished 'Hustlin,' I knew it was gonna be a hit," the linebacker-sized Ross says. "I took it to radio, and it kept growing. And then [WQHT New York DJ] Cipa Sounds got hold to it."

The commanding track has indeed pushed the Carol City, Fla., native above the Mason-Dixon line and into Middle America. His Gil Green-directed video hit in early April and has stayed in steady rotation. Ross is even one of the artists spearheading MTV's new Discover & Download campaign, pushing multigenre artists with potential mass appeal across MTV, MTV2, MTVJams and MTVU simultaneously. "Hustlin" is the No. 13 most-played video on MTV, No. 5 on MTV Jams and No. 9 on MTV2 as of mid-May.

All of which means the world will be very familiar with Ross' signature, ubiquitous shades and extremely well-groomed beard ("It's all natural—I've never dyed it," he says) by the time his debut album, "Port of Miami," drops in July. The recording includes work from producers Jazze Pha, Just Blaze, Kanye West, Nitty and buddies Cool & Dre. Jay-Z is also slated to hop on a track for his newest recruit.

Ross has done a lot more for his hometown scene than shout it out in his album title. The MC is thrilled to help shine just a little more light on the Sunshine State.

"We're all supporting each other," says Ross, the first artist from Island Def Jam's recent joint venture with Miami's Slip-N-Slide Records, home to Trick Daddy and Trina.

Orlando, Fla.-based production duo the Runners cooked up the thick organ, screwed-up hook and ominous bass of "Hustlin." The pair has made the organ their signature sound and used it for artists like Lil Wayne, Dre's "Chevy Ridin' High" and new Cash Money/Young Money artist Currency's "Where Da Cash At."

**'He's a real lyrical guy. It's not just about the beat and a one-liner.'**

—SHAKIR STEWART, DEF JAM RECORDS

The Runners let Ross' chorus about ends justifying means speak clearly to hip-hop's mantra of survival.

Ross is also on DJ Khaled's "Holla at Me," Dre's "Chevy Ridin' High" and the upcoming Poe Boy Entertainment "Live From 305" compilation. And he has his posse, the Carol City Cartel—Torch, Murdoch, Ashlee Ross and himself—dropping later as well.

Def Jam's Stewart, a man with a sharp eye for Southern talent—he signed Young Jeezy, whose first Def Jam album debuted at No. 1 on Billboard's Top R&B/Hip-Hop Albums chart—believes Ross and Florida have bright hip-hop futures.

"He isn't limited to a Southern sound," Stewart says of Ross. "And with the Dade County explosion, DJ Khaled and Rick Ross are at the forefront. They're going to continually flood the market."

Rapper **RICK ROSS** was active on the Miami hip-hop scene for 10 years before Def Jam A&R exec Shakir Stewart signed him to a four-album contract reportedly worth \$10 million in January. His debut album, 'Port of Miami,' is due in July.





## Heard Anything Good Lately?

People In The Latin Biz Discuss What Music Is Turning Them On

Apparently, my colleague Gail Mitchell and I are asked similar questions (see her column on page 54). Like her, I often get this question: "Have you heard any good music lately?" People usually ask me this with a degree of skepticism, as if good new music were a rare commodity. This time out, I decided to ask industry executives, producers and writers what they were listening to.

"The soundtrack for the film 'La Mujer de tu Hermano.' The repertoire is cool and smart. . . It creates a great ambience to drive to at 3 in the morning. Also, Si\*Se's 'More Shine.' Brings back memories of great spring nights listening to Sade in Miami Beach before it became SoBe."

**José Tillán**

senior VP of music programming/talent strategy, MTV Networks Latin America/MTV Tr3s

"The Fray's 'Over My Head (Cable Car).' Great melody and voice, great song. Julieta Venegas' 'Me Voy'; feel-good song about love and loss, beautiful music and a great way of saying that it did not work out but it is not the end of the world. Sean Paul's 'Temperature,' for the elliptical machine."

**Luana Pagani**

senior VP of marketing, Sony BMG International

"In English, Snow Patrol. It's refreshing; pop, but with an edge, indie-leaning rock. And James Blunt. His music is very poetic, lot of rhythm and romance. In Spanish, Calle 13: Finally a reggaetón/Latin urban group that doesn't really sound like all

the reggaetón music out there. And [Venezuelan singer/songwriter] Jeremias. Love his music and lyrics. The Latin James Blunt?"

**Angela Rodríguez**

president, AR Entertainment

"Alejandra Guzmán's new album, 'Indeleble,' has beautiful musical arrangements and presents a new phase of her career and persona. Many people will relate to her lyrics as they speak of romantic love and love to oneself. Also, Fulano's 'Individual' because it's varied, with songs in English and Spanish, ranging from tropical to rock."

**Cecilia Elizalde**

producer, "Billboard Latino"

"The new pop, particularly [such groups as] Reik and Camila. Camila sounds young and fresh, and it's definitely something I'm looking forward to seeing grow."

**Monica Ricardez**

Latin product director, MTS/Tower Records

"The New Sound of Latin Music' [on Nacional] has a variety of artists, and different sounds. Also, a new regional [Mexican] artist called El Mayo de la Sierra. He's very young, but has a very deep, emotive voice, the kind you would associate with someone older. Same thing with his lyrics. A very mature artist."

**Delia Orjuela**

senior director of Latin music, BMI

"Miguel García [Charly García's son] is a young singer/songwriter that writes in a vintage '70s style, with a folk feel and introspective lyrics. His album is called 'Quieto o Disparo.'"

**Marcelo Fernández Bitar**

journalist

"My new favorite artist is James Blunt. Among the albums I'm working, Julieta Venegas' 'Limón y Sal' and Diego Torres' 'Andando' [due in July]. Diego's because I feel he is more intimate here. In Julieta's, personally, I love 'Ultima Vez,' her duet with Dante Espinetta."

**Paula Kaminski**

VP of marketing, Sony BMG Norte

"'Estoy Con El Y Pienso En Ti' [from "Asi Soy Yo" by Anais] is a great song from a great songwriter, Alejandro Montalbán. The tracks were done by wonderful musicians in Milan and it's a great vocal performance. In that particular song, it all came together."

**Sergio George**

producer

"Camila, the [pop] group headed by Mario Domm. He is an excellent songwriter/producer bringing new and refreshing sounds to the Latin pop market."

**Eddie Fernández**

VP for U.S. Latin and Latin America, Sony/ATV Music Publishing

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KHOA



## Real Talk

HILLARY CROSBY hcrosley@billboard.com

## A Fresh Sip Of Waters

T.I.'s New Single Samples House Singer's 1991 Hit

Maybe I'm lame, but I couldn't hide my excitement when I first heard "Why You Wanna," T.I.'s next single. Of course, the track is geared toward the ladies as T.I. rhymes about why he should be the man in some woman's life, and it probably doesn't hurt that I'm a woman.

The track is rising up Billboard's Hot R&B/Hip-Hop Songs chart and currently sitting at No. 15.

But the greatest thing about "Why You Wanna" is Crystal Waters' "Gypsy Woman (She's Homeless)" sample. The house track "Gypsy" dropped in 1991 and reached No. 8 on The Billboard Hot 100 chart.

Funnily enough, the song's sample still resonates with hip-hop heads. "Why You Wanna" bubbled as hip-hop's favorite for the first few months of 2006; now that T.I. shot a video to bring the single national, it may just be a wrap.

So in good taste, I reached out to Waters and Kevin "Khao" Cates, the producer of "Why You Wanna," for their opinions on the song: Bump it or dump it?

"Yes, I do like it," Waters says when asked of the rebirth of "Gypsy." "And I'd like to take this time to personally thank 'Mr. I' for the substantial increase in my publishing check. God bless you and may you sell \$10 million of albums."

And while she says "Why You Wanna" could've been better with her vocal on it, Waters doubts T.I. will inspire a mainstream house revolution—and that's probably for the best.

"There's still a huge house and dance community and I think the kids kinda like it that way," Waters says. "The stuff that makes it to radio these days in America seems kinda wack. I like being underground."

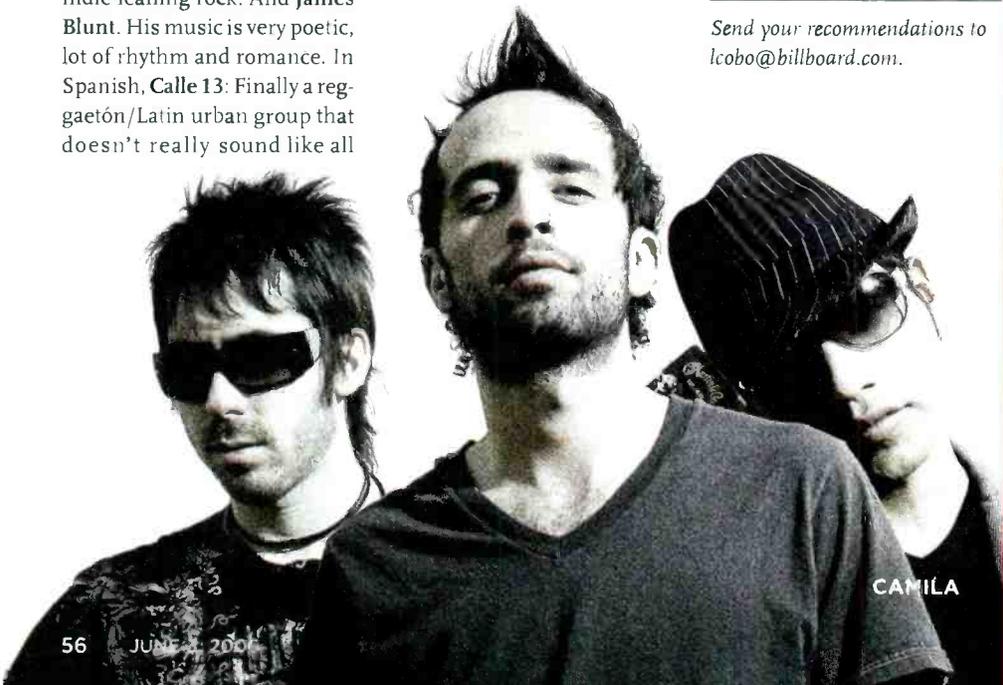
Meanwhile down in Alabama, "Why You Wanna" producer Cates found Waters' track while digging through his crates. Starting his 10-year production career as a local radio DJ at Clear Channel R&B/hip-hop WZHT Montgomery, Ala., he "sat on the shoulders" of then-local producers DJ Fingers and Northern Californian-by-way-of-Alabama Rick Rock.

Khao remembers that "Fingers let me borrow his MPC [sampler] and from there it was history." Khao developed a relationship with Grand Hustle label head and T.I.'s manager, Jason Geter, enabling the producer to flip his practice into hip-hop perfection.

Khao has been a busy man these days, working on Young Jeezy's "Last of a Dying Breed," Paul Wall's "So Many Diamonds" (with T.I. on the track), Lil' Kim's "I Know You See Me" and "Get Yours" and Ruben Studdard's first single off his new album, "Return of the Velvet Teddy Bear." But Khao says he hasn't gone soft for Studdard. "It's actually hard," he says. "But it's not unbelievably hard to where you're looking strangely at Ruben. It's the perfect mixture."

On the pipeline, Jessica Simpson and Justin Timberlake have both reached out to Khao for their upcoming LPs. Timberlake may do a T.I. collaboration, hopefully over a Khao beat. Meanwhile, Khao's staying humble by working with local talent while shaping his own project as a solo artist.

And as for flipping "Gypsy Woman" and his love for Waters, "I grew up off that song," Khao says. "It was the skate record, and I always thought it would be hot to turn that record around."



CAMILA



## The Beat

MELINDA NEWMAN mnewman@billboard.com

# CSN&Y Exercise Their 'Freedom'

Veteran Foursome Hits The Road For Summer Tour

For those who like a little music with their politics, Crosby, Stills, Nash & Young's summer tour will definitely be the one to see. The outing, pointedly called the Freedom of Speech Tour, kicks off July 6 in Philadelphia. The tour name should provide enough of a clue that CSN&Y want to rescue America from the conservative right.

Young has certainly made his feelings clear with his excellent album "Living With War," which will be performed during the tour. And Graham Nash says, "I have a feeling it's going to be a very interesting summer. With the response to Neil's album, I have a feeling that it's touched a nerve. CSN&Y are going to be saying all that because it's very obvious that this administration is driving this country to ruin, and I think that George W. Bush should be impeached and

should be gotten rid of."

We are quite sure Nash does not mean "gotten rid of" in the same way that Pat Robertson felt the United States should exercise its "ability to take [Venezuelan president Hugo Chavez] out." But he is now the third member of the group to publicly say Bush should be thrown out of office.

Which leads us to wonder: Is it a performer's responsibility to be politically informed and be willing to voice their opinions? Only if the artist feels so inclined and has done his or her homework, we say. There's nothing worse than watching some dunderheaded artist spout an uneducated opinion just because someone has put a microphone under his or her nose.

Nash adds, "I think the responsibility of songwriters is to write about what happens

to them as human beings, and what's happening as human beings is we're unbelievably disappointed in the way this country is going and the freedoms that it stood for that are being trashed by this administration."

Granted, no longtime CSN&Y fan can possibly be surprised by the members' political slant given their long history of issue-oriented songs, whether it be "Ohio" or "Almost Cut My Hair," but we suggest you take any remaining Bush/Cheney 2004 bumper stickers off your car before entering the parking lot on this one.

### THE NEXT BIG THING?

When Lil Jon tells us he knows what the next big musical trend will be, we believe him. The crunk pioneer, who snared his third consecutive songwriter of the year award at BMI's re-

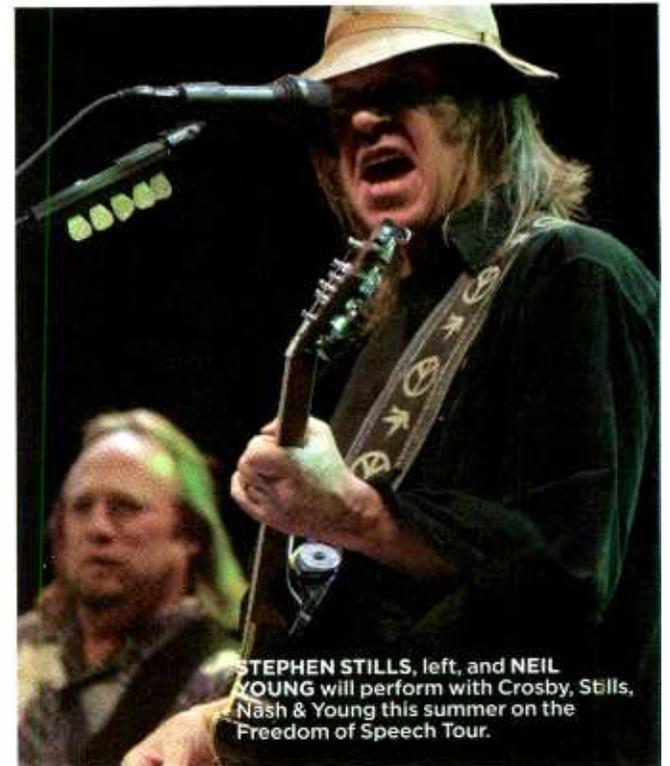
cent Pop Awards, says we should look out for crunk rock. "I'm merging crunk and rock together," he says. "It's not going to be like the mash-up thing that everybody's doing. It's going to be more genuine than that because I come from a punk-rock scene as well as being a hip-hop kid."

We're in. Look at how well the merger of metal and rap worked via acts like Linkin Park.

### WE'RE NOT BUYING IT:

When Heather Mills and Paul McCartney partially blamed their recent separation on the media, saying in a statement, "[We] have found it increasingly difficult to maintain a normal relationship with constant intrusion in our private lives," we thought, "Who are you trying to kid?"

More so than almost any other superstar, McCartney



STEPHEN STILLS, left, and NEIL YOUNG will perform with Crosby, Stills, Nash & Young this summer on the Freedom of Speech Tour.

has lived gracefully and comfortably in the media's glare for 40-plus years. And Mills has had absolutely no problem beckoning the media when she wanted to tout her work with land mines or the fate of baby seals—and the press came running.

We are opposed to paparazzi chasing celebrities'

cars—and know the U.K. tabs are much harsher than those in the United States—but you can't have it both ways. You cannot court publicity when it suits you and then cry foul when you want to be left alone, and blame something as personal and intimate as the breakup of a marriage on the media. ...



## Nashville Scene

PHYLLIS STARK pstark@billboard.com

# Backstage At The ACM Awards

Trace Adkins, Sara Evans And Others Make It A Memorable Night

Get them loose and happy with a trophy in their hands, and country artists are liable to say the darnedest things.

Backstage at this year's Academy of Country Music Awards was no exception. Billboard correspondent Ken Tucker witnessed the antics in the press room at the event, held May 23 at the MGM Grand Garden Arena in Las Vegas.

After performing a rousing rendition of his booty-shaking number "Honky Tonk Badonkadonk," complete with dancing Vegas showgirls in skimpy outfits, Trace Adkins was asked how he defends the controversial song. His honest answer: "It's indefensible." Then, gently chiding his critics, he said, "If you take it too seriously, you just take things too seriously."

Regarding his top new male vocalist win 10 years ago, Adkins said, "I remember shortly after that my career started going straight into the crapper. I barely survived it. I'm glad I can't win that again."

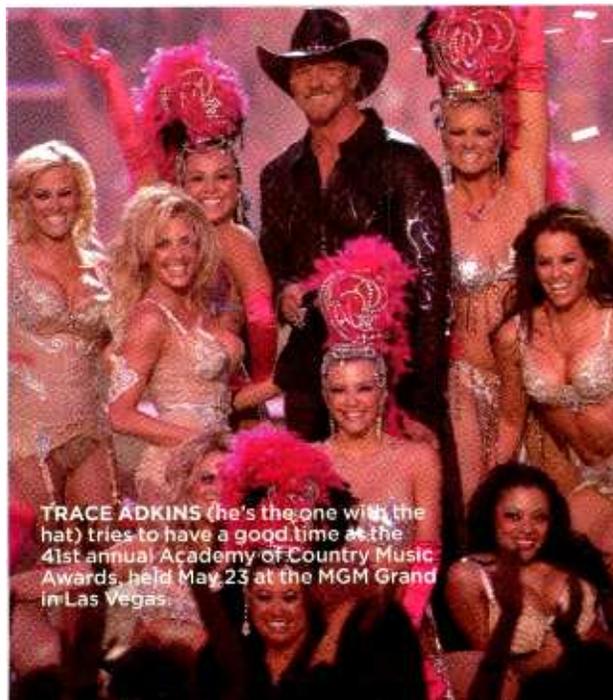
Sara Evans got teary onstage accepting her female vocalist of the year trophy, her first ACM Award. Asked later where she'll keep it, Evans quipped, "In the kitchen when I eat breakfast. In the bathroom when I'm in there. In the shower. Between [me and my husband] in bed."

Craig Wiseman won the song of the year prize for co-writing the Brooks & Dunn hit "Believe." While he is now arguably Nashville's most successful and sought-after songwriter, he noted that when he first moved to Nashville, he slept in a van and stole showers from a KOA campground.

CBS' "Late, Late Show" host Craig Ferguson, who presented the

top male vocalist award to Keith Urban, said he asked Urban to be on his show. "He said something Australian that I didn't understand," Ferguson said in a thick Scottish burr, then admitted, "I'm here just trolling for guests."

Ferguson said he likes country music because the songs are literal. "If they say, 'I am a walrus,' they are a walrus."



TRACE ADKINS (he's the one with the hat) tries to have a good time at the 41st annual Academy of Country Music Awards, held May 23 at the MGM Grand in Las Vegas.

**OTHER NEWS FROM VEGAS:** Brooks & Dunn have signed to do a series of performances at the Las Vegas Hilton in 2006-2007. The first set of shows will be during the National Finals Rodeo in December. More shows are scheduled for March, July and December 2007. "Hilton knows they're going to get their money back because we're such bad gamblers," Kix Brooks said.

Terri Clark, who spent 11 years with Mercury Records until earlier this year, has landed a new deal with Sony BMG.

Trace Adkins will play a "very significant part" in a new feature film in the works from CMT Films due to start shooting this summer, according to CMT VP of programming Chris Parr. CMT Films previously teamed with Paramount for the upcoming "Broken Bridges," which stars Toby Keith in his first starring film role.

Vince Gill, who is working on an ambitious new mult disc CD project, described it as being "all over the map," and featuring duets with Diana Krall, John Anderson and Del McCoury.

After performing as part of a tribute to the late Buck Owens, Dwight Yoakam said that an Owens tribute album is in the works.

Trick Pony is getting ready to go in the studio with a new producer, Byron Gallimore (Faith Hill, Tim McGraw, Jo Dee Messina). The group's first three CDs were produced by Chuck Howard.

Keith Urban said he is halfway through recording a new album and expects it to be released this fall. Any duets planned? "I've got somebody in mind, but I haven't asked him yet," Urban said. It's just a guess, but Urban performed earlier in the evening with Brooks & Dunn, and had Ronnie Dunn as a guest at the Country Radio Seminar in February. ...



## Frankie Knuckles Makes Some Noise

If you want something released right, release it yourself. That is Frankie Knuckles' stand.

The genteel house music godfather is returning to the spotlight this month with a new album and a fresh reproduction of a 15-year-old classic, both of which will come out on his newly launched label Noice Music.

"I have learned that there's a lot of people who really believe in me and my craft," he says. "Even if I'm only making music for me and them, that's fine. I'm not going to lose my shirt, but it's better that I have control over it rather than put it in the hands of somebody who don't have a clue."

Knuckles' career during the last decade has focused primarily outside the United States because, he says, "you go where you're wanted." He is, however, still one

of the most beloved figures in American dance music. Noice's first release is a rerecorded and remixed version of the 1991 instrumental hit "The Whistle Song." The track can still wrap a dancefloor with love. "It's kind of like an old blanket, isn't it?" Knuckles says.

Noice's other ambitious project is a track-by-track reimagining of Knuckles' 2004 album "A New Reality" (Definity) called "DubJay's D'Light." The new versions were created by a who's who of house producers from David Morales to Blaze, and all are dub versions that feature snippets of vocals instead of the full vocal to add to the tunes' international appeal.

"I've noticed that a lot of DJs, especially around the world, rely more on dubs," Knuckles says. "It's easier when the songs are not convoluted with so many vocals,

because depending on what country you're in, there could be a language problem."

"D'Light" was inspired by U.K. club-soul trio Imagination's 1983 release "Night Dubbing," which reinterpreted its 1982 album "In the Heat of the Night" in the same way, and included a

remix by Larry Levan.

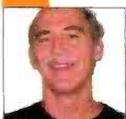
**ZERO 7 PLUS TWO:** When electro-soul duo Zero 7 hits the road this summer to support its third full-length "The Garden" (Atlantic), the pair will share the stage with two intimidating new members. Not Sia Furler and Jose Gonzalez, both of whom contributed subdued yet powerful vocals to the album and will re-create them live. Nope, the new guys are laptops. They'll be loaded with Ableton Live, the software that is slowly revolutionizing the electronic music world, from the studio to the DJ booth to the stage.

"Taking computers onstage isn't something we've done before, and it's pretty scary," Zero 7's Sam Hardaker says. "I'm sure there are times when they're going to let us down. We've got to be comfortable with that [possibility]."

But Hardaker believes the cyber additions will be worth the risk: They'll make it possible for him and Zero 7 partner Henry Binns to "incorporate some aspects of the record" into the duo's otherwise classic drums/bass/guitar setup. "Rather than using the exact sound [from the record], we'll create something that gives a similar effect," he says. "It won't be a glitch-fest—there will be a strong live element—but it can bring something to the performance that we haven't before." ...



KNUCKLES



## Jazz Notes

DAN OUELLETTE douellette@billboard.com

## NOLA Comes To Harlem

The Jazz Foundation of America may have started as a homespun organization to help elderly jazz and blues musicians pay their rent and medical expenses, but the New York-based group has blossomed into a major force in the musical community's response to Hurricane Katrina's devastation in New Orleans.

Case in point: After Fats Domino's prized piano was destroyed by the floods, the JFA supplied him with a new one. It also raised more than a quarter-million dollars to buy instruments to help get unemployed musicians back on their feet.

At JFA's fifth annual A Great Night in Harlem benefit concert May 4 at the Apollo Theater, New Orleans came to New York. The Newbirth Brass Band was flown in that morning from its appearance at Jazz Fest; the group opened the show with a slow fu-

nerary march through the aisles that erupted into a rousing celebration onstage.

Later, clarinetist Dr. Michael White and his trad jazz Liberty Band, also flown in from the Big Easy, played music from the city's jazz repertoire, including the legendary Buddy Bolden's "My Bucket's Got a Hole in It." Also, keyboardist Davell Crawford, dubbed the Prince of New Orleans, performed with trumpeter Kermit Ruffins.

JFA founder/executive director Wendy Oxenhorn welcomed the crowd by acknowledging the plight of displaced New Orleans musicians who have "given us an amazing gift in their music." She added, "Not too long ago, the JFA was helping 35 musicians a year. [Since Katrina], it's been 35 a week."

MCs included comedian Bill Cosby, actor Danny Glover and

pianist Dr. Billy Taylor, who introduced such guests as folk icon Odetta, jazz guitarist James Blood Ulmer and pianist Harold Mabern's band featuring saxophonist Gary Bartz, bassist Ron Carter and drummer Ben Riley.

The highlight of the evening came at the end when spunky Chicago blues singer Johnnie Mae Dunson Smith, a JFA recipient who wrote songs for Muddy Waters and Elvis Presley, ripped into a short set from her wheelchair.



From left, JOHNNIE MAE DUNSON SMITH, JIMI PRIME TIME SMITH and ELVIS COSTELLO perform during the A Great Night in Harlem concert.

Her band? Her son, guitarist Jimi Prime Time Smith, pianist Henry Butler, drummer Will Calhoun and on guitar, Elvis Costello, who earlier sang his song, "River in Reverse," from his upcoming album of the same name with Allen Toussaint, set for release June 6 on Verve Forecast.

The event raised \$1 million, which Oxenhorn says will continue to help New Orleans musicians find housing, instruments and employment. ...

Dirtie Blonde lead singer Amie Miriello sucks the air out of Pianos—a small club on Manhattan's Lower East Side. She belts out "Walk Over Me," the first single off the band's self-titled Jive Records debut. Dirtie Blonde, which features Jay Dmuchowski and Sean Kipe on guitar, Dean Moore on bass and Tim Perez on drums, just came off the road with INXS and is now opening for Teddy Geiger. Miriello hopes to be the next strong and independent female voice in rock. She's off to a good start.

**Q:** Is there room in today's market for a female-fronted rock band?

**A:** I feel like we are filling a niche that needs to be filled. There was Gwen Stefani, but she's on her own [for] now. There's Evanescence, but that's more metal. I feel there is a place for us. We just need to capitalize on that right now.

**Q:** How does it work for the band to have the frontwoman be such a focus?

**A:** I think if you keep the internal morale within the band high, it really is the only way to do it. On the outside, people are going to look at me as the frontwoman, but internally, it's a democracy. I think that's the only way we are really going to last. We all have important roles. I like to perform, but I'm not necessarily the social butterfly of the band, whereas these guys are great at that.

**Q:** How do you deal being on the road with four guys?

**A:** Well, I grew up with three brothers so I'm used to what comes with hanging out with guys. But I definitely miss girls. I'm a girl's girl. I like hanging out with girls and going out for wine and cheese and trash talking. I used to be a tomboy when I was a kid, but now I really do appreciate women. I love working with women. I love women in the industry, I love that Jive Records has so many women working for them, it's important to women empowerment. I love men, but I'm not a feminist, although I have feministic views. You can't use being a woman as

a scapegoat, and I believe that is something people do a lot.

**Q:** What was your process in writing this album?

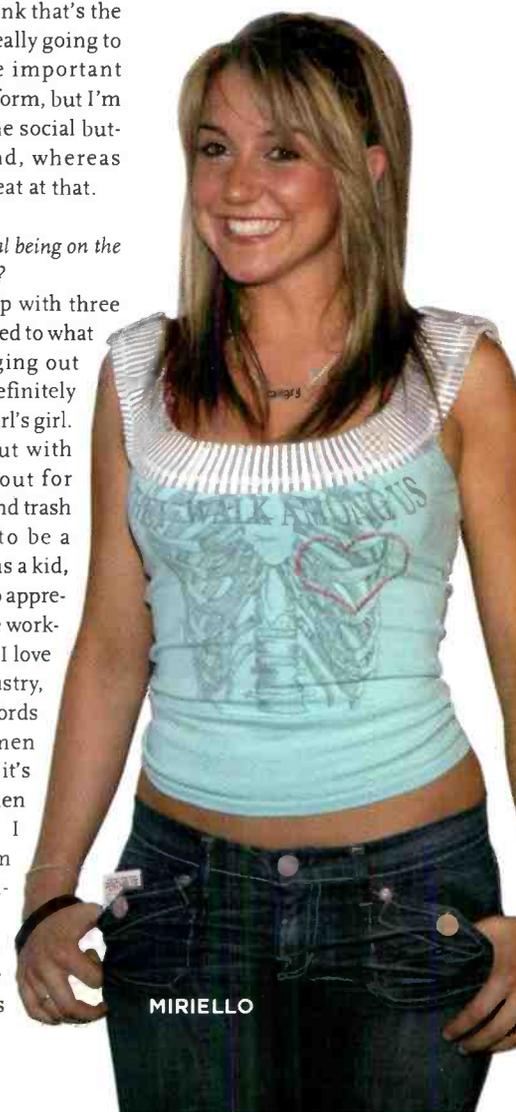
**A:** I concentrated on writing songs with structure that could be on the radio. Lyrically, it's as good as anything I've ever written. It has an immediate feel when you listen to it because it was written in 12 days. I was bartending in New York City, and everything was crazy. I was making no money, it was a really desperate time. I think that comes out in the lyrics and comes out in the record.

**Q:** You've been a songwriter since you were 15 years old. What made you sign with Jive?

**A:** I mean, if I wanted to sign a record deal at 16 and be like everyone else, I would have done that. In this process, no one tells us what to do, they tell us what they think works. They give us input.

**Q:** What is your favorite song on the album?

**A:** "Stay." Lyrically, it is the most powerful one for me. It reminds me of songs that I listened to when I was younger. ...



MIRIELLO

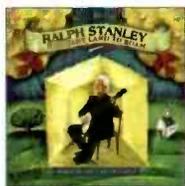
# REVIEWS

## SPOTLIGHTS

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

## ALBUMS

### ALBUMS



**RALPH STANLEY**  
**A Distant Land to Roam**  
**Room: Songs of the Carter Family**  
**Producers:** Larry Ehrlich, Bob Neuwirth  
*DMZ/Columbia*  
**Release Date:** May 30

His is the voice of so-called "old-timey" music, while they were the blueprint and set the standard for an American musical movement. The marriage of Ralph Stanley and his Clinch Mountain Boys with the fruits of the Carter Family is so natural that, save for the production elements of the 21st century, "A Distant Land to Roam" sounds as if it weathered the Depression along with these songs. By avoiding obvious selections, Stanley makes each one that much more his own. In particular, "Keep On the Firing Line" and the a cappella "Motherless Children" become his in the way that "I Am a Man of Constant Sorrow" and "O Death" did in the wake of the "O Brother, Where Art Thou?" phenomenon. Authentic in a way only Stanley could deliver.—BAJ



**JAMES LUTHER DICKINSON**  
**Jungle Jim and the Voodoo Tiger**  
**Producers:** Jim Dickinson, David Less  
*Memphis International*  
**Release Date:** May 30

Kickoff tune "Red Neck Blue Collar" by Bob Frank perfectly represents Jim Dickinson's rootsy individualism. The song depicts a working man too easily satisfied, never questioning his knee-jerk patriotism or the reasons his paycheck has "few dollars." Abetted by his sons Luther (guitar) and Cody (drums) from North Mississippi

Allstars, the gruff-voiced veteran session man and producer unearths heart-rending beauties from lesser-known writers like Collin Wade Monk's "Violin Bums," Chuck Prophet's "Somewhere Down the Road" and Little Rock singer/songwriter Greg Spradlin's "Out of Blue." Leaning on the pedal during this swell ride, there's the giddy grit of Johnnie Taylor's "Love Bone" (aka "Love Bones"), the 1949 Louisiana swing of "Hadalcol Boogie" and even a detour to Brazil for "Samba De Orfeo" from "Black Orpheus." That's what we call the really deep South.—WR



**LES CLAYPOOL**  
**Of Whales and Woe**  
**Producer:** Les Claypool  
*Prawn Song*  
**Release Date:** May 30  
 Les Claypool's music is like an exercise in frenzied multitasking

—myriad notes zing by as if he's organizing arrangements on the fly. "Of Whales and Woe" travels at that hurried pace, save for the polka-ish interlude "Robot Chicken." Even though Claypool sings a lament for "Vernon the Company Man" and ends the record with a noir-kissed instrumental (which throws in a ringing telephone and Indian whooping), the album is less avant-garde than his usual ramblings. "One Better," "Phantom Patriot" and "Nothin' Ventured" take cues from James Brown, as they are infested with horn blats, xylophone and hard-popping, funky bass. His ode to cornfed sweetheart "Iowan Gal" is more of a bass exercise than a complete song, but he makes it a tub-thumpin' hoedown by rattling off the lyrics auctioneer-style and picking his bass like a four-string banjo.—CLT

### R&B

**ICE CUBE**  
**Laugh Now, Cry Later**  
**Producers:** various  
**Release Date:** June 6  
 Gangsta godfather Ice Cube faces a nearly impossible mission with his first new record since 2000's "War and Peace, Vol. 2." He has to convince the quick-to-forget hip-hop community that the star of "Are We There Yet?" has any appreciable street cred left. ("I'm a gangsta, I know when I got it good," he rhymes dismissively of his Hollywood success.) Surprisingly, a middle-aged Cube still packs a youthful punch when it comes to the gangsta tales ("They give us drugs and guns, then wonder why in the fuck we thugs," he preaches in menacing baritone throughout the record), and there are probably enough strong, stripped-down rhymes about herb ("Smoke Some Weed") and women ("A Lotta That" with Snoop Dogg) to restamp his street approval. But as Cube makes clear in "Child Support," money-and-stripper tracks are not exactly novel, and he's much more potent shooting down bigger targets like the TV nation in "Until We're Rich" and institutionalized racism in "Race Card." With "Laugh Now, Cry Later" he has done a lot of it.—JV

dancehall (Mackie Ranks and Beenie Man are featured) and rap. There is also a lot of lyricism, an Omar specialty, particularly on the melancholic first single "Angelito," a parable about the dangers of casual sex. Omar goes out on a limb with "Tú No Sabes," a ballad sung over solo piano, and the final "Amarga Vida," a soliloquy set to a percussion vamp. Yes, it is sometimes over-indulgent. But it also highlights an artist with staying power.—LC

### CHRISTIAN

**DOWNHERE**  
**Wide-eyed and Mystified**  
**Producers:** Mark Heimermann, Greg Collins,  
*Downhere*  
*Centricity Records*  
**Release Date:** May 23  
 With its previous two releases, this Canadian rock outfit collected Dove and Juno Awards and earned itself a devoted legion of fans throughout North America. That faithful following will rejoice over Downhere's newest effort, which also marks its Centricity Records debut. Produced by the group with Mark Heimermann (dc Talk, Michael W. Smith) and Greg Collins (U2, Gwen Stefani), the collection is an aural feast. Listeners will detect a hint of Beatles, a touch of U2 and even a taste of Queen's dramatic flair. But comparisons aside, the band forges its own identity with literate, compelling songs, engaging musicianship and strong lead vocal performances. "The More" is an inspirational anthem with a gorgeous melody and well-written lyric. "The Real Jesus" is a poignant social commentary and a personal revelation. Other highlights on the 13-song collection include "I Will Follow Your Voice," "Little Is Much" and "Remember Me." One of the most anticipated new releases this year, "Wide-eyed and Mystified" lives up to the industry buzz and should strike a strong chord with Downhere's fans.—DEP

### ROCK

**PEEPING TOM**  
**Peeping Tom**  
**Producers:** various  
*Ipecac*  
**Release Date:** May 30  
 Mike Patton is best-known as the frontman for Faith No More, but he has also had his hands in many other musical pies, including Mr. Bungle and Tomahawk. Now, Patton unveils his latest creation, Peeping Tom, a project the singer has been touting as his most accessible work since FNM. And indeed it is. Seamlessly incorporating everything from electronic noise to hip-hop grooves and an incongruous who's who of guest performers (Massive Attack, Bebel Gilberto, Kool Keith), Patton is either a musical genius or one lucky mad scientist. Lead single "Mojo," featuring Rahzel and Dan the Automator, and "How U Feelin?" featuring Doseone are seriously catchy songs, and Norah Jones' uncharacteristically lascivious addition to "Sucker" will surely raise some eyebrows.—KK

**DONOVAN FRANKENREITER**  
**Move by Yourself**  
**Producer:** Donovan  
*Frankenreiter*  
*Lost Highway*  
**Release Date:** June 6  
 Surfer pro by day, sunburned rock star by night, Donovan Frankenreiter is living the dream. Ready to ride his own sonic waves, the California-bred singer/songwriter steps out of longtime buddy Jack Johnson's shadow. Recorded on analog tape with a superb band, Frankenreiter's sophomore set is a breezy mix of Motown soul, bar-band blues and acoustic sunset ballads. Funky standouts, like the wah-wah pedal-meets-orchestra "The Way It Is" or the Curtis Mayfield-inspired title track, are perfect summer groove jams, and man-with-guitar footnote "Beautiful Day" delivers a soulful campfire

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### SINGLES



**LOS LONELY BOYS**  
**Diamonds (3:25)**  
**Producers:** John Porter, Mark Wright,  
*Los Lonely Boys*  
**Writers:** H. Garza,  
 J. Garza, R. Garza  
**Publishers:** Garza

*Bros./Either Or/EMI Blackwood (BMI) Or/Epic*  
 With "Heaven," Los Lonely Boys turned a fairly standard beach music ballad into 2004's song of the summer, scoring across the board at radio and earning the trio a Grammy Award and multiplatinum sales of their debut album. The brothers Garza do not stray far from the familiar with "Diamonds," the first single from follow-up CD "Sacred," due July 18. Loose electric guitars, easily recognizable harmonies and a lovesick hook are already serving as a magnet for adult top 40 and triple-A radio. Los Lonely Boys definitely have their own signature, and with warm weather right around the corner, "Diamonds" sounds like an even bet to propel the boys back to heaven.—CT



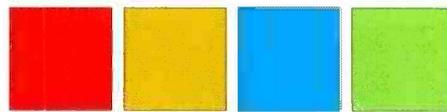
**T.I. Why You Wanna (3:37)**  
**Producer:** not listed  
**Writer:** not listed  
**Publisher:** not listed  
*Grand Hustle/Atlantic*  
 T.I. pours the charm on thick with "Why You

Wanna," the second single from his fourth album, "King." This laid-back cut, with its keyboard-based beat, is a nice shift from his more frenetic singles like "Bring Em Out" and "What You Know." Here, the Atlanta rapper is just as witty but more refined and methodical in his delivery. The sing-songy hook ("Why you wanna go and do that love") borrows the line that A Tribe Called Quest frontman Q-Tip made famous in Janet Jackson's "Got Til It's Gone." And while the lyrics are somewhat trite ("Life is like a chess move/You need to make your next move"), T.I. delivers each verse with charisma, often channeling LL Cool J's flirtatious flow. He proves he can speed it up or slow it down with the best of them and still be magnetic.—CH

### LATIN

**DON OMAR**  
**King of Kings**  
**Producer:** William Omar  
*Landrón (Don Omar)*  
**Release Date:** May 23  
 Reggaeton star Don Omar delivers his second studio album a full three years after his debut. And while there is still some shake-your-booty fare here, most of this 18-track set is worth the wait. The introductory "Predica," featuring violinist Miri Ben Ari improvising over Middle Eastern lines and Omar's rap preachings, is a good wake-up-and-listen track that paves the way for an eclectic-minded album big on Middle Eastern music,

# REVIEWS



## SINGLES

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meditation. Indeed, "Move by Yourself" is packed with flip-flop-friendly, feel-good anthems that boast catchy hooks and laid-back '70s vibes. But while Frankenreiter's vocals have grown more versatile, his melodies are too predictable, and one wishes—not without jealousy—that the blissed-out lyrics would occasionally surf beyond the beach-life formula.—*SP*

### ART BRUT

#### Bang Bang Rock & Roll

**Producers:** various  
**Label:** Downtown/Atlantic  
**Release Date:** May 9

★ At last, Art Brut's joyously sardonic "Bang Bang Rock & Roll" sees stateside release via the new Downtown imprint. Turning the sacred triumvirate of sex, drugs and rock'n'roll on its head, lead singer Eddie Argos uses a deadpan speak-sing to poke fun at everything from being too drunk to get the job done under the covers to B-side-obsessed, music-freak fashionistas and shallow aspirations. Though most of these songs mix late-'70s art-punk conventions with contemporary post-punk moves, sunny "wah-ooohs" occasionally brighten the landscape and help the band stand musically apart from peers like Franz Ferdinand and Bloc Party. A highly enjoyable, often hilarious and sometimes rather shrewd critique of today's hipster scene and pop culture in general, the only question is how long Art Brut can keep the joke running.—*SV*

### GEORGE THOROGOOD & THE DESTROYERS

#### The Hard Stuff

**Producer:** Jim Gaines  
**Label:** Eagle Rock  
**Release Date:** May 30

★ Anyone in search of straight-ahead

rock'n'roll and blues will find a robust plateful of blood-red meat and potatoes here. With a dynamic range running from frenetic to ferocious, George Thorogood does not disappoint. A dead-on mix, rightfully treating "restraint" as a dirty word, turns the title cut into arguably the most have-no-mercy rocker Thorogood has ever attacked in his 12-album, 30-year career. Even the slow blues "Little Rain" delivers a sax ride to stir the dead, and "Any Town USA" is pile-driving Thorogood at his best. Any nit-pickers complaining that he has been largely remaking the same record for three decades might as well have asked Muddy Waters why his three-chord blues only had three chords. Thankfully, Thorogood shows not the slightest inclination to reinvent the wheel, happy to keep rolling down the hard-rocking road of which he is a master.—*GE*

### JAZZ

#### TIEMPO LIBRE

#### What You've Been Waiting For (Lo Que Esperabas)

**Producer:** Jorge Gómez  
**Label:** Shanachie  
**Release Date:** May 23

★ Schooled in Cuba and knocking it down in the United States, the members of Tiempo Libre work a heated Latin dance style known as "timba." The act's debut disc, "Arroz Con Mango," caused quite a stir upon release, so many fans have been waiting for the sophomore release. The new album relentlessly cooks. Nine of the 10 songs are originals, and the one track the group covers—"A Bayamo En Coche"—is a well-worn Cuban favorite given a breath of life via a great Tiempo Libre arrangement. The first two songs offer a taste of the

high-voltage timba groove—a rhythm salsa dancers must find irresistible. Another fine tune is the cha-cha "Arrebatao." At the album's midpoint, Tiempo Libre delivers a change of pace with the lovely bolero "Tengo Que Olvidarte." This CD vibes late-night perspiration in Miami.—*PVV*

### ELECTRONIC

#### BOARDS OF CANADA

#### Trans Canada Highway

**Producer:** Boards of Canada  
**Label:** Warp  
**Release Date:** June 6

Part of the joy of picking up any act's EP is plugging into what it does outside the box, in between albums and with material it would otherwise sit on. Boards of Canada's "Trans Canada Highway" EP includes two versions of "Dayvan Cowboy," which was included on the group's calmly experimental 2005 album "The Campfire Headphase." Thus, the EP is somewhat of a disappointment in that, besides the fact that the act repackaged what was already considered a critically solid track, the Scottish duo did not move all that far. "Heard From the Telephone Lines" and "Under the Coke Sign" clock in at less than two minutes, though the ambient pleasures are most beautifully arranged. "Skyliner" continues what the act does best, applying vintage synths and beats to modern, downtempo intelligent dance music riffs. The lackadaisical beats of "Left Side Drive" feel oddly commercial but wholly positive and moving. The glacial pace at which BOC applies new sounds and methods to its madness may allow great suspense with each successive full-length release, but "Trans Canada Highway" is not satisfying any hunger pangs.—*KH*

### COUNTRY

#### BROOKS & DUNN

#### Building Bridges (3:48)

**Producers:** Tony Brown, Kix Brooks, Ronnie Dunn  
**Writers:** H. DeVito, L. Willoughby  
**Publishers:** various  
**Label:** Arista Nashville

▶ Penned by Hank DeVito and Larry Willoughby, the gorgeous "Building Bridges" has long been one of Music Row's underrated treasures. Kudos to Brooks & Dunn for bringing this little gem back to the spotlight. It's a classic lyric about mending a broken relationship, and Ronnie Dunn's lead vocal is as compelling as always. This man could sing the phone book and people would hear angst, regret and redemption and be just as moved. To put icing on the cake, Sheryl Crow and Vince Gill also add vocals, making this one delicious single. The melody swirls, those distinctive voices dive in and it's obvious you're listening to today's Nashville Sound at its best. A hit? Yes. A smash? Unmistakably.—*DEP*

### ROCK

#### ARCH ENEMY My Apocalypse (5:25)

**Producer:** Rickard Bengtsson  
**Writers:** M. Amott, C. Amott, D. Erlandsson  
**Publisher:** Copyright Control  
**Label:** Savage Messiah Music/Century Media

The next installment of Ozzfest is near. And along comes the new single from Arch Enemy's "Doomsday Machine," as if to remind America just which Swedish act was the breakout band at last year's festival. "My Apocalypse" strikes up a marching band beat, then layers razor-sharp guitars on top that morph into buzzsaws. Vocalist Angela Gossow cements her place as a growler who knows no gender: It's impossible to tell that the words "My apocalypse is here" are rumbling out of a woman's throat. The song shifts into a quieter, almost trippy segment that harks back to Metallica's "Master of

Puppets"/"Orion," complete with the solo, soaring guitar notes. "My Apocalypse" determinedly troops on by, glorying in its aural might.—*CLT*

### TRIPLE-A

#### NEIL YOUNG Looking for a Leader 4:03

**Producers:** various  
**Writer:** N. Young  
**Publisher:** Silver Fiddle (ASCAP)  
**Label:** Reprise

▶ Times of crisis can breed some beautiful noise. A Canadian citizen deeply concerned with the state of "our country," Neil Young returns to his classic Crazy Horse sound, welding warmly distorted, amp-blowing guitars with frail vocals and taut drums. It's the perfect medium for a raw, unfiltered message. "America has a leader/But he's not in the house," Young sings as a big church choir turns his howl of dissent into a hopeful hymn. Driven by his fuzzy fretwork, "Looking for a Leader" is as energetic as it is poignant, an urgent, grunge-leaning burst that has the immediacy of a live concert. It conjures "Rockin' in the Free World" and should also speak to Pearl Jam fans. If it's too unpolished for rock radio, triple-A will certainly join the campaign.—*SP*

### POP

#### CHEYENNE KIMBALL Hanging On (3:46)

**Producers:** Raine Maida, Chantal Kreviazuk  
**Writers:** C. Kimball, R. Maida, C. Kreviazuk  
**Publishers:** various  
**Label:** Epic

▶ Cheyenne Kimball has been practicing for this moment all her life. Playing guitar since 7, writing since 8 and performing in public since 9, the teen prodigy won NBC's "America's Most Talented Kid" reality series in 2003 and subsequently signed a multirecord deal with Epic. Launch single "Hanging On" fits the Michelle Branch niche (conveniently timed, given that Branch has gone country with the Wreckers) with a sunny pop chorus punched up by credible guitar work and production (from mega-talented Canadian husband-and-wife musicians Raine Maida and Chantal Kreviazuk) tough enough to belie the singer's obvious youth. "Hanging On," about steering clear of life's obstacles, is a crafty contender for top 40 and a mighty launching pad for an artist whose day has apparently arrived. Pretty nice sweet 16 birthday present, too.—*CT*

### C NOTE Forgive Me (4:02)

**Producers:** Aaron Accetta, Louis J. Pearlman  
**Writers:** D. Rich, Genzo  
**Publisher:** not listed

When C Note's first album, "Different Kind of Love," peaked at a less-than-lofty No. 163 six years ago, boy band godfather and pop mogul Lou Pearlman retooled its members and reinvented its mission. The group is now the launch act signed to his new Trans Continental Latino label. Pearlman—best-known for putting 'N Sync and Backstreet Boys into orbit—hopes to hit two markets with one C Note by drawing on the group's mixed American/Latin roots. Second single "Forgive Me," a contagious pop ballad reminiscent of 1994's "I Swear" by All-4-One, may just be the quintet's crossover gem as Latin music continues to infiltrate mainstream radio. In its English and Spanish mixes—which lyrically depict an apologetic lover incapable of reciprocating the affection bestowed upon him—the harmonized puppy-dog plea is livened by a catchy percussion beat. While "Forgive Me" maintains strong vocals and a sing-in-the-shower melody, it is nothing new to top 40 radio. If anything, it will be C Note's cultural appeal that gives this played-out, boy-band-ballad-in-Pearlman's-clothing single a captive audience.—*SH*

## LEGEND & CREDITS

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

CONTRIBUTORS: Leila Cobo, Gordon Ely, Katy Hasty, Clover Hope, Stephanie Horst, Barry A. Jeckell, Katy Kroll, Sven Philipp, Deborah Evans Price, Wayne Robins, Chuck Taylor, Christa L. Titus, Philip van Vleck, Susan Visakowitz, Jeff Vrabell

PICK ▶: A new release predicted to hit the top half of

the chart in the corresponding format.

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

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

# THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS



## VARIED VERSIONS

>>Thievery Corporation scores its fifth top 10 on Top Electronic Albums, as "Versions" bows at No. 7. The compilation features the duo's remixes for such acts as the Doors, Astrud Gilberto and Sarah McLachlan.

## CHICKS ARE A HIT

>>Look for Dixie Chicks to come home to roost at No. 1 on The Billboard 200 and Top Country Albums next week. The trio's new "Taking the Long Way" is aiming for first-week sales north of 410,000, according to chart prognosticators.



## WORTH THE WAIT

>>After spending 10 weeks in the top three on Top Blues Albums, British singer/guitarist James Hunter moves to No. 1 with "People Gonna Talk." Last week's chart-topper, George Thorogood & the Destroyers' "Greatest Hits: 30 Years of Rock," moves to catalog status after 104 weeks on the list.

# CHART BEAT

READ FRED BRONSON EVERY WEEK AT [BILLBOARD.COM/FRED](http://BILLBOARD.COM/FRED)

>>For the first time in eight years and nine months, a single on the Motown imprint is No. 1 on The Billboard Hot 100. "Ridin'" (Universal Motown) by Chamillionaire featuring Krayzie Bone takes over the top spot, continuing the rapid turnover of No. 1 hits in 2006. "Ridin'" is the ninth song to advance to No. 1 and the year isn't even half over. In 2005, only eight songs marched into the lead spot.

>>Fred Bronson also reports on Nelly Furtado's perfect record on the Hot 100 and Depeche Mode's seventh No. 1 on the Hot Dance Club Play chart.

Billboard

# CHARTS



## Over the Counter

GEOFF MAYFIELD [gmayfield@billboard.com](mailto:gmayfield@billboard.com)

## Mom's Shadow Chills; Rules Not Carved In Stone

Even with a second-week decline of 65%, **Red Hot Chili Peppers** have more than enough oomph to lead a soft sales week (157,000 copies).

With Mother's Day shopping in the rearview mirror, album volume takes an inevitable tumble.

The third-largest opener in the career of rapper **Cam'Ron** makes his fifth solo album *The Billboard 200's Hot Shot Debut* (No. 2, 114,000). Four other albums enter inside the big chart's first 12 spots.

**SAY WHEN:** The music industry has experienced a Chinese curse for most of this decade: May you live in interesting times.

Album sales have tumbled. Digital sales of individual songs boom. Satellite radio and streaming audio and video delivery of music have jumped into the fray. Record companies have reshaped themselves and are destined for further reinvention.

As these changes unfold, the Billboard charts team and our information partners at Nielsen Music seek to keep pace.

Hot Ringtones, measuring polyphonic and monophonic ringers, joined our pages in late 2004. Stations from XM and Sirius joined the panels of several Bill-

board radio charts last year. Streaming data from music sites is available on Nielsen BDS' Encore system and will soon become an ingredient of The Billboard Hot 100. Nielsen Mobile will bring us Hot MasterTones this summer.

Remaining nimble isn't just a clever idea, but imperative. As proud as we are of the excellent standards represented by our album, singles and radio charts, Billboard would find itself in an unwelcome corner if we did not pay attention to the new and exciting means by which fans consume and experience music.

Yet as forward-thinking as we try to be, we sometimes inevitably find ourselves playing changes on the fly.

Practically overnight in late 2003, Billboard and Nielsen SoundScan invented Top Comprehensive Albums (which includes catalog and retailers' exclusive titles) and Top Comprehensive Music Videos (with Best Buy's exclusive DVDs in the mix) to acknowledge the increasingly prominent role that proprietary products play in the marketplace, a dimension that has only multiplied with the advent of iTunes and its competitors.

Lately, we find ourselves using rules that we designed in the '90s to differentiate maxi-singles from EPs to make de-

terminations about unique offerings sold on the digital market. Is it appropriate to classify a bargain-priced John Williams/Yo-Yo Ma download that contains three songs and an interview as either a single or an album? And, if we don't rank it in either of those categories, where should we rank its commerce?

The British singles chart recently made news when **Gnarls Barkley's** "Crazy" debuted at No. 1 before a physical version reached stores. In an uneasy compromise between labels and retailers, the Official U.K. Charts Co. decided digital-only offerings can count toward the singles list a week before a physical edition hits shelves.

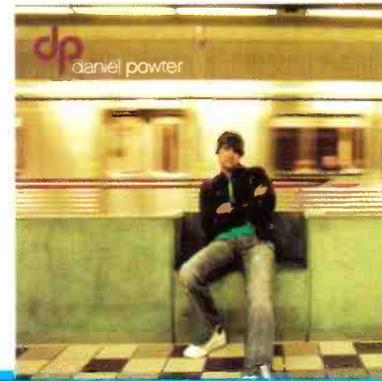
That issue holds less drama in the United States because radio airplay can already throw a song on The Billboard Hot 100 before it goes on sale either online or in stores, and there is no U.S. sales chart that merges a song's à la carte downloads with retail single sales.

We encountered parallel issues, though, with the Daniel Powter and Gnarls Barkley albums, both available digitally before their retail releases. One major distribution president thinks it's fine for digital-only albums to appear on The Billboard 200. "Soon," another says, but he thinks now would be "premature."

Billboard's resolution of the Powter and Gnarls situations seemed identical to the U.K. treatment of "Crazy," but was reached by a separate rationale. Both albums experienced street-date violations on physical product, which entitled "Daniel Powter" and Gnarls' "St. Elsewhere" to enter our charts a week earlier than they would have without those digital sales.

This thought process could challenge the 15-year-old policy that bars albums that are not generally available at retail from most of our sales charts.

Billboard and Nielsen Music will continue to fold new realities into our chart methodologies and rethink rules that have governed our lists but not in a vacuum. We will seek and welcome feedback from all corners of our readership.



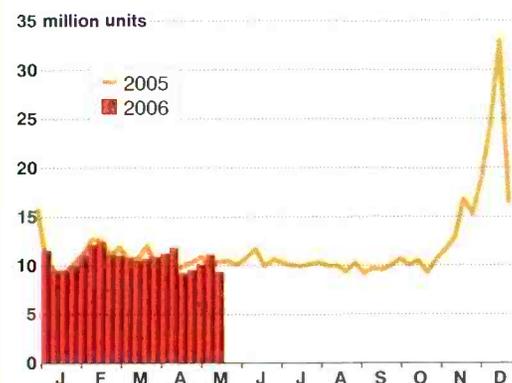
## Market Watch

A Weekly National Music Sales Report

### WEEKLY UNIT SALES

	ALBUMS	STORE SINGLES	DIGITAL TRACKS
This Week	9,245,000	60,000	10,891,000
Last Week	11,046,000	55,000	9,495,000
Change	-16.3%	9.1%	14.7%
This Week Last Year	10,665,000	90,000	6,750,000
Change	-13.3%	-33.3%	61.3%

### WEEKLY ALBUM SALES



### YEAR-TO-DATE

	2005	2006	CHANGE
OVERALL UNIT SALES			
Albums	217,528,000	212,404,000	-2.4%
Digital Tracks	121,011,000	215,541,000	78.1%
Store Singles	1,740,000	1,294,000	-25.6%
Total	340,279,000	429,239,000	26.1%
Albums w/TEA*	229,629,100	233,958,100	1.9%

\*Includes track equivalent album sales (TEA) with 10 track downloads equivalent to one album sale.

### Album Sales

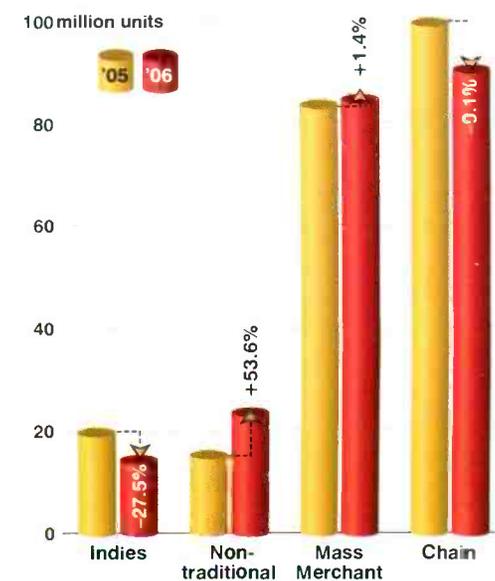


### SALES BY ALBUM FORMAT

CD	211,026,000	200,194,000	-5.1%
Digital	4,781,000	11,287,000	136.1%
Cassette	1,245,000	558,000	-55.2%
Other	476,000	365,000	-23.3%

For week ending May 21, 2006. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected and provided by Nielsen SoundScan

### YEAR-TO-DATE ALBUM SALES BY STORE TYPE



Go to [www.billboard.biz](http://www.billboard.biz) for complete chart data | 61



LEGEND FOR HOT 100 AIRPLAY LOCATED BELOW CHART. HOT DIGITAL SONGS: Top selling paid download songs compiled from Internet sales reports collected and provided by Nielsen SoundScan. This data is used to compile both The Billboard Hot 100 and Pop 100. ADULT TOP 40/ADULT CONTEMPORARY/MODERN ROCK: 76 adult top 40 stations, 82 adult contemporary stations and 75 modern rock stations are electronically monitored 24 hours a day, 7 days a week. See Chart Legend for additional rules and explanations. © 2006, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

AIRPLAY MONITORED BY SALES DATA COMPILED BY



# Billboard HOT 100

JUN 3 2006

HOT 100 AIRPLAY™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	11	#1 HIPS DON'T LIE SHAKIRA FEAT. WYCLEF JEAN (EPIC)
2	3	12	RIDIN' CHAMILLIONAIRE (UNIVERSAL MOTOWN)
3	2	19	TEMPERATURE SEAN PAUL (VP/ATLANTIC)
4	4	14	WHAT YOU KNOW T.I. (GRAND HUSTLE/ATLANTIC)
5	5	13	BAD DAY DANIEL POWTER (WARNER BROS.)
6	9	9	IT'S GOIN' DOWN YUNG JOC (BLOCK/BAD BOY SOUTH/ATLANTIC)
7	14	8	SO WHAT FIELO MOB FEAT. CIARA (DTP/GEFFEN)
8	6	28	BE WITHOUT YOU MARY J. BLIGE (GEFFEN)
9	12	10	SNAP YO FINGERS LIL JON (BME/TVT)
10	7	11	WHEN YOU'RE MAD NE-YO (DEF JAM/DJMG)
11	8	16	SOS RIHANNA (SRP/DEF JAM/DJMG)
12	13	7	GIMME THAT CHRIS BROWN FEAT. LIL WAYNE (JIVE/ZOMBA)
13	10	22	UNWRITTEN NATASHA BEDINGFIELD (EPIC)
14	17	6	ME & U CASSIE (NEXT SELECTION/BAD BOY/ATLANTIC)
15	19	6	WHERE'D YOU GO FORT MINOR FEAT. HOLLY BROOK (MACHINE SHOP/WARNER BROS.)
16	11	18	MS. NEW BOOTY BUBBA SPARKXX (NEW SOUTH/PURPLE RIBBON/VIRGIN)
17	15	8	ENOUGH CRYIN' MARY J. BLIGE FEAT. BROOK-LYN (MATRIARCH/GEFFEN)
18	18	10	GETTIN' SOME SHAWNNA (DTP/DEF JAM/DJMG)
19	16	20	LEAN WIT IT, ROCK WIT IT DEM FRANCHIZE BOYZ (SO SO DEF/VIRGIN)
20	21	12	GIRL PAUL WALL (SWISHHOUSE/ASYLUM/ATLANTIC)
21	25	11	SAVIN' ME NICKELBACK (ROADRUNNER/DJMG)
22	20	21	YOU'RE BEAUTIFUL JAMES BLUNT (CUSTARD/ATLANTIC)
23	24	19	WALK AWAY KELLY CLARKSON (RCA/RMG)
24	22	18	WHO SAYS YOU CAN'T GO HOME BON JOVI (ISLAND/DJMG)
25	32	6	TORN LETOYA (CAPITOL)

ADULT TOP 40™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	35	#1 BAD DAY DANIEL POWTER (WARNER BROS.)
2	2	24	UNWRITTEN NATASHA BEDINGFIELD (EPIC)
3	4	15	SAVIN' ME NICKELBACK (ROADRUNNER/DJMG)
4	3	20	WALK AWAY KELLY CLARKSON (RCA/RMG)
5	5	17	BLACK HORSE & THE CHERRY TREE KT TUNSTALL (RELENTLESS/VIRGIN)
6	9	29	OVER MY HEAD (CABLE CAR) THE FRAY (EPIC)
7	7	28	EVER THE SAME ROB THOMAS (MELISMA/ATLANTIC)
8	8	19	WHO SAYS YOU CAN'T GO HOME BON JOVI (ISLAND/DJMG)
9	6	37	YOU'RE BEAUTIFUL JAMES BLUNT (CUSTARD/ATLANTIC)
10	10	7	STAY WITH YOU GOO GOO DOLLS (WARNER BROS.)
11	11	17	UPSIDE DOWN JACK JOHNSON (BRUSHFIRE/UNIVERSAL REPUBLIC)
12	15	15	FOR YOU I WILL (CONFIDENCE) TEDDY GEIGER (CRED/COLUMBIA)
13	12	40	RIGHT HERE STAIN'D (FLIP/ATLANTIC)
14	13	40	PHOTOGRAPH NICKELBACK (ROADRUNNER/DJMG)
15	18	9	THE REAL THING BO BICE (RCA/RMG)
16	14	20	TALK COLDFEAT (CAPITOL)
17	16	13	AGAIN AND AGAIN JEWEL (ATLANTIC)
18	20	6	HIGH JAMES BLUNT (CUSTARD/ATLANTIC)
19	21	5	DANI CALIFORNIA RED HOT CHILI PEPPERS (WARNER BROS.)
20	23	12	JUICY BETTER THAN EZRA (ARTEMIS/V2)
21	24	9	SOS RIHANNA (SRP/DEF JAM/DJMG)
22	22	11	AFTERGLOW INXS (BURNETT/EPIC)
23	27	6	WHAT'S LEFT OF ME NICK LACHEY (JIVE/ZOMBA)
24	19	12	IF I WERE YOU HOOBASTANK (ISLAND/DJMG)
25	26	19	GIRL NEXT DOOR SAVING JANE (TOUCAN COVE/UNIVERSAL REPUBLIC)

ADULT CONTEMPORARY™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	21	#1 BAD DAY DANIEL POWTER (WARNER BROS.)
2	2	41	YOU'RE BEAUTIFUL JAMES BLUNT (CUSTARD/ATLANTIC)
3	4	32	BECAUSE OF YOU KELLY CLARKSON (RCA/RMG)
4	3	48	YOU AND ME LIFEHOUSE (GEFFEN)
5	5	12	UNWRITTEN NATASHA BEDINGFIELD (EPIC)
6	6	19	SAVE THE LAST DANCE FOR ME MICHAEL BUBLE (143/REPRISE)
7	7	21	MAKING MEMORIES OF US KEITH URBAN (CAPITOL/NASHVILLE/EMC)
8	8	67	LOVELY NO MORE ROB THOMAS (MELISMA/ATLANTIC)
9	10	23	EVER THE SAME ROB THOMAS (MELISMA/ATLANTIC)
10	9	34	LIKE WE NEVER LOVED AT ALL FAITH HILL (WARNER-CURB/WARNER BROS.)
11	11	19	PROBABLY WOULDN'T BE THIS WAY LEANN RIMES (CURB)
12	14	14	ALWAYS ON YOUR SIDE SHERYL CROW & STING (A&M/INTERSCOPE)
13	13	15	WHEN DID YOU FALL (IN LOVE WITH ME) CHRIS RICE (INO/COLUMBIA)
14	12	15	SOME HEARTS CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE/RMG)
15	15	36	I'M FEELING YOU SANTANA FEAT. MICHELLE BRANCH (ARISTA/RMG)
16	16	9	WHAT'S LEFT OF ME NICK LACHEY (JIVE/ZOMBA)
17	17	15	WHO SAYS YOU CAN'T GO HOME BON JOVI (ISLAND/DJMG)
18	19	11	GET OUT OF MY MIND HOOTIE & THE BLOWFISH (SNEAKY LONG/VANGUARD)
19	20	5	SO LONG SELF MERCYME (INO/COLUMBIA)
20	21	6	THE REAL THING BO BICE (RCA/RMG)
21	22	7	CRAZY IN LOVE NICOL SPONBERG (CURB)
22	23	9	WALK AWAY KELLY CLARKSON (RCA/RMG)
23	24	16	CAB TRAIN (COLUMBIA)
24	29	4	LOVE WILL COME BACK CHICAGO (RHINO)
25	25	11	JESUS, TAKE THE WHEEL CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE/RMG)

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.

## HOT DIGITAL SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
1	2	15	#1 BAD DAY DANIEL POWTER (WARNER BROS.)	5
2	1	4	SOS RIHANNA (SRP/DEF JAM/DJMG)	
3	4	12	RIDIN' CHAMILLIONAIRE FEAT. KRATZIE BONE (UNIVERSAL MOTOWN)	
4	3	7	DANI CALIFORNIA RED HOT CHILI PEPPERS (WARNER BROS.)	
5	5	6	WHERE'D YOU GO FORT MINOR FEAT. HOLLY BROOK (MACHINE SHOP/WARNER BROS.)	
6	7	12	OVER MY HEAD (CABLE CAR) THE FRAY (EPIC)	
7	3	3	PROMISCUOUS NELLY FURTAO FEAT. TIMBALANO (MOSLEY/GEFFEN)	
8	6	13	WHAT'S LEFT OF ME NICK LACHEY (JIVE/ZOMBA)	
9	8	19	TEMPERATURE SEAN PAUL (VP/ATLANTIC)	3
10	9	3	SNAP YO FINGERS LIL JON (BME/TVT)	
11	10	4	UNFAITHFUL RIHANNA (SRP/DEF JAM/DJMG)	
12	15	14	MS. NEW BOOTY BUBBA SPARKXX (NEW SOUTH/PURPLE RIBBON/VIRGIN)	
13	-	1	ME & U CASSIE (NEXT SELECTION/BAD BOY/ATLANTIC)	
14	28	6	LET U GO ASHLEY PARKER ANGEL (BLACKGROUND/UNIVERSAL MOTOWN)	
15	11	3	BLACK HORSE & THE CHERRY TREE KT TUNSTALL (RELENTLESS/VIRGIN)	
16	13	30	YOU'RE BEAUTIFUL JAMES BLUNT (CUSTARD/ATLANTIC)	6
17	14	26	UNWRITTEN NATASHA BEDINGFIELD (EPIC)	5
18	10	10	SAVIN' ME NICKELBACK (ROADRUNNER/DJMG)	
19	17	17	MOVE ALONG THE ALL-AMERICAN REJECTS (DOGHOUSE/INTERSCOPE)	
20	16	8	WHAT YOU KNOW T.I. (GRAND HUSTLE/ATLANTIC)	
21	12	3	SHAKE YING YANG TWINS FEAT. PITBULL (COLLIPARK/TVT)	
22	24	12	I WRITE SINS NOT TRAGEDIES PANIC! AT THE DISCO (DECA/DANCE/FUELED BY RAMEN/LAVA)	
23	19	13	GIRL NEXT DOOR SAVING JANE (TOUCAN COVE/UNIVERSAL REPUBLIC)	
24	23	3	SAY I CHRISTINA MILIAN FEAT. YOUNG JEEZY (ISLAND/DJMG)	
25	21	16	WALK AWAY KELLY CLARKSON (RCA/RMG)	

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
26	22	24	EVERYTIME WE TOUCH CASCADA (ROBBINS)	2
27	35	2	CRAZY GNARLS BARKLEY (DOWNTOWN/LAVA)	
28	29	5	GIMME THAT CHRIS BROWN FEAT. LIL WAYNE (JIVE/ZOMBA)	
29	25	17	LEAN WIT IT, ROCK WIT IT DEM FRANCHIZE BOYZ (SO SO DEF/VIRGIN)	
30	20	3	GET LOW LIL JON (BME/TVT)	
31	27	16	FOR YOU I WILL (CONFIDENCE) TEDDY GEIGER (CRED/COLUMBIA)	
32	-	1	CHASING CARS SNOW PATROL (POLYDOR A&M/INTERSCOPE)	
33	26	7	WHAT HURTS THE MOST RASCAL FLATTS (LYRIC STREET)	
34	30	20	I'M N LUV (WIT A STRIPPER) T-PAIN FEAT. MIKE JONES (KONVICT MUZIK/JIVE/ZOMBA)	
35	42	2	BUTTONS THE PUSSYCAT DOLLS FEAT. SNOOP DOGG (A&M/INTERSCOPE)	
36	32	14	BEEP THE PUSSYCAT DOLLS FEAT. WILL I AM (A&M/INTERSCOPE)	
37	33	19	ROMPE DADDY YANKEE (EL CARTEL/INTERSCOPE)	
38	34	5	WHEN YOU'RE MAD NE-YO (DEF JAM/DJMG)	
39	-	1	SOUNDTRACK TO YOUR LIFE ASHLEY PARKER ANGEL (BLACKGROUND/UNIVERSAL MOTOWN)	
40	38	15	STUPID GIRLS PINK (LAFACE/ZOMBA)	
41	51	3	HOME MICHAEL BUBLE (143/REPRISE)	
42	40	13	WHO SAYS YOU CAN'T GO HOME BON JOVI (ISLAND/DJMG)	
43	36	6	CONTROL MYSELF LL COOL J FEAT. JENNIFER LOPEZ (DEF JAM/DJMG)	
44	41	22	SHAKE THAT EMINEM (SHADY AFTERMATH/INTERSCOPE)	
45	-	4	NOT READY TO MAKE NICE DIXIE CHICKS (COLUMBIA)	
46	61	40	BREATHE (2 AM) ANNA NALICK (COLUMBIA)	2
47	55	38	GOLD DIGGER KANYE WEST FEAT. JAMIE FOXX (RCA-A&M/DEF JAM/DJMG)	5
48	44	35	PUMP IT THE BLACK EYED PEAS (A&M/INTERSCOPE)	
49	43	9	A LITTLE LESS SIXTEEN CANDLES, A LITTLE MORE TOUCH ME FALL OUT BOY (FUELED BY RAMEN/ISLAND/DJMG)	
50	53	4	THE ADVENTURE ANGELS & AIRWAVES (SURETONE/GEFFEN)	

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
51	39	5	MAKEDAMNSURE TAKING BACK SUNDAY (WARNER BROS.)	
52	50	42	MY HUMPS THE BLACK EYED PEAS (A&M/INTERSCOPE)	
53	46	19	UPSIDE DOWN JACK JOHNSON (BRUSHFIRE/UNIVERSAL REPUBLIC)	
54	48	8	WHEN THE STARS GO BLUE TIM MCGRAW (CURB)	
55	49	3	HATE ME BLUE OCTOBER (UNIVERSAL MOTOWN)	
56	66	29	JESUS, TAKE THE WHEEL CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE)	
57	45	26	GRILLZ NELLY (DEPRT/FO' REAL/UNIVERSAL MOTOWN)	
58	-	1	BOSSY KELIS FEAT. TOO SHORT (LAFACE/ZOMBA)	
59	52	45	DIRTY LITTLE SECRET THE ALL-AMERICAN REJECTS (DOGHOUSE/INTERSCOPE)	5
60	59	6	HOW TO SAVE A LIFE THE FRAY (EPIC)	
61	37	5	WE RUN THIS MISSY ELLIOTT (THE GOLD MIND/ATLANTIC)	
62	56	54	DON'T CHA THE PUSSYCAT DOLLS (A&M/INTERSCOPE)	
63	54	31	DANCE, DANCE FALL OUT BOY (FUELED BY RAMEN/ISLAND/DJMG)	2
64	63	10	THE REAL THING BO BICE (RCA/RMG)	
65	62	37	PHOTOGRAPH NICKELBACK (ROADRUNNER/DJMG)	2
66	47	11	POPPIN' MY COLLAR THREE 6 MAFIA (HYPNOTIZE MINDS/COLUMBIA)	
67	57	5	STAY WITH YOU GOO GOO DOLLS (WARNER BROS.)	
68	-	1	SNOW (HEY OH) RED HOT CHILI PEPPERS (WARNER BROS.)	
69	-	1	MISS MURDER AFI (TINY EVIL/INTERSCOPE)	
70	65	27	CHECK ON IT BEYONCE FEAT. SLIM THUG (COLUMBIA)	3
71	60	23	BE WITHOUT YOU MARY J. BLIGE (GEFFEN)	
72	-	1	WHENEVER, WHEREVER SHAKIRA (EPIC)	
73	71	29	HONKY TONK BADONKADONK TRACE ADKINS (CAPITOL/NASHVILLE)	
74	67	36	100 YEARS FIVE FOR FIGHTING (AWARE/COLUMBIA)	2
75	73	2	REMEMBER THE NAME FORT MINOR FEAT. STYLES OF BEYOND (MACHINE SHOP/WARNER BROS.)	

## MODERN ROCK™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	7	#1 DANI CALIFORNIA RED HOT CHILI PEPPERS (WARNER BROS.)	☆
2	2	17	HATE ME BLUE OCTOBER (UNIVERSAL MOTOWN)	
3	3	5	VICARIOUS TOOL (TOOL DISSECTIONAL/VOLCANO/ZOMBA)	
4	4	9	STEADY, AS SHE GOES THE RACONTEURS (THIRD MAN/V2)	
5	5	9	THE ADVENTURE ANGELS & AIRWAVES (SURETONE/GEFFEN)	
6	7	5	MISS MURDER AFI (TINY EVIL/INTERSCOPE)	
7	8	12	I BET YOU LOOK GOOD ON THE DANCEFLOOR ARCTIC MONKEYS (DOMINO)	
8	10	14	I DARE YOU SHINEDOWN (ATLANTIC)	
9	6	11	WORLD WIDE SUICIDE PEARL JAM (JRMG)	
10	12	7	ANIMAL I HAVE BECOME THREE DAYS GRACE (JIVE/ZOMBA)	
11	13	9	WOMAN WOLFMOTHER (MODULAR/INTERSCOPE)	
12	11	14	LONELY DAY SYSTEM OF A DOWN (AMERICAN COLUMBIA)	
13	9	16	THE ONLY DIFFERENCE BETWEEN MARTYRDOM AND SUICIDE IS... PANIC! AT THE DISCO (DECA/DANCE/FUELED BY RAMEN/LAVA)	
14	14	9	PARALYZED ROCK KILLS KID (REPRISE)	
15	21	4	CRAZY GNARLS BARKLEY (DOWNTOWN/LAVA)	
16	16	8	MAKEDAMNSURE TAKING BACK SUNDAY (WARNER BROS.)	
17	17	15	SPEAK GODSMACK (UNIVERSAL REPUBLIC)	
18	15	41	WASTELAND 10 YEARS (UNIVERSAL REPUBLIC)	
19	22	14	THE KILL (BURY ME) 30 SECONDS TO MARS (IMMORTAL/VIRGIN)	
20	24	11	COMING UNDONE KORN (VIRGIN)	
21	25	6	CRAZY BITCH BUCKCHERRY (ELEVEN SEVEN)	
22	9	17	NO WAY BACK FDD FIGHTERS (ROSWELL/RCA/RMG)	☆
23	18	17	SAYING SORRY HAWTHORNE HEIGHTS (VICTORY)	
24	23	15	GOLD LION YEAH YEAR YEARS (DRESS UP/INTERSCOPE)	
25	20	11	YOUTH MATISYAHU (DUB/OR/EPIC)	

**POP 100**

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	17	1	<b>SOS</b>	RIHANNA (SRP/DEF JAM/DJMG)
2	15	2	<b>BAD DAY</b>	DANIEL POWTER (WARNER BROS.)
3	8	4	<b>WHERE'D YOU GO</b>	FORT MINOR (MACHINE SHOP/WARNER BROS.)
4	13	5	<b>RIDIN'</b>	CHAMILLIONAIRE FEAT. KRATZIE BONE (UNIVERSAL MOTOWN)
5	20	3	<b>TEMPERATURE</b>	SEAN PAUL (VP/ATLANTIC)
6	13	6	<b>WHAT'S LEFT OF ME</b>	NICK LACHEY (JIVE/ZOMBA)
7	13	7	<b>HIPS DON'T LIE</b>	SHAKIRA FEAT. WYCLEF JEAN (EPIC)
8	16	9	<b>OVER MY HEAD (CABLE CAR)</b>	THE FRAY (EPIC)
9	4	2	<b>PROMISCUOUS</b>	NELLY FURTADO FEAT. TIMBALAND (MOSLEY/GEFFEN)
10	15	11	<b>MS. NEW BOOTY</b>	BUBBA SPARXXX (NEW SOUTH/PURPLE RIBBON/VIRGIN)
11	5	12	<b>UNFAITHFUL</b>	RIHANNA (SRP/DEF JAM/DJMG)
12	30	8	<b>UNWRITTEN</b>	NATASHA BEDINGFIELD (EPIC)
13	7	10	<b>DANI CALIFORNIA</b>	RED HOT CHILI PEPPERS (WARNER BROS.)
14	17	15	<b>MOVE ALONG</b>	THE ALL-AMERICAN REJECTS (DOGHOUSE/INTERSCOPE)
15	13	14	<b>SAVIN' ME</b>	NICKELBACK (ROADRUNNER/DJMG)
16	23	13	<b>WALK AWAY</b>	KELLY CLARKSON (RCA/RMG)
17	6	41	<b>ME &amp; U</b>	CASSIE (NEXT SELECTION/BAD BOY/ATLANTIC)
18	26	17	<b>EVERYTIME WE TOUCH</b>	CASCADA (ROBBINS)
19	20	16	<b>YOU'RE BEAUTIFUL</b>	JAMES BLUNT (CUSTARD/ATLANTIC)
20	3	18	<b>SNAP YO FINGERS</b>	LIL JON FEAT. E-40 & SEAN PAUL OF THE YOUNGBLOODZ (BME/TVT)
21	3	33	<b>LET U GO</b>	ASHLEY PARKER ANGEL (BLACKGROUND/UNIVERSAL MOTOWN)
22	24	19	<b>BE WITHOUT YOU</b>	MARY J. BLIGE (GEFFEN)
23	18	25	<b>FOR YOU I WILL (CONFIDENCE)</b>	TEDDY GEIGER (CRED/COLUMBIA)
24	20	20	<b>ROMPE</b>	DADDY YANKEE (EL CARTEL/INTERSCOPE)
25	4	29	<b>SAY I</b>	CHRISTINA MILIAN FEAT. YOUNG JEEZY (ISLAND/DJMG)
26	22	22	<b>RIGHT HERE</b>	STAIN'D (FLIP/ATLANTIC)
27	32	24	<b>DANCE, DANCE</b>	FALL OUT BOY (FUELED BY RAMEN/ISLAND/DJMG)
28	13	37	<b>I WRITE SINS NOT TRAGEDIES</b>	PANIC! AT THE DISCO (DECAYDANCE/FUELED BY RAMEN/LAVA)
29	5	32	<b>WHAT YOU KNOW</b>	T.I. (GRAND HUSTLE/ATLANTIC)
30	14	27	<b>BLACK HORSE &amp; THE CHERRY TREE</b>	KT TUNSTALL (RELENTLESS/VIRGIN)
31	24	28	<b>SHAKE</b>	YING YANG TWINS FEAT. PITBULL (COLLIPARK/TVT)
32	9	30	<b>LEAN WIT IT, ROCK WIT IT</b>	DEM FRANCHIZE BOYZ (SO SO DEF/VIRGIN)
33	25	31	<b>GIRL NEXT DOOR</b>	SAVING JANE (TOUCAN COVE/UNIVERSAL REPUBLIC)
34	1	33	<b>WHEN YOU'RE MAD</b>	NE-YO (DEF JAM/DJMG)
35	7	28	<b>GIMME THAT</b>	CHRIS BROWN FEAT. LIL' WAYNE (JIVE/ZOMBA)
36	3	29	<b>GIRL</b>	PAUL WALL (SWISHHOUSE/ASYLUM/ATLANTIC)
37	31	27	<b>BREATHE (2 AM)</b>	ANNA NALICK (COLUMBIA)
38	28	26	<b>BEEP</b>	THE PUSSYCAT DOLLS FEAT. WILL I AM (A&M/INTERSCOPE)
39	30	24	<b>CHECK ON IT</b>	BEYONCE FEAT. SLIM THUG (COLUMBIA)
40	24	36	<b>SHAKE THAT</b>	EMINEM FEAT. NATE DOGG (SHADY/AFTERMATH/INTERSCOPE)
41	5	48	<b>CRAZY</b>	GNARLS BARKLEY (DOWNTOWN/LAVA)
42	6	47	<b>BUTTONS</b>	THE PUSSYCAT DOLLS FEAT. SNOOP DOGG (A&M/INTERSCOPE)
43	13	25	<b>THE REAL THING</b>	BO BICE (RCA/RMG)
44	21	40	<b>I'M N LUV (WIT A STRIPPER)</b>	T-PAIN FEAT. MIKE JONES (KONVICT MUZIK/JIVE/ZOMBA)
45	7	43	<b>WHAT HURTS THE MOST</b>	RASCAL FLATTS (LYRIC STREET)
46	1	46	<b>CHASING CARS</b>	SNOW PATROL (POLYDOR/A&M/INTERSCOPE)
47	13	45	<b>WHO SAYS YOU CAN'T GO HOME</b>	BON JOVI (ISLAND/DJMG)
48	24	42	<b>SO SICK</b>	NE-YO (DEF JAM/DJMG)
49	9	44	<b>A LITTLE LESS SIXTEEN CANDLES, A LITTLE MORE TOUCH ME</b>	FALL OUT BOY (FUELED BY RAMEN/ISLAND/DJMG)
50	27	44	<b>GRILLZ</b>	NELLY FEAT. PAUL WALL, ALI & GIP (DEBT/RYFOG REEL/UNIVERSAL MOTOWN)

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
51	16	6	<b>STUPID GIRLS</b>	PINK (LAFACE/ZOMBA)
52	3	15	<b>DOING TOO MUCH</b>	PAULA DEANDA FEAT. BABY BASH (ARISTA/RMG)
53	1	53	<b>SOUNDTRACK TO YOUR LIFE</b>	ASHLEY PARKER ANGEL (BLACKGROUND/UNIVERSAL MOTOWN)
54	6	50	<b>CONTROL MYSELF</b>	LL COOL J FEAT. JENIFER LOPEZ (DEF JAM/DJMG)
55	18	22	<b>HOME</b>	MICHAEL BUBLE (143/REPRISE)
56	4	66	<b>SO WHAT</b>	FIELD MOB FEAT. CIARA (DTP/GEFFEN)
57	4	57	<b>NOT READY TO MAKE NICE</b>	DIXIE CHICKS (COLUMBIA)
58	29	20	<b>JESUS, TAKE THE WHEEL</b>	CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE)
59	6	59	<b>HATE ME</b>	BLUE OCTOBER (UNIVERSAL MOTOWN)
60	6	60	<b>THE ADVENTURE</b>	ANGELS & AIRWAVES (SURETONE/GEFFEN)
61	5	61	<b>MAKEDAMNSURE</b>	TAKING BACK SUNDAY (WARNER BROS.)
62	19	51	<b>UPSIDE DOWN</b>	JACK JOHNSON (BRUSHFIRE/UNIVERSAL REPUBLIC)
63	8	63	<b>WHEN THE STARS GO BLUE</b>	TIM MCGRAW (CURB)
64	3	64	<b>BOSSY</b>	KELIS FEAT. TOO SHORT (LAFACE/ZOMBA)
65	5	65	<b>CROWDED</b>	JEANNIE ORTEGA FEAT. PAPOOSE (HOLLYWOOD)
66	6	66	<b>STAY WITH YOU</b>	GOO GOO DOLLS (WARNER BROS.)
67	5	67	<b>WE RUN THIS</b>	MISSY ELLIOTT (THE GOLD MIND/ATLANTIC)
68	9	70	<b>HOW TO SAVE A LIFE</b>	THE FRAY (EPIC)
69	2	69	<b>POPPIN' MY COLLAR</b>	THREE 6 MAFIA (HYPNOTIZED MINDS/COLUMBIA)
70	22	61	<b>EVER THE SAME</b>	ROB THOMAS (MELISMA/ATLANTIC)
71	2	86	<b>SNOW (HEY OH)</b>	RED HOT CHILI PEPPERS (WARNER BROS.)
72	3	94	<b>MISS MURDER</b>	AFI (TINY EVIL/INTERSCOPE)
73	22	73	<b>FRESH AZIMIZ</b>	BOB WOV FEAT. J-KWON & JERMAINE DUPRI (COLUMBIA)
74	20	74	<b>HONKY TONK BADONKADONK</b>	TRAGE ADKINS (CAPITOL (NASHVILLE))
75	22	75	<b>YO (EXCUSE ME MISS)</b>	CHRIS BROWN (JIVE/ZOMBA)
76	9	76	<b>SAY SOMETHIN'</b>	MARIAH CAREY FEAT. SNOOP DOGG (ISLAND/DJMG)
77	2	77	<b>REMEMBER THE NAME</b>	FORT MINOR (MACHINE SHOP/WARNER BROS.)
78	2	84	<b>STEADY, AS SHE GOES</b>	THE RACONTEURS (THIRD MAN/V2)
79	13	79	<b>BEST FRIEND</b>	50 CENT & OLIVIA (G-UNIT/INTERSCOPE)
80	25	80	<b>TOUCH IT</b>	BUSTA RHYMES (AFTERMATH/INTERSCOPE)
81	7	81	<b>WHY YOU WANNA</b>	T.I. (GRAND HUSTLE/ATLANTIC)
82	2	82	<b>SUMMERTIME</b>	KENNY CHESNEY (BNA)
83	18	83	<b>BEAUTIFUL LOVE</b>	THE AFTERS (SIMPLE/INO/EPIC)
84	2	84	<b>SINGLE</b>	NATASHA BEDINGFIELD (EPIC)
85	3	85	<b>LAST DAY OF MY LIFE</b>	PHIL VASSAR (ARISTA NASHVILLE)
86	4	86	<b>AND SHE SAID...</b>	LUCAS PRATA (ULTRA)
87	6	87	<b>SETTLE FOR A SLOWDOWN</b>	DIERKS BENTLEY (CAPITOL (NASHVILLE))
88	5	88	<b>GETTIN' SOME</b>	SHAWNNA (DTP/DEF JAM/DJMG)
89	1	89	<b>I AM NOT MY HAIR</b>	INDIA.ARIE (UNIVERSAL MOTOWN)
90	1	90	<b>IS IT ANY WONDER?</b>	KEANE (INTERSCOPE)
91	5	91	<b>CRAZY BITCH</b>	BUCKCHERRY (ELEVEN SEVEN/LAVA)
92	15	92	<b>TONIGHT I WANNA CRY</b>	KEITH URBAN (CAPITOL (NASHVILLE))
93	28	93	<b>L.O.V.E.</b>	ASHLEE SIMPSON (GEFFEN)
94	5	94	<b>WHY</b>	JASON ALDEAN (BROKEN BOW)
95	12	95	<b>THE ONLY DIFFERENCE BETWEEN MARTYRDOM AND SUICIDE IS...</b>	PANIC! AT THE DISCO (DECAYDANCE/FUELED BY RAMEN/LAVA)
96	2	96	<b>IF I WERE YOU</b>	HOOBASTANK (ISLAND/DJMG)
97	2	97	<b>SPEEDING CARS</b>	MINDLESS SELF INDULGENCE (METROPOLIS)
98	11	98	<b>TORN</b>	LETOYA (CAPITOL)
99	11	99	<b>TELL ME WHEN TO GO</b>	E-40 FEAT. KEAK DA SNEAK (SICK WID' IT/BME/REPRISE)
100	2	99	<b>SOMETHING'S GOTTA GIVE</b>	LEANN RIMES (ASYLUM-CURB)

**POP 100 AIRPLAY**

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICTOR
1	14	1	<b>HIPS DON'T LIE</b>	SHAKIRA FEAT. WYCLEF JEAN (EPIC)	★
2	17	2	<b>SOS</b>	RIHANNA (SRP/DEF JAM/DJMG)	
3	17	3	<b>TEMPERATURE</b>	SEAN PAUL (VP/ATLANTIC)	
4	8	4	<b>WHERE'D YOU GO</b>	FORT MINOR (MACHINE SHOP/WARNER BROS.)	
5	12	4	<b>BAD DAY</b>	DANIEL POWTER (WARNER BROS.)	★
6	7	6	<b>RIDIN'</b>	CHAMILLIONAIRE (UNIVERSAL MOTOWN)	
7	28	7	<b>UNWRITTEN</b>	NATASHA BEDINGFIELD (EPIC)	★
8	14	8	<b>WHAT'S LEFT OF ME</b>	NICK LACHEY (JIVE/ZOMBA)	★
9	12	9	<b>MS. NEW BOOTY</b>	BUBBA SPARXXX (NEW SOUTH/PURPLE RIBBON/VIRGIN)	
10	23	10	<b>WALK AWAY</b>	KELLY CLARKSON (RCA/RMG)	★
11	10	11	<b>MOVE ALONG</b>	THE ALL-AMERICAN REJECTS (DOGHOUSE/INTERSCOPE)	★
12	6	12	<b>UNFAITHFUL</b>	RIHANNA (SRP/DEF JAM/DJMG)	★
13	13	13	<b>SAVIN' ME</b>	NICKELBACK (ROADRUNNER/DJMG)	★
14	18	14	<b>BE WITHOUT YOU</b>	MARY J. BLIGE (GEFFEN)	
15	4	15	<b>PROMISCUOUS</b>	NELLY FURTADO FEAT. TIMBALAND (MOSLEY/GEFFEN)	
16	22	16	<b>RIGHT HERE</b>	STAIN'D (FLIP/ATLANTIC)	
17	25	17	<b>EVERYTIME WE TOUCH</b>	CASCADA (ROBBINS)	★
18	7	18	<b>ME &amp; U</b>	CASSIE (NEXT SELECTION/BAD BOY/ATLANTIC)	
19	9	19	<b>OVER MY HEAD (CABLE CAR)</b>	THE FRAY (EPIC)	
20	27	20	<b>DANCE, DANCE</b>	FALL OUT BOY (FUELED BY RAMEN/ISLAND/DJMG)	★
21	7	21	<b>GIRL</b>	PAUL WALL (SWISHHOUSE/ASYLUM/ATLANTIC)	
22	19	22	<b>YOU'RE BEAUTIFUL</b>	JAMES BLUNT (CUSTARD/ATLANTIC)	★
23	11	23	<b>ROMPE</b>	DADDY YANKEE (EL CARTEL/INTERSCOPE)	
24	17	24	<b>FOR YOU I WILL (CONFIDENCE)</b>	TEDDY GEIGER (CRED/COLUMBIA)	
25	30	25	<b>CHECK ON IT</b>	BEYONCE FEAT. SLIM THUG (COLUMBIA)	

\*9 mainstream top 40 stations are electronically monitored 24 hours a day 7 days a week. This data is used to compile the Pop 100.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICTOR
26	1	20	<b>WHEN YOU'RE MAD</b>	NE-YO (DEF JAM/DJMG)	
27	6	33	<b>SO WHAT</b>	FIELD MOB FEAT. CIARA (DTP/GEFFEN)	
28	1	28	<b>BREATHE (2 AM)</b>	ANNA NALICK (COLUMBIA)	★
29	15	26	<b>THE REAL THING</b>	BO BICE (RCA/RMG)	
30	9	31	<b>LET U GO</b>	ASHLEY PARKER ANGEL (BLACKGROUND/UNIVERSAL MOTOWN)	
31	23	29	<b>SHAKE THAT</b>	EMINEM FEAT. NATE DOGG (SHADY/AFTERMATH/INTERSCOPE)	
32	22	32	<b>BEEP</b>	THE PUSSYCAT DOLLS FEAT. WILL I AM (A&M/INTERSCOPE)	
33	4	33	<b>SAY I</b>	CHRISTINA MILIAN FEAT. YOUNG JEEZY (ISLAND/DJMG)	
34	3	35	<b>DOING TOO MUCH</b>	PAULA DEANDA FEAT. BABY BASH (ARISTA/RMG)	
35	24	35	<b>SO SICK</b>	NE-YO (DEF JAM/DJMG)	★
36	10	36	<b>LEAN WIT IT, ROCK WIT IT</b>	DEM FRANCHIZE BOYZ (SO SO DEF/VIRGIN)	
37	5	37	<b>CROWDED</b>	JEANNIE ORTEGA FEAT. PAPOOSE (HOLLYWOOD)	
38	2	43	<b>I WRITE SINS NOT TRAGEDIES</b>	PANIC! AT THE DISCO (DECAYDANCE/FUELED BY RAMEN/LAVA)	★
39	4	39	<b>GIMME THAT</b>	CHRIS BROWN FEAT. LIL' WAYNE (JIVE/ZOMBA)	
40	1	40	<b>BUTTONS</b>	THE PUSSYCAT DOLLS (A&M/INTERSCOPE)	
41	22	41	<b>GIRL NEXT DOOR</b>	SAVING JANE (TOUCAN COVE/UNIVERSAL REPUBLIC)	★
42	4	42	<b>WHAT YOU KNOW</b>	T.I. (GRAND HUSTLE/ATLANTIC)	
43	4	43	<b>WHO SAYS YOU CAN'T GO HOME</b>	BON JOVI (ISLAND/DJMG)	
44	2	44	<b>SINGLE</b>	NATASHA BEDINGFIELD (EPIC)	
45	32	45	<b>SHAKE</b>	YING YANG TWINS FEAT. PITBULL (COLLIPARK/TVT)	
46	24	46	<b>GRILLZ</b>	NELLY (DEBT/RYFOG REEL/UNIVERSAL MOTOWN)	
47	6	47	<b>A LITTLE LESS SIXTEEN CANDLES, A LITTLE MORE TOUCH ME</b>	FALL OUT BOY (FUELED BY RAMEN/ISLAND/DJMG)	★
48	11	48	<b>EVER THE SAME</b>	ROB THOMAS (MELISMA/ATLANTIC)	
49	18	49	<b>I'M N LUV (WIT A STRIPPER)</b>	T-PAIN FEAT. MIKE JONES (KONVICT MUZIK/JIVE/ZOMBA)	
50	9	50	<b>SAY SOMETHIN'</b>	MARIAH CAREY FEAT. SNOOP DOGG (ISLAND/DJMG)	

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**POP 100 SINGLES SALES**

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	2	5	<b>PROMISCUOUS</b>	NELLY FURTADO FEAT. TIMBALAND (MOSLEY/GEFFEN)
2	4	1	<b>SISTER</b>	SCOUNDRELS FEAT. BUN-B (INVISIBLE)
3	7	2	<b>EVERY DAY IS EXACTLY THE SAME</b>	NINE INCH NAILS (NOTHING/INTERSCOPE)
4	48	3	<b>WHEN YOU TELL ME THAT YOU LOVE ME</b>	AMERICAN IDOL FINALISTS SEASON 4 (RCA/RMG)
5	14	5	<b>INSIDE YOUR HEAVEN/VEHICLE</b>	BO BICE (RCA/RMG)
6	7	6	<b>DON'T CHA</b>	THE PUSSYCAT DOLLS FEAT. BUSTA RHYMES (A&M/INTERSCOPE)
7	29	7	<b>GHETTO</b>	SCOUNDRELS FEAT. PASTOR TROY (INVISIBLE)
8	3	8	<b>COUNTRY'S WHAT I CHOOSE</b>	LEN SNOW (CHELSEA/PLATINUM PLUS)
9	13	9	<b>SORRY</b>	MADONNA (WARNER BROS.)
10	1	10	<b>ME &amp; U</b>	CASSIE (NEXT SELECTION/BAD BOY/ATLANTIC)
11	24	11	<b>I AM NOT MY HAIR</b>	INDIA.ARIE (UNIVERSAL MOTOWN)
12	2	12	<b>SAY I</b>	CHRISTINA MILIAN FEAT. YOUNG JEEZY (ISLAND/DJMG)
13	48	13	<b>INSIDE YOUR HEAVEN/INDEPENDENCE DAY</b>	CARRIE UNDERWOOD (ARISTA/RMG)
14	13	14	<b>TOUCH IT</b>	BUSTA RHYMES (AFTERMATH/INTERSCOPE)
15	13	15	<b>GOLD LION</b>	YEAH YEAH YEAHS (DRESS UP/INTERSCOPE)
16	5	16	<b>PICK IT UP</b>	K'PRIS (OPHIR)
17	1	17	<b>STRAIGHT TO VIDEO</b>	MINDLESS SELF INDULGENCE (METROPOLIS)
18	1	18	<b>DO IT TO IT</b>	CHERISH FEAT. SEAN PAUL OF THE YOUNGBLOODZ (SHONUFF/CAPITOL)
19	3	19	<b>LOSE EVERYTHING</b>	COGNAC (GOOD GUYS)
20	5	20	<b>WHAT THE LICK READ?</b>	TRIPLE J (BIG SCALE)
21	4	21	<b>FASTER KILL PUSSYCAT</b>	OAKENFOLD FEAT. BRITANNY MURPHY (MAVERICK/REPRISE)
22	20	22	<b>HEARTBREAK HOTEL</b>	ELVIS PRESLEY (RCA/SONY BMG STRATEGIC MARKETING GROUP)
23	22	23	<b>CHECK ON IT</b>	BEYONCE FEAT. SLIM THUG (COLUMBIA)
24	9	24	<b>IT'S WHATEVER</b>	FREDDY P FEAT. RAYZOR & PRESSURE (MOMAX/PMG)
25	9	25	<b>WELCOME TO MY PARTY</b>	AHMIR (AHMIR)

**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
<b>POP 100 AIRPLAY</b>	
SHAKIRA FEAT. WYCLEF JEAN Hips Don't Lie (EPIC) (67.0)	1
NICK LACHEY What's Left Of Me ZOMBA (68.3)	8
RIHANNA Unfaithful DJMG (65.1)	12
THE ALL-AMERICAN REJECTS Move Along INTERSCOPE (66.9)	15
ANNA NALICK Breathe (2 AM) COLUMBIA (69.6)	28
PANIC! AT THE DISCO I Write Sins Not Tragedies: Fueled By Ramen (79.1)	38
FALL OUT BOY A Little Less Sixteen Candles, A Little More Touch Me DJMG (77.8)	47
PINK Who Knew ZOMBA (70.3)	-
CASCADA Everlasting Robb (66.5)	-
<b>ADULT TOP 40</b>	
NATASHA BEDINGFIELD Unwritten EPIC (65.9)	2
GOO GOO DOLLS Stay With You WARNER BROS. (79.4)	5
BO BICE The Real Thing RMG (75.7)	10
INXS Afterglow EPIC (66.2)	22
<b>ADULT CONTEMPORARY</b>	
NATASHA BEDINGFIELD Unwritten EPIC (72.3)	5
FAITH HILL Like We Never Loved At All WARNER BROS. (82.3)	10
CHRIS RICE When Did You Fall In Love With Me COLUMBIA (75.2)	13
BON JOVI Who Says You Can't Go Home DJMG (75.7)	17

TOP  
R&B/HIP-HOP ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	55	2	<b>#1 GREATEST GAINER</b> CAM'RON DIPLOMATIC MAN 68589/ASYLUM (18.98)	Killa Season	1	1
2	1	2	THE ISLEY BROTHERS FEATURING RONALD ISLEY DEF SOUL CLASSICS/DEF JAM 004812*/IDJMG (13.98)	Baby Makin' Music	1	1
3	HOT SHOT DEBUT	1	CHRISTINA MILIAN ISLAND 006481/IDJMG (13.98)	So Amazin'	3	3
4	2	2	JAGGED EDGE COLUMBIA 93618/SONY MUSIC (18.98)	Jagged Edge	2	2
5	5	3	T.I. GRAND HUSTLE/ATLANTIC 83800*/AG (18.98) ⊕	King	1	1
6	2	4	AVANT MAGIC JOHNSON/GEFFEN 005875*/INTERSCOPE (13.98)	Director	1	1
7	3	2	TEENA MARIE CASH MONEY CLASSICS/UNIVERSAL MOTOWN 006468/UMRG (13.98)	Sapphire	1	1
8	4	4	RIHANNA SRP/DEF JAM 006165*/IDJMG (13.98)	A Girl Like Me	1	1
9	4	4	MOBB DEEP G-UNIT 006376*/INTERSCOPE (13.98)	Blood Money	1	1
10	5	2	CHAMILLIONAIRE UNIVERSAL MOTOWN 005423*/UMRG (13.98)	The Sound Of Revenge	2	2
11	7	2	MARY J. BLIGE Matriarch/Geffen 005722*/INTERSCOPE (13.98/8.98)	The Breakthrough	2	1
12	10	1	NE-YO DEF JAM 004934*/IDJMG (13.98)	In My Own Words	1	1
13	11	2	GNARLS BARKLEY DOWNTOWN 70003/ATLANTIC (13.98)	St. Elsewhere	11	11
14	10	7	VARIOUS ARTISTS UNIVERSAL/EMI/SONY BMG MUSIC/ZOMBA 006201/UME (18.98)	NOW 21	2	2
15	14	14	HEATHER HEADLEY RCA 64492/RMG (18.98) ⊕	In My Mind	1	1
16	15	14	CHRIS BROWN JIVE 82876/ZOMBA (18.98) ⊕	Chris Brown	1	1
17	14	13	JAMIE FOXX J 71779*/RMG (18.98) ⊕	Unpredictable	2	1
18	28	13	DEM FRANCHIZE BOYZ SO SO DEF 53423*/VIRGIN (18.98) ⊕	On Top Of Our Game	2	2
19	12	8	LL COOL J DEF JAM 006158*/IDJMG (13.98)	Todd Smith	2	2
20	13	12	BUBBA SPARXXX NEW SOUTH/PURPLE RIBBON 47163*/VIRGIN (18.98)	The Charm	3	3
21	15	16	KEYSHIA COLE A&M 003554*/INTERSCOPE (13.98)	The Way It Is	2	2
22	17	1	SEAN PAUL VP/ATLANTIC 83788*/AG (18.98)	The Trinity	1	1
23	22	3	GHOSTFACE KILLAH DEF JAM 006155*/IDJMG (11.98)	FishScale	1	1
24	21	2	LIL WAYNE CASH MONEY/UNIVERSAL MOTOWN 005124*/UMRG (13.98)	Tha Carter II	1	1
25	25	0	E-40 SICK WID' IT/BME 49963/WARNER BROS. (18.98)	My Ghetto Report Card	1	1
26	13	3	ANTHONY HAMILTON SO SO DEF 74278/ZOMBA (18.98)	Ain't Nobody Worryin'	4	4
27	22	1	JUVENILE UTP/ATLANTIC 83790*/AG (18.98)	Reality Check	1	1
28	25	13	FORT MINOR MACHINE SHOP 49388/WARNER BROS. (18.98) ⊕	The Rising Tied	28	28
29	24	9	PRINCE UNIVERSAL REPUBLIC 006296/UMRG (13.98)	3121	1	1
30	26	14	JAHEIM DIVINE MILL 48802/WARNER BROS. (18.98)	Ghetto Classics	1	1
31	27	33	KIRK FRANKLIN FO YO SDUL/GOSPO CENTRIC 71019/ZOMBA (18.98)	Hero	4	4
32	23	58	MARIAH CAREY ISLAND 005784*/IDJMG (13.98) ⊕	The Emancipation Of Mimi	1	1
33	37	43	YOUNG JEEZY CORPORATE THUGZ/DEF JAM 004421*/IDJMG (13.98)	Let's Get It: Thug Motivation 101	1	1
34	32	34	THREE 6 MAFIA HYPNOTIZE MINDS/COLUMBIA 94724/SONY MUSIC (18.98) ⊕	Most Known Unknown	1	1
35	26	9	B.G. CHOPPA CITY 5849/KOCH (17.98)	The Heart Of Tha Streetz, Vol. 2 (I Am What I Am)	2	2
36	33	24	EMINEM SHAOV/AFTERMATH 005881*/INTERSCOPE (13.98/8.98)	Curtain Call: The Hits	2	2
37	34	13	SOUNDTRACK UNIVERSAL MOTOWN 006212/UMRG (13.98)	Tyler Perry's Madea's Family Reunion	4	4
38	27	43	MARY MARY MY BLOCK/COLUMBIA 77733/SONY MUSIC (18.98)	Mary Mary	4	4
39	28	9	URBAN MYSTIC SOBE 49998/WARNER BROS. (13.98)	Ghetto Revelations: II	28	28
40	NEW	1	UNCLE LUKE LUKE 11120/URBAN BOX OFFICE (11.98)	My Life & Freaky Times	40	40
41	37	36	PAUL WALL SWISHAHOUSE/ATLANTIC 83808/ASYLUM (18.98)	The Peoples Champ	1	1
42	38	50	THE BLACK EYED PEAS A&M 004341*/INTERSCOPE (13.98/8.98)	Monkey Business	1	1
43	35	6	CAM'RON PRESENTS DUKEDAGOD DIPLOMATIC MAN 68754/ASYLUM (18.98)	Dipset: The Movement Moves On	5	5
44	38	45	<b>PACE SETTER</b> JOHN LEGEND G.O.O.D./COLUMBIA 92776*/SONY MUSIC (18.98) ⊕⊕	Get Lifted	1	1
45	30	5	PASTOR TROY 845 118/SMC (15.98)	Stay Tru	21	21
46	43	4	AMEL LARRIEUX BLISSLIFE 00002 (18.98)	Morning	8	8
47	39	24	T-PAIN KONVICT MUZIK/JIVE 73200/ZOMBA (18.98)	Rappa Ternt Sanga	8	8
48	46	78	BONE THUGS-N-HARMONY RUTHLESS 25423 (18.98)	Greatest Hits	30	30
49	56	35	RAHEEM DEVAUGHN JIVE 53723/ZOMBA (11.98)	The Love Experience	9	9
50	49	22	THE NOTORIOUS B.I.G. BAD BOY 83885*/AG (19.98)	Duets: The Final Chapter	3	3
51	42	29	SOUNDTRACK G-UNIT 005605*/INTERSCOPE (13.98/8.98)	Get Rich Or Die Tryin'	1	1
52	40	11	SCARFACE J PRINCE 68516/RAP-A-LOT 4 LIFE (18.98)	My Homies Part 2	3	3
53	41	23	LUDACRIS AND DTP DTP/DEF JAM 005786*/IDJMG (13.98) ⊕	Ludacris Presents...Disturbing Tha Peace	1	1
54	44	5	DA BACKWUDZ MAJOR WAY/ROWDY 006364*/UMRG (9.98)	Wood Work	23	23
55	32	31	BUN-B RAP-A-LOT 4 LIFE 68539/ASYLUM (18.98)	Trill	1	1

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
56	51	36	CHARLIE WILSON JIVE 69429/ZOMBA (18.98)	Charlie, Last Name Wilson	3	3
57	63	26	JUELZ SANTANA DIPLOMATS/DEF JAM 005426*/IDJMG (13.98/8.98) ⊕	What The Game's Been Missing!	1	1
58	57	45	REMY MA SRC/UNIVERSAL MOTOWN 005122*/UMRG (13.98)	There's Something About Remy: Based On A True Story	7	7
59	53	30	DESTINY'S CHILD COLUMBIA 97765/SONY MUSIC (18.98) ⊕	#1's	1	1
60	54	49	KEM UNIVERSAL MOTOWN 004232/UMRG (13.98) ⊕	Album II	1	1
61	55	39	KANYE WEST ROC-A-FELLA/DEF JAM 004813*/IDJMG (13.98)	Late Registration	3	3
62	42	2	SUGA FREE LANEWAY 970095/BUNGALO (18.98 CD/DVD) ⊕	Just Add Water	1	1
63	67	53	SHOW N' TELL CUT THROAT ENTERTAINMENT 77/OMNI (15.98)	Blood, Sweat & Tears	52	52
64	47	55	YOLANDA ADAMS ELEKTRA/ATLANTIC 83789/AG (18.98)	Day By Day	4	4
65	64	36	DAMIAN "JR. GONG" MARLEY GHETTO YOUTHS/TUFF GONG/UNIVERSAL REPUBLIC 005416*/UMRG (13.98)	Welcome To Jamrock	4	4
66	66	5	HIL ST. SOUL SHANACHIE 5758 (17.98)	Soulified	65	65
67	70	28	FLOETRY ERVINGWONDER/GEFFEN 005609/INTERSCOPE (13.98)	Flo' Ology	1	1
68	61	92	LYFE JENNINGS COLUMBIA 90946/SONY MUSIC (12.98) ⊕⊕	Lyfe 268-192	7	7
69	73	35	RAY J KNOCKOUT 87521/SANCTUARY (18.98)	Raydiation	13	13
70	60	2	MC MAGIC NASTYBOY 7006/B-DUB (16.98)	Magic City	60	60
71	72	39	SOUNDS OF BLACKNESS SLR 54693/LIGHTYEAR (17.98)	Unity	4	4
72	52	7	VAN HUNT CAPITOL 74851 (18.98)	On The Jungle Floor	22	22
73	62	45	ERIC BENET FRIDAY/REPRISE 47970/WARNER BROS. (18.98)	Hurricane	2	2
74	65	57	YING YARK TWINS COLLIPARK 2790/TVT (11.98 CD/DVD) ⊕	U.S.A. Still United	15	15
75	NEW	1	TONY TERRY STUDIO 25/JEG 5912/KOCH (17.98)	Changed!	75	75

◆ FOR A COMPLETE LISTING OF THE HOT R&B/HIP-HOP ALBUMS, CHECK OUT WWW.BILLBOARD.COM

TOP  
BLUES ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.
1	11	11	<b>#1</b> JAMES HUNTER GO 612187/ROUNDER	People Gonna Talk	1
2	1	1	THE DEREK TRUCKS BAND COLUMBIA 92844/SONY MUSIC	Songlines	1
3	19	19	ETTA JAMES HIP-O/CHRONICLES 004010/UME	The Definitive Collection	1
4	NEW	1	CHARLIE MUSSELWHITE REAL WORLD 58547/NARADA	Delta Hardware	1
5	62	62	B.B. KING GEFFEN/CHRONICLES 003854/UME	The Ultimate Collection	1
6	32	32	SUSAN TEDESCHI VERVE FORECAST 005111/VG	Hope And Desire	1
7	7	7	VARIOUS ARTISTS ALLIGATOR 2021	35 X 35: 35 Songs, 35 Years Of Genuine Houserockin' Music	1
8	18	18	RAY CHARLES MADACY SPECIAL PRODUCTS 51843/MADACY	Golden Legends: Ray Charles Live	1
9	12	16	B.B. KING GEFFEN/CHRONICLES 005263/UME	B.B. King & Friends: 80	1
10	7	7	MEL WAITERS WALDOXY 2842/MALACO	Throw Back Days	1
11	RE-ENTRY	1	GEORGE THOROGOOD & THE DESTROYERS CAPITOL 11895	The Best Of George Thorogood & The Destroyers	1
12	39	39	DELBERT MCCLINTON NEW WEST 6079	Cost Of Living	1
13	RE-ENTRY	1	DION DIMENSIONAL/THE ORCHARD 82960/RAZOR & TIE	Bronx In Blue	1
14	15	33	BUDDY GUY SILVERTONE 72426/ZOMBA	Bring 'Em In	1
15	3	3	GARY MOORE EAGLE 20090	Old New Ballads Blues	1

BETWEEN THE BULLETS rgeorge@billboard.com

## CAM'RON'S ALBUM A 'KILLA'

"Killa Season" gives Cam'ron his third No. 1 on Top R&B/Hip-Hop Albums and his best placing on The Billboard 200 in four years. "Killa" made

enough to bow at No. 2 for his best showing since "Come Home With Me" in 2002. Cam'ron is also No. 15 on Top Digital Albums.

a premature debut on this chart last week because of street-date transgressions. In turn, the set becomes the Greatest Gainer in its first full week in stores. On the big chart it clears 114,000 units; that's less than his past two debuts, but still



Christina Milian's "So Amazin'" is the Hot Shot Debut at No. 3 and is No. 11 on The Billboard 200. Both top her first release, "It's About Time" (No. 5 on R&B/Hip-Hop Albums and No. 14 on The Billboard 200 in 2004). —Raphael George

# JUN 3 2006 R&B/HIP-HOP Billboard



THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	16	<b>#1</b> WHAT YOU KNOW	T.I. (GRAND HUSTLE/ATLANTIC)	☆
2	3	16	IT'S GOIN' DOWN	YUNG JOC (BLOCK/BAD BOY SOUTH/ATLANTIC)	
3	2	10	ENOUGH CRYIN'	MARY J. BLIGE FEAT. BROOK-LYN (MTRIARCH/GEFFEN/INTERSCOPE)	☆
4	4	13	WHEN YOU'RE MAD	NE-YO (DEF JAM/IDJMG)	☆
5	5	22	GETTIN' SOME	SHAWNNA (DTP/DEF JAM/IDJMG)	
6	8	21	SNAP YO FINGERS	LIL JON (BME/TVT)	☆
7	11	12	TORN	LETOYA (CAPITOL)	☆
8	10	10	DJ PLAY A LOVE SONG	JAMIE FOXX FEAT. TWISTA (J/RMG)	☆
9	6	7	GIMME THAT	CHRIS BROWN FEAT. LIL' WAYNE (JIVE/ZOMBA)	☆
10	12	17	4 MINUTES	AVANT (MAGIC JOHNSON/GEFFEN/INTERSCOPE)	☆
11	9	14	RIDIN'	CHAMILLIONAIRE (UNIVERSAL MOTOWN)	
12	7	30	BE WITHOUT YOU	MARY J. BLIGE (GEFFEN/INTERSCOPE)	☆
13	13	36	LOOKING FOR YOU	KIRK FRANKLIN (FO YO SOUL/GOSPO CENTRIC/ZOMBA)	☆
14	17	9	SO WHAT	FIELD MOB FEAT. CIARA (DTP/GEFFEN/INTERSCOPE)	☆
15	5	3	WHY YOU WANNA	T.I. (GRAND HUSTLE/ATLANTIC)	☆
16	15	5	HUSTLIN'	RICK ROSS (SLIP-N-SLIDE/DEF JAM/IDJMG)	
17	4	16	BACK LIKE THAT	GHOSTFACE KILLAH FEAT. NE-YO (DEF JAM/IDJMG)	
18	6	20	CAN'T LET GO	ANTHONY HAMILTON (SO SO DEF/ZOMBA)	
19	9	17	GOOD LUCK CHARM	JAGGED EDGE (COLUMBIA/SUM)	
20	18	13	SAY I	CHRISTINA MILIAN FEAT. YOUNG JEEZY (ISLAND/IDJMG)	☆
21	30	8	DO IT TO IT	CHERISH (SHO'NUFF/CAPITOL)	
22	11	11	FLY LIKE A BIRD	MARIAH CAREY (ISLAND/IDJMG)	☆
23	20	15	LEAN WIT IT, ROCK WIT IT	DEM FRANCHIZE BOYZ (SO SO DEF/VIRGIN)	
24	16	6	JUST CAME HERE TO CHILL	THE ISLEY BROTHERS (DEF SOUL CLASSICS/DEF JAM/IDJMG)	
25	22	18	IN MY MIND	HEATHER HEADLEY (RCA/RMG)	

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
26	24	33	UNPREDICTABLE	JAMIE FOXX FEAT. LUDACRIS (J/RMG)	☆
27	25	12	HUSTLER MUSIK	LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN)	
28	7	8	SHOULDER LEAN	YOUNG DRO FEATURING T.I. (GRAND HUSTLE/ATLANTIC)	
29	29	17	FIND MYSELF IN YOU	BRIAN MCKNIGHT (UNIVERSAL MOTOWN)	
30	20	32	TOUCH IT	BUSTA RHYMES (AFTERMATH/INTERSCOPE)	☆
31	31	15	WHOA	LIL' KIM (QUEEN BEE/ATLANTIC)	
32	34	23	LOVE	KEYSHIA COLE (A&M/INTERSCOPE)	☆
33	26	22	TEMPERATURE	SEAN PAUL (VP/ATLANTIC)	
34	35	29	SO SICK	NE-YO (DEF JAM/IDJMG)	☆
35	42	4	BOSSY	KELIS FEAT. TOO SHORT (LAFACE/ZOMBA)	☆
36	32	22	MS. NEW BOOTY	BUBBA SPARXXX (NEW SOUTH/PURPLE RIBBON/VIRGIN)	
37	39	6	I LOVE MY B****	BUSTA RHYMES FEAT. KELIS & WILL.I.AM (AFTERMATH/INTERSCOPE)	
38	38	12	OOH WEE	TEENA MARIE (CASH MONEY CLASSICS/UNIVERSAL MOTOWN)	
39	33	25	YO (EXCUSE ME MISS)	CHRIS BROWN (JIVE/ZOMBA)	
40	44	5	GHETTO STORY	CHAM (MADHOUSE/ATLANTIC)	
41	36	18	POPPIN' MY COLLAR	THREE 6 MAFIA (HYPNOTIZE MINDS/COLUMBIA/SUM)	
42	43	4	FEELS SO GOOD	REMY MA FEAT. NE-YO (SRC/UNIVERSAL MOTOWN)	
43	52	3	ME & U	CASSIE (NEXT SELECTION/BAD BOY/ATLANTIC)	☆
44	54	6	HMM HMM	BEENIE MAN (SHOCKING VIBES/VIRGIN)	
45	47	17	BEST FRIEND	50 CENT FEAT. OLIVIA (G-UNIT/INTERSCOPE)	
46	40	9	I REFUSE	URBAN MYSTIC (SOBE/WARNER BROS.)	
47	41	6	THE ONE YOU NEED	MEGAN RICHIE FEAT. FABOLOUS (DEF JAM/IDJMG)	☆
48	71	2	GIVE IT UP TO ME	SEAN PAUL (VP/ATLANTIC)	☆
49	53	14	HOLLA AT ME	DJ KHALED (TERRA SQUAD/KOCH)	
50	50	12	GOD'S GIFT	JEFF MAJORS FEAT. KELLY PRICE (MUSIC ONE/EPIC/SUM)	

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	25	<b>#1</b> CAN'T LET GO	ANTHONY HAMILTON (SO SO DEF/ZOMBA)	☆
2	2	27	BE WITHOUT YOU	MARY J. BLIGE (GEFFEN/INTERSCOPE)	
3	3	19	FIND MYSELF IN YOU	BRIAN MCKNIGHT (UNIVERSAL MOTOWN)	
4	19	19	JUST CAME HERE TO CHILL	THE ISLEY BROTHERS (DEF SOUL CLASSICS/DEF JAM/IDJMG)	
5	7	11	FLY LIKE A BIRD	MARIAH CAREY (ISLAND/IDJMG)	
6	5	34	IN MY MIND	HEATHER HEADLEY (RCA/RMG)	
7	6	36	LOOKING FOR YOU	KIRK FRANKLIN (FO YO SOUL/GOSPO CENTRIC/ZOMBA)	
8	13	13	OOH WEE	TEENA MARIE (CASH MONEY CLASSICS/UNIVERSAL MOTOWN)	
9	18	18	I REFUSE	URBAN MYSTIC (SOBE/WARNER BROS.)	
10	15	15	PRETTY BABY	ERIC BENET (FRIOAY/REPRISE/WARNER BROS.)	
11	2	16	GOD'S GIFT	JEFF MAJORS FEAT. KELLY PRICE (MUSIC ONE/EPIC/SUM)	
12	10	22	UNPREDICTABLE	JAMIE FOXX FEAT. LUDACRIS (J/RMG)	
13	14	30	MAGIC	CHARLIE WILSON (JIVE/ZOMBA)	
14	16	9	I'M GONNA BE	DONELL JONES (LAFACE/ZOMBA)	
15	13	18	SO SICK	NE-YO (DEF JAM/IDJMG)	
16	15	17	LOVE	KEYSHIA COLE (A&M/INTERSCOPE)	
17	17	8	TAKE CARE OF U	SHANICE (IMAJAH/PLATYME)	
18	21	5	NO WORDS	CHARLIE WILSON (JIVE/ZOMBA)	
19	18	11	YOU	RAHEEM DEVAUGHN (JIVE/ZOMBA)	
20	2	12	THE CHOSEN ONE	JAHMEIM (DIVINE MILL/WARNER BROS.)	
21	20	8	YESTERDAY	MARY MARY (MY BLOCK/COLUMBIA/SUM)	
22	14	14	LAY DOWN	FLOETRY (ERVINGWONDER/GEFFEN/INTERSCOPE)	
23	15	17	INTO YOU	KEM (UNIVERSAL MOTOWN)	
24	3	3	4 MINUTES	AVANT (MAGIC JOHNSON/GEFFEN/INTERSCOPE)	
25	10	10	WOMAN GIFT	KINDRED THE FAMILY SOUL (EPIC/HIDDEN BEACH)	

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	10	<b>#1</b> SISTER	SCOUNDRELS SQUAD FEAT. BUN-B (INVISIBLE)
2	2	22	GHETTO	SCOUNDRELS FEAT. PASTOR TROY (INVISIBLE)
3	5	5	WHAT THE LICK READ?	TRIPLE J (BIG SCALE)
4	10	9	IT'S WHATEVER	FREDDY P FEAT. RAYZOR & PRESSURE (MOMAX/PMG)
5	6	5	PICK IT UP	K'PRIS (DPHIR)
6	9	9	WELCOME TO MY PARTY	AHMIR (AHMIR)
7	14	9	ONLY LIVE ONCE	TIMBUK II (RAW NAKED)
8	39	2	DO IT WITH NO HANDS	SUGA SUGA (N ZONE)
9	12	11	I TRADE IT ALL	ORLANDO BROWN (UP ONE ENTERTAINMENT)
10	8	10	THINKIN' BOUTCHOO	GARY ESCOE (TCB/ESCOTICA PRODUCTIONS)
11	7	6	REMEMBER	RENA SCOTT (AMOR/K.E.S.)
12	13	6	IT'S GOIN' DOWN	YUNG JOC (BLOCK/BAD BOY SOUTH/ATLANTIC)
13	18	13	OOOH...	ALYZE ELYSE FEAT. CELINSKI (SOUL CITY/TRUMP)
14	11	24	I AM NOT MY HAIR	INDIA ARIE (UNIVERSAL MOTOWN)
15	17	9	I REMEMBER...	MELISSA MORGAN (LU ANN/ORPHEUS)
16	4	3	DA JERK	YUNG TONE (WABE/JON)
17	1	1	HEAT IT UP	BUBBA SPARXXX (NEW SOUTH/PURPLE RIBBON/VIRGIN)
18	29	2	ME & U	CASSIE (NEXT SELECTION/BAD BOY/ATLANTIC)
19	44	9	MY EVERYTHING	T.I. (IMPERIAL)
20	3	10	SWEAT	JES (CELESTIAL ARTS PUBLISHING)
21	24	6	SNAP YO FINGERS	LIL JON (BME/TVT)
22	43	5	WHY YOU WANNA	T.I. (GRAND HUSTLE/ATLANTIC)
23	16	6	STEPPIN' INTO LOVE	KOOL & THE GANG (KTFA)
24	27	15	BOOM DRAH	Y.G.O. (NEGRIL WEST/ORPHEUS)
25	47	7	SO WHAT	FIELD MOB FEAT. CIARA (DTP/GEFFEN/INTERSCOPE)

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	18	<b>#1</b> RIDIN'	CHAMILLIONAIRE (UNIVERSAL MOTOWN)	☆
2	3	11	SO WHAT	FIELD MOB FEAT. CIARA (DTP/GEFFEN/INTERSCOPE)	☆
3	2	12	WHAT YOU KNOW	T.I. (GRAND HUSTLE/ATLANTIC)	
4	5	11	SNAP YO FINGERS	LIL JON (BME/TVT)	
5	7	10	HIPS DON'T LIE	SHAKIRA FEAT. WYCLEF JEAN (EPIC/SUM)	☆
6	8	10	ME & U	CASSIE (NEXT SELECTION/BAD BOY/ATLANTIC)	
7	13	7	IT'S GOIN' DOWN	YUNG JOC (BLOCK/BAD BOY SOUTH/ATLANTIC)	
8	4	23	TEMPERATURE	SEAN PAUL (VP/ATLANTIC)	☆
9	6	14	GIRL	PAUL WALL (SWISHAHOUSE/ASYLUM/ATLANTIC)	☆
10	10	12	DOING TOO MUCH	PAULA DEANDA FEAT. BABY BASH (ARISTA/RMG)	☆
11	1	6	GIMME THAT	CHRIS BROWN FEAT. LIL' WAYNE (JIVE/ZOMBA)	☆
12	9	17	LEAN WIT IT, ROCK WIT IT	DEM FRANCHIZE BOYZ (SO SO DEF/VIRGIN)	
13	11	15	BEST FRIEND	50 CENT & OLIVIA (G-UNIT/INTERSCOPE)	☆
14	12	23	MS. NEW BOOTY	BUBBA SPARXXX (NEW SOUTH/PURPLE RIBBON/VIRGIN)	
15	15	12	WHEN YOU'RE MAD	NE-YO (DEF JAM/IDJMG)	☆
16	23	5	DO IT TO IT	CHERISH (SHO'NUFF/CAPITOL)	☆
17	20	8	U AND DAT	E-40 FEAT. T-PAIN & KANDI GIRL (SICK WID' IT/BME/WARNER BROS.)	
18	15	24	BE WITHOUT YOU	MARY J. BLIGE (GEFFEN/INTERSCOPE)	☆
19	22	6	GETTIN' SOME	SHAWNNA (DTP/DEF JAM/IDJMG)	
20	17	16	SOS	RIHANNA (SRP/DEF JAM/IDJMG)	☆
21	25	5	WHY YOU WANNA	T.I. (GRAND HUSTLE/ATLANTIC)	☆
22	32	2	PROMISCUOUS	NELLY FURTADO FEAT. TIMBALAND (MOSLEY/GEFFEN/INTERSCOPE)	☆
23	8	11	SAY I	CHRISTINA MILIAN FEAT. YOUNG JEEZY (ISLAND/IDJMG)	☆
24	26	6	BOSSY	KELIS FEAT. TOO SHORT (LAFACE/ZOMBA)	☆
25	43	2	UNFAITHFUL	RIHANNA (SRP/DEF JAM/IDJMG)	☆

## 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
<b>R&amp;B/HIP-HOP AIRPLAY</b>	
MARY J. BLIGE FEAT. BROOK-LYN Enough Cryin INTERSCOPE (93.0)	3
NE-YO When You're Mad IDJMG (79.8)	4
LIL JON FEAT. E-40 & SEAN PAUL Snap Yo Fingers TVT (74.9)	6
LETOYA Torn CAPITOL (73.8)	7
JAMIE FOXX FEAT. TWISTA DJ Play A Love Song RMG (85.3)	8
FIELD MOB FEAT. CIARA So What INTERSCOPE (78.6)	14
T.I. Why You Wanna ATLANTIC (77.9)	15
JAGGED EDGE Good Luck Charm SUM (85.4)	19
KE-40 FEAT. TOO SHORT Bossy ZOMBA (70.7)	35
☆ SEAN PAUL Give It To Me ATLANTIC (74.7)	48
DE J FRANCHIZE BOYZ Ridin' Rims VIRGIN (66.8)	51
☆ DJ KHALID Kick Push ATLANTIC (72.4)	52
DC JONES I'm Gonna Be ZOMBA (68.9)	55
MIFSEZ FEAT. PIMP C Love Song INTERSCOPE (82.9)	64
☆ MIPE FIASCO Kick Push ATLANTIC (72.4)	69
☆ SAMMIE You Should Be My Girl MOTOWN UNIVERSAL (73.7)	-
<b>RHYTHMIC AIRPLAY</b>	
FIELD MOB FEAT. CIARA So What INTERSCOPE (71.3)	2
SHAKIRA FEAT. WYCLEF JEAN Hips Don't Lie (SUM) (72.0)	5
PAULA DEANDA FEAT. BABY BASH Doing Too Much EVIDENT (69.3)	18
CHRIS BROWN FEAT. LIL' WAYNE Gimme That ZOMBA (83.9)	19
CHERISH Do It To It CAPITOL (66.9)	16
T.I. Why You Wanna ATLANTIC (69.8)	21
NELLY FURTADO FEAT. TIMBALAND Promiscuous INTERSCOPE (68.1)	22
KELIS FEAT. TOO SHORT Bossy ZOMBA (66.4)	24
RIHANNA Unfaithful IDJMG (66.2)	25
MARY J. BLIGE FEAT. BROOK-LYN Enough Cryin INTERSCOPE (93.9)	31
JAMIE FOXX FEAT. TWISTA DJ Play A Love Song RMG (82.2)	34
FOOT MINOR FEAT. HOLLY BROOK Where'd You Go WARNER BROS. (73.3)	35
NATALIE FEAT. BUN-B What You Gonna Do UNIVERSAL MOTOWN (65.7)	40
POTEBE Dat Girl ATLANTIC (67.7)	-
LETOYA Torn CAPITOL (72.8)	-
SEAN PAUL Give It Up To Me ATLANTIC (75.8)	-
☆ THE PUSSYCAT DOLLS FEAT. SNOOP DOGG Buttons INTERSCOPE (70.0)	-

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	2	3	9	<b>#1</b> SETTLE FOR A SLOWDOWN B. BEAVERS (T. MARTIN, B. BEAVERS, D. BENTLEY)	Dierks Bentley	CAPITOL	1	1
2	1	2	17	WHY M. KNOX (J. RICH, V. MCGEE, R. CLAWSON)	Jason Aldean	BROKEN BOW	1	1
3	3	4	25	SOMETHING'S GOTTA GIVE D. HUFF (C. WISEMAN, T. MULLINS)	LeAnn Rimes	ASYLUM-CURB	1	3
4	8	11	9	<b>GREATEST GAINER</b> SUMMERTIME B. CANNON, K. CHESNEY (S. MCEWAN, C. WISEMAN)	Kenny Chesney	BNA	4	4
5	9	18	18	LAST DAY OF MY LIFE F. ROGERS (P. VASSAR, T. RYAN)	Phil Vassar	ARISTA NASHVILLE	5	5
6	5	8	12	WHEN THE STARS GO BLUE B. GALLIMORE, T. MCGRAW, D. SMITH (R. ADAMS)	Tim McGraw	CURB	5	5
7	4	3	34	WHEREVER YOU ARE J. STOVER (J. STOVER, S. BOGARD)	Jack Ingram	BIG MACHINE	1	7
8	12	12	10	THE WORLD F. ROGERS (B. PAISLEY, K. LOVELACE, L. T. MILLER)	Brad Paisley	ARISTA NASHVILLE	8	8
9	11	10	19	SIZE MATTERS (SOMEDAY) B. CANNON (B. HILL, M. DEKLE)	Joe Nichols	UNIVERSAL SOUTH	9	9
10	10	5	27	WHO SAYS YOU CAN'T GO HOME J. SHANKS, J. BON JOVI, R. SAMBORA (J. BON JOVI, R. SAMBORA)	Bon Jovi Duet With Jennifer Nettles	ISLAND/MERCURY	1	10
11	6	15	15	THE LUCKY ONE B. GALLIMORE, F. HILL (B. WARREN, B. WARREN, J. JOYCE)	Faith Hill	WARNER BROS./WRN	5	11
12	15	15	15	DON'T FORGET TO REMEMBER ME M. BRIGHT (M. HAYES, K. LOVELACE, A. GORLEY)	Carrie Underwood	ARISTA/ARISTA NASHVILLE	12	12
13	13	14	22	EVERY TIME I HEAR YOUR NAME J. STEELE (K. ANDERSON, T. HAMBRIDGE, J. STEELE)	Keith Anderson	ARISTA NASHVILLE	13	13
14	14	15	16	THE SEASHORES OF OLD MEXICO T. BROWN, G. STRAIT (M. HAGGARD)	George Strait	MCA NASHVILLE	12	14
15	16	16	26	I GOT YOU C. MORGAN, P. O'DONNELL (C. MORGAN, P. O'DONNELL, T. OWENS)	Craig Morgan	BROKEN BOW	15	15
16	17	19	6	A LITTLE TOO LATE T. KEITH, L. WHITE (T. KEITH, S. EMERICK, D. DILLON)	Toby Keith	SHOW DOG NASHVILLE	16	16
17	18	17	8	ME AND MY GANG D. HUFF, RASCAL FLATTS (J. STEELE, T. MULLINS, J. STONE)	Rascal Flatts	LYRIC STREET	17	17
18	20	20	20	IF YOU'RE GOING THROUGH HELL (BEFORE THE DEVIL EVEN KNOWS) T. HEWITT (S. TATE, A. TATE, D. BERG)	Rodney Atkins	CURB	18	18
19	19	18	20	LIFE AIN'T ALWAYS BEAUTIFUL M. WRIGHT, G. ALLAN (C. GOODMAN, T. JAMES)	Gary Allan	MCA NASHVILLE	18	19
20	21	21	17	<b>AIR POWER</b> BRING IT ON HOME W. KIRKPATRICK, LITTLE BIG TOWN (W. KIRKPATRICK, G. BIECK, T. H. BIECK)	Little Big Town	EQUITY	20	20
21	22	22	26	I CAN'T UNLOVE YOU D. HUFF (W. KIRBY, W. ROBINSON)	Kenny Rogers	CAPITOL	21	21
22	23	24	16	HOW 'BOUT YOU J. JOYCE (E. CHURCH, E. CHRUCH, B. BEAVERS)	Eric Church	CAPITOL	22	22
23	24	25	11	DOWN IN MISSISSIPPI (UP TO NO GOOD) G. FUNDIS (K. BUSH, K. HALL, J. NETTLES)	Sugarland	MERCURY	23	23
24	25	26	13	WHY, WHY, WHY C. CHAMBERLAIN (B. CURRINGTON, T. MARTIN, M. NESLER)	Billy Currington	MERCURY	24	24
25	28	27	13	YEE HAW J. RITCHEY (J. OWEN, C. BEATHARD, K. MARVELL)	Jake Owen	RCA	25	25
26	29	29	8	LEAVE THE PIECES J. SHANKS, M. BRANCH (J. HANSON, B. AUSTIN)	The Wreckers	MAVERICK/WARNER BROS./WRN	26	26
27	27	28	13	FAVORITE STATE OF MIND M. WILLIAMS (M. CHAGNON, B. DALY)	Josh Gracin	LYRIC STREET	27	27
28	30	30	18	ON AGAIN TONIGHT F. ROGERS (M. GREEN, J. MELTON, P. B. WHITE)	Trent Willmon	COLUMBIA	28	28
29	31	31	20	BRAND NEW GIRLFRIEND L. MILLER (S. MINOR, B. ALLMAND, J. STEELE)	Steve Holy	CURB	29	29
30	34	37	5	WOULD YOU GO WITH ME F. ROGERS (S. CAMP, S. SHERRILL)	Josh Turner	MCA NASHVILLE	30	30
31	33	32	12	FINDIN' A GOOD MAN J. STOVER (J. STOVER, B. J. MAHER, C. KOESEL)	Danielle Peck	BIG MACHINE	31	31
32	32	-	2	FEELS JUST LIKE IT SHOULD D. GEHMAN (P. GREEN, B. JAMES, J. A. POLLARD)	Pat Green	BNA	32	32
33	38	40	4	SWING F. ROGERS (C. STAPLETON, F. ROGERS)	Trace Adkins	CAPITOL	33	33
34	35	34	7	THAT GIRL IS A COWBOY A. REYNOLDS (G. BROOKS, J. L. NIEMAN, R. BROWN)	Garth Brooks	PEARLY LYRIC STREET	34	34
35	36	33	12	AIN'T WHAT IT USED TO BE M. BRIGHT (T. MARTIN, M. NESLER)	Megan Mullins	BROKEN BOW	33	35
36	39	38	7	NEW STRINGS F. LODELL, M. WRUCKE (M. LAMBERT)	Miranda Lambert	EPIC/COLUMBIA	36	36
37	26	23	17	POLITICALLY INCORRECT G. WILSON, J. RICH, M. WRIGHT (L. SATCHEL, D. STEAGALL, B. HENDERSON)	Gretchen Wilson Featuring Merle Haggard	EPIC/COLUMBIA	23	37
38	37	35	14	I DON'T KNOW WHAT SHE SAID T. JOHNSON, R. L. FEEK (C. BATTEN, K. BLAZYL, TURNER)	Blaine Larsen	GIANTS LAYER/BNA	35	38
39	43	41	7	COALMINE S. EVANS, M. BRIGHT (R. DEAN, R. HARBIN, R. McDONALD)	Sara Evans	RCA	39	39
40	40	39	14	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	39	40
41	42	43	9	GOD ONLY CRIES M. D. CLUTE, DIAMOND RIO (T. JOHNSON)	Diamond Rio	ARISTA NASHVILLE	41	41
42	41	36	15	THE LAST OF A DYING BREED E. SILVER (T. CONNERS, D. ROLLINS, D. WILLIAMS)	Neal McCoy	903 MUSIC	35	42
43	44	45	17	THIS TIME AROUND M. MCCLURE, CROSS CANADIAN RAGWEED (C. CANADA, R. ROGERS)	Cross Canadian Ragweed	UNIVERSAL SOUTH	43	43
44	45	46	8	A GOOD MAN B. ALLEN, K. FOLLESE (P. FOLLESE, A. FOLLESE, V. SHAW)	Emerson Drive	MIDAS	44	44
45	45	42	4	KILL ME NOW A. SMITH, H. GRAHAM (L. RICH, A. L. SMITH, V. MCGEE)	Rio Grand	ASYLUM-CURB	45	45
46	46	47	3	CALL ME CRAZY B. CHANCEY (S. NIELSEN)	The Lost Trailers	BNA	46	46
47	<b>HOT SHOT DEBUT</b>	1	1	IN TERMS OF LOVE J. SHANKS (K. OSBORN, D. SCHLITZ)	SheDaisy	LYRIC STREET	47	47
48	55	54	5	GET OUTTA MY WAY C. BLACK, C. CARLINA (R. E. ORRALL, C. WRIGHT)	Carolina Rain	EQUITY	48	48
49	46	49	5	HANK B. JAMES (B. JAMES, B. LUTHER)	Mark Wills	EQUITY	46	49
50	53	56	3	LIVE TO LOVE ANOTHER DAY D. HUFF, K. URBAN (D. BROWN, K. URBAN)	Keith Urban	CAPITOL	50	50
51	9	2	2	NOTHIN' BUT A LOVE THANG F. ROGERS (C. STAPLETON, S. LESLIE, D. WORLEY)	Darryl Worley	903 MUSIC	51	51
52	57	51	4	TENNESSEE GIRL B. CANNON (B. DIPIER, C. WISEMAN)	Sammy Kershaw	CATEGORY 5	51	52
53	58	5E	6	GONE EITHER WAY P. MOORE, B. CANNON (R. SCOTT, P. MOORE, J. BOHLINGER)	Ray Scott	WARNER BROS./WRN	53	53
54	50	4E	5	EVERYBODY KNOWS R. RUBIN (E. ROBISON, M. MAGUIRE, N. MAINES, G. LOURIS)	Dixie Chicks	COLUMBIA	48	54
55	56	57	3	UNBROKEN GROUND S. HENDRICKS, J. STRAU (J. P. WHITE, J. LEBLANC, K. BERGSNES, G. NICHOLS)	Gary Nichols	MERCURY	55	55
56	52	5C	12	BEFORE HE CHEATS M. BRIGHT (C. TOMPKINS, J. KEAR)	Carrie Underwood	ARISTA/ARISTA NASHVILLE	52	56
57	<b>RE-ENTRY</b>	2	2	ANYWHERE BUT HERE R. WRIGHT, C. CAGLE (W. MOBLEY, D. V. WILLIAMS)	Chris Cagle	CAPITOL	57	57
58	60	5E	3	DO WE STILL B. CHANCEY, T. BROWN, K. LAW (R. LYNN, R. CROSBY, W. RAMBEAUX)	Rockie Lynne	UNIVERSAL SOUTH	58	58
59	<b>NEW</b>	1	1	BUILDING BRIDGES T. BROWN, R. DUNN, K. BROOKS (H. DEVITO, L. WILLOUGHBY)	Brooks & Dunn With Sheryl Crow & Vince Gill	ARISTA NASHVILLE	59	59
60	<b>NEW</b>	1	1	THINGS I MISS THE MOST M. WRIGHT, J. SCAIFE (D. VAN ZANT, J. VAN ZANT, T. HAMBRIDGE, J. STEELE)	Van Zant	COLUMBIA	60	60



Single takes Greatest Gainer nod, up 4.4 million audience impressions in ninth chart week.



Sister trio gets its second-highest bow, topped only by No. 44 start with "Passenger Seat" in February 2004.



With 511,000 impressions gain, group achieves Airpower with its second top 20 entry. Prior single peaked at No. 9 in January.

## HITPREDICTOR

DATA PROVIDED BY  
promosquad

See chart legend for rules and explanations. Yellow indicates recently tested title. ☆ indicates New Release.

ARTIST/TITLE/LABEL/SCORE	Chart Rank	ARTIST/TITLE/LABEL/SCORE	Chart Rank	ARTIST/TITLE/LABEL/SCORE	Chart Rank
<b>COUNTRY</b>		<b>COUNTRY</b>		<b>COUNTRY</b>	
DIERKS BENTLEY Settle For A Slowdown CAPITOL (87.8)	1	CRAIG MORGAN I Got You BROKEN BOW (83.3)	15	SARA EVANS Coalmine RCA (84.0)	39
LEANN RIMES Something's Gotta Give ASYLUM-CURB (75.0)	3	TOBY KEITH A Little Too Late SHOW DOG (87.0)	16	DIAMOND RIO God Only Cries ARISTA NASHVILLE (94.7)	41
KENNY CHESNEY Summertime BNA (86.9)	4	RODNEY ATKINS If You're Going Through Hell CURB (75.0)	18	☆ MARK WILLS Hank EQUITY (76.1)	49
PHIL VASSAR Last Day Of My Life ARISTA NASHVILLE (96.4)	5	GARY ALLAN Life Ain't Always Beautiful MCA NASHVILLE (87.6)	19	CHRIS CAGLE Anywhere But Here CAPITOL (86.0)	57
TIM MCGRAW When The Stars Go Blue CURB (78.5)	6	KENNY ROGERS I Can't Unlove You CAPITOL (90.3)	21	☆ BROOKS & DUNN Building Bridges ARISTA NASHVILLE (85.9)	59
BRAD PAISLEY The World ARISTA NASHVILLE (87.5)	8	THE WRECKERS Leave The Pieces WARNER BROS. (79.1)	26		
JOE NICHOLS Size Matters (Someday) UNIVERSAL SOUTH (92.2)	9	JOSH TURNER Would You Go With Me MCA NASHVILLE (80.5)	30		
CARRIE UNDERWOOD Don't Forget To Remember Me ARISTA NASHVILLE (93.7)	12	GARTH BROOKS That Girl Is A Cowboy LYRIC STREET (89.8)	34		
GEORGE STRAIT The Seashores Of Old Mexico MCA NASHVILLE (85.0)	14	MIRANDA LAMBERT New Strings EPIC (89.1)	36		
		BLAINE LARSEN I Don't Know What She Said BNA (75.1)	38		

Don't miss another important

## COUNTRY MUSIC UPDATE

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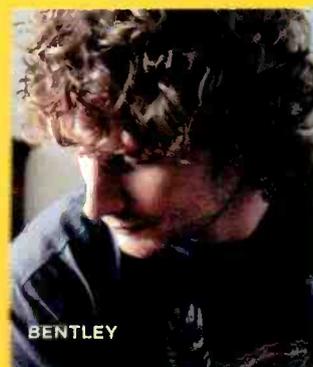
ALL CHARTS: See Chart Legend for rules and explanations.

BETWEEN THE BULLETS [wjessen@billboard.com](mailto:wjessen@billboard.com)

## NO 'SLOWDOWN' FOR BENTLEY

Up 1.9 million audience impressions, Dierks Bentley claims his third No. 1 with the melodic ballad, "Settle for a Slowdown." In doing so, Bentley becomes only the fourth male artist in the past two-and-a-half years to land back-to-back chart-toppers. Bentley joins a short list of elite male soloists—Tim McGraw, Toby Keith and Keith Urban—who have posted consecutive No. 1s since the beginning of 2004.

Bentley most recently topped the chart



BENTLEY

when "Come a Little Closer" began a three-week run at the top in the Dec. 3, 2005, issue. Odds are in Bentley's favor for a second week atop the chart: The nearest bulleted title is LeAnn Rimes' "Something's Gotta Give" (3-3), which lags 3.3 million impressions behind "Slowdown." Rimes has topped this chart once before. In December 1996, "One Way Ticket (Because I Can)" led for two weeks.

—Wade Jensen

**JUN 3 2006** **LATIN Billboard**

**HOT LATIN SONGS™**

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	PEAK POSITION
1	1	9	<b>#1</b> HIPS DON'T LIE 2 WKS GAINER	Shakira Featuring Wyclef Jean IMPRINT / PROMOTION LABEL: EPIC / SONY BMG NORTE	1
2	3	3	DOWN	Rakim & Ken-Y MAMBO KINGS (G. CRUZ, K. VASQUEZ, J. NIEVES)	2
3	2	4	CAILE	Tito El Bambino LUNY TUNES, TINY (TITO EL BAMBINO)	2
4	6	11	<b>GREATEST GAINER</b> ANGELITO W.O. LANDRON (W.O. LANDRON, E. LIND)	Don Omar VI / MACHETE	4
5	4	1	LO QUE SON LAS COSAS	Anais UNIVISION	4
6	7	5	MACHUCANDO	Daddy Yankee EL CARTEL / INTERSCOPE	5
7	15	15	NOCHE DE SEXO	Wisn & Yandel Featuring Aventura NELY (WISIN, YANDEL, A. SANTOS, NELLY)	4
8	8	7	UN BESO	Aventura L. SANTOS, A. SANTOS (A. SANTOS)	6
9	14	13	VOLVERTE A AMAR	Alejandra Guzman L. CERONI (A. GUZMAN, M. DOMM)	6
10	10	9	ALIADO DEL TIEMPO	Mariano Barba M. BARBA (M. BARBA)	9
11	12	15	TEMPERATURE	Sean Paul R. FULLER (S. PHENRIQUES, A. MARSHALL, R. FULLER)	10
12	16	19	UNO Y UNO ES IGUAL A TRES	Jeremias S. KRYS (C. E. LOPEZ AVILA)	12
13	14	16	LO QUE ME GUSTA A MI	Juanes G. SANTAOLALLA, JUANES (JUANES)	12
14	15	24	DE CONTRABANDO	Jenni Rivera PRIVERA (J. SEBASTIAN)	14
15	11	12	LLAME PA' VERTE	Wisn & Yandel LUNY TUNES, NELLY (WISIN, YANDEL)	1
16	18	21	MUNECA DE TRAPO	La Oreja De Van Gogh N. WALKER, LA OREJA DE VAN GOGH (A. MONTERO, X. SAN MARTIN, P. BENEGAS)	16
17	9	8	ROMPE	Daddy Yankee MONSERRATE, DJ URBA, S. FISHER (R. AYALA, V. CABRERA)	1
18	24	49	HERE WE GO YO	Hector "El Father" Featuring El Presidente H. DELGADO, S. C. CARTER, A. CALO, A. PENA (H. DELGADO, S. C. CARTER)	18
19	20	18	ATREVETE TE, TE!	Calle 13 E. CABRA, O. FORNARI (R. PEREZ)	19
20	19	16	TE ECHO DE MENOS	Chayanne F. PINERO JR., C. PONCE (C. PONCE, F. PINERO JR.)	15
21	17	10	ALGO DE MI	Conjunto Primavera J. GUILLEN (O. VILLARREAL)	7
22	23	33	ADIOS A MI AMANTE	Grupo Montez De Durango J. L. TERRAZAS (J. VELAZQUEZ AGUILAR)	22
23	27	2	INSENSIBLE A TI (ME PONE A MIL)	Alicia Villarreal NOT LISTED (A. VILLARREAL)	23
24	26	28	COMO DUELE (BARRERA DE AMOR)	Noelia A. POSSE, M. L. ARRIAGA, J. E. MURGIA (M. L. ARRIAGA, J. E. MURGIA)	24
25	21	22	QUE LASTIMA	Alfredo Ramirez Corral A. RAMIREZ CORRAL (S. LOPEZ GONZALEZ)	21

**THE KING RETURNS**  
 Street-date violations cause Omar's much-anticipated new set to bow at No. 12 (4,000 units) on Top Latin Albums.

**Jenni Rivera**  
 Rivera scores her first No. 1 on Regional Mexican Airplay. Previous best "Que Me Vas A Dar" peaked at No. 7 in December 2005.

**For the record,**  
 an item from last week should have stated that Shakira's sixth chart-topper ties her with Ana Gabriel for third among women with the most No. 1s.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	PEAK POSITION
26	2	13	QUE ME ALCANCE LA VIDA	Sin Bandera A. BAQUEIRO (L. GARCIA, N. SCHAURIS)	19
27	25	4	NUUESTRO AMOR SE HA VUELTO AYER	Victor Manuel Feat. Yuridia J. M. LLUGD (C. BRANT, A. LERNER)	25
28	29	2	ALGUIEN TE VA A HACER LLORAR	Intocable R. MUÑOZ, R. MARTINEZ (L. PADILLA)	28
29	35	3	PAYASO LOCO	Patruña 81 NOT LISTED (J. L. RODRIGUEZ)	29
30	34	4	SIN TU AMOR	Ana Gabriel A. GABRIEL (A. GABRIEL)	30
31	28	23	DEJATE LLEVAR	Ricky Martin D. LOPEZ, G. PAJON JR., WILL I AM, G. NORIEGA (D. LOPEZ, S. LAMILLA, J. GARCIA, G. PAJON JR.)	21
32	50	2	UNA CANCION QUE TE ENAMORE	Servando Y Florentino NOT LISTED (S. PRIMERA, Y. MARRUFO)	32
33	38	10	ME PREGUNTO	Belanova C. LOPEZ (D. GUERREIRO)	33
34	RE-ENTRY	5	TE EXTRANO	Xtreme M. DELEON, M. RIVERA, A. HIDALGO (D. MEJIA)	34
35	42	2	NO ES BRUJERIA	Ana Barbara C. GABRAL, JUNIOR* A. BARBARA (A. BARBARA)	35
36	36	14	POR UNA MUJER	Luis Fonsi S. KRYS (M. CHAN, E. TORRES)	16
37	31	14	PARA QUE REGRESES	El Chapo De Sinaloa E. PEREZ (G. RAMIREZ FLORES)	23
38	48	2	VOY A LLORAR POR TI	Los Rieleros Del Norte LOS RIELEROS DEL NORTE (R. GONZALEZ MORA)	38
39	44	5	HAY DE MI	Noriega Feat. Baby Rasta N. NORIEGA (N. NORIEGA)	39
40	49	16	LIBERTAD	Ivy Queen R. MERCENARIO (M. I. PESANTE)	13
41	41	5	TU AMOR ME HACE BIEN	Marc Anthony S. GEORGE, ESTEFANO M. ANTHONY (ESTEFANO)	41
42	40	10	ABRAZAME	Camila M. DOMM (M. DOMM)	32
43	46	11	VIVA EL AMOR	Control J. G. DEGOLLADO, J. DEGOLLADO (M. A. SOLIS)	31
44	40	3	COMO ME DUELE	Valentin Elizalde V. ELIZALDE (M. R. GONZALEZ FIGUEROA)	30
45	39	17	SI YO FUERA TU AMOR	Alacranes Musical O. URBINA JR., R. URBINA (NOT LISTED)	14
46	NOT SHOT DEBUT	1	FRIKITONA	Plan 3 NOT LISTED (NOT LISTED)	46
47	RE-ENTRY	8	CUANTO TENGO QUE ESPERAR	Zion & Lennox J. TORRES, NELLY (J. TORRES, ZION, LENNOX)	47
48	RE-ENTRY	5	MUCHACHITA DE OJOS TRISTES	Sergio Vega O. GOMEZ (J. M. GALLARDO VERA, J. MAS PORTET)	42
49	RE-ENTRY	2	TE HAGO EL AMOR	Eiel E. LIND (E. LIND)	49
50	45	41	PENSANDO EN TI	Beto Y Sus Canarias G. GARCIA (A. GARCIA, C. GONZALEZ)	41

**TOP LATIN ALBUMS™**

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	2	1	<b>#1</b> GRUPO MONTEZ DE DURANGO 2 WKS GAINER	Borrón Y Cuenta Nueva DISA 720799 (11.98) ⊕	1	1
2	11	12	<b>GREATEST GAINER</b> WISIN & YANDEL MACHETE 561402 (15.98) ⊕	Pa'l Mundo	1	1
3	1	2	VARIOUS ARTISTS THE EM GROUP/UNIVERSAL/SONY BMG NORTE/2240/SONY BMG STRATEGIC MARKETING GROUP (19.99)	NOW Latino	1	1
4	6	3	DADDY YANKEE EL CARTEL 005792/INTERSCOPE (13.98 CD/DVD) ⊕	Barrio Fino: En Directo	1	1
5	4	4	JUAN GABRIEL SONY BMG NORTE 81079 (15.98)	La Historia Del Divo	4	4
6	7	2	VICTOR MANUELLE SONY BMG NORTE 76390 (16.98)	Decision Unanime	6	6
7	5	6	ROCIO DURCAL SONY BMG NORTE 77124 (15.98) ⊕	Amor Eterno	2	2
8	8	5	LA OREJA DE VAN GOGH SONY BMG NORTE 79923 (18.98) ⊕	Guapa	5	5
9	13	11	DON OMAR EMI LATIN 58122 (13.98) ⊕	Da Hitman Presents Reggaeton Latino	1	1
10	3	7	ANDREA BOCELLI SUGAR/VEVEMUSIC 006144/UNIVERSAL LATINO (18.98)	Amor	1	1
11	10	8	RBD EMI LATIN 58122 (13.98) ⊕	RBD: Live In Hollywood	6	6
12	NOT SHOT DEBUT	1	<b>DON OMAR</b> EMI LATIN 58122 (13.98) ⊕	King Of Kings	12	12
13	14	10	RBD EMI LATIN 35902 (14.98)	Nuestro Amor	1	1
14	21	17	<b>FACE SETTER</b> RAKIM & KEN-Y PINA 270183/UNIVERSAL LATINO (15.98)	Masterpiece: Nuestra Obra Maestra	2	2
15	9	18	MONCHY & ALEXANDRA &N 50078/SONY BMG NORTE (16.98) ⊕	Exitos Y Mas	9	9
16	16	9	TITO EL BAMBINO MI LATIN 49552 (13.98)	Top Of The Line	3	3
17	15	11	LOS TIGRES DEL NORTE FONOVISA 352290/UG (14.98) ⊕	Historias Que Contar	2	2
18	17	26	BRONCO: EL GIGANTE DE AMERICA FONOVISA 352532/UG (14.98)	30 Historias De Un Gigante	17	17
19	12	13	ALICIA VILLARREAL UNIVERSAL LATINO 006605 (14.98)	Orgullo De Mujer	8	8
20	29	36	GUARDIANES DEL AMOR SONY BMG NORTE 78825 (13.98)	Corazon Romantico: Los Exitos	20	20
21	23	22	RAMON AYALA Y SUS BRAVOS DEL NORTE FREDDIE 1940 (16.98)	Antologia De Un Rey Vol. 2	15	15
22	20	19	SHAKIRA EPIC 93700/SONY MUSIC (18.98) ⊕	Fijacion Oral Vol. 1	1	1
23	18	24	ANA GABRIEL SONY BMG NORTE 95902 (15.98)	Historia De Una Reina	1	1
24	19	30	VARIOUS ARTISTS UNIDOS 720795/DISA (12.98)	Unidos	11	11
25	27	25	FBD E.JI LATIN 75852 (14.98)	Rebelde	2	2

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
26	NEW	1	<b>K-PAZ DE LA SIERRA</b> DISA 720831 (10.98)	Los Super Exitos	26	26
27	37	27	LOS TUCANES DE TIJUANA UNIVISION 310914/UG (13.98) ⊕	Siempre Contigo: En Vivo	27	27
28	22	23	EL CHAPO DE SINALOA DISA 720802 (10.98)	La Noche Perfecta	22	22
29	28	15	VARIOUS ARTISTS MACHETE 450644 (14.98)	Sangre Nueva	12	12
30	35	32	A.B. QUINTANILLA III PRESENTS KUMBIA KINGS EMI LATIN 12189 (16.98) ⊕	Kumbia Kings Live	20	20
31	26	25	ANAIS UNIVISION 310884/UG (11.98) ⊕	Asi Soy Yo	11	11
32	32	24	REGGAETON NINOS AFUEGU URBAN BOX OFFICE 46957/EMI LATIN (13.98)	Reggaeton Ninos Vol. 1	1	1
33	24	16	LOS TEMERARIOS DISA 720819 (10.98)	Los Super Exitos Con Mariachi	11	11
34	25	29	JUANES SURCO 003475/UNIVERSAL LATINO (17.98) ⊕	Mi Sangre	1	1
35	43	20	LOS RIELEROS DEL NORTE FONOVISA 352502/UG (12.98) ⊕	Siempre Limitado, Jamas Igualado	20	20
36	34	35	RAMON AYALA Y SUS BRAVOS DEL NORTE FREDDIE 1890 (16.98)	Antologia De Un Rey	11	11
37	33	43	RICARDO ARJONA SONY BMG NORTE 67549 (18.98)	Adentro	1	1
38	50	47	AVENTURA PREMIUM LATIN 94082/SONY BMG NORTE (13.98)	God's Project	1	1
39	40	38	YURIDIA SONY BMG NORTE 76550 (12.98 CD/DVD) ⊕	La Voz De Un Angel	16	16
40	39	2	JEREMIAS UNIVERSAL LATINO 006643 (14.98)	Ese Que Va Por Ahi	39	39
41	44	41	CALLE 13 WHITE LION 96875/SONY BMG NORTE 15.98)	Calle 13	6	6
42	41	2	LOS RAZOS SONY BMG NORTE 82608 (15.98)	La Historia De Los Razos... Los Exitos	41	41
43	NEW	1	<b>PATRUÑA 81</b> DISA 720829 (10.98)	Lo Mejor De La Mejor... Coleccion	43	43
44	30	7	ALEJANDRA GUZMAN SONY BMG NORTE 78534 (15.98)	Indeleble	22	22
45	47	37	DADDY YANKEE EL CARTEL/VI 450639/MACHETE (15.98)	Barrio Fino	1	1
46	48	40	BANDA EL RECODO FONOVISA 352480/UG (12.98) ⊕	A Las Mujeres Que Ame	40	40
47	49	45	LOS CAMINANTES SONY BMG NORTE 95637 (9.98)	Tesoros De Coleccion: Lo Romantico De Los Caminantes	22	22
48	31	34	CONJUNTO PRIMAVERA FONOVISA 352250/UG (13.98) ⊕	Algo De Mi	2	2
49	46	42	JENNI RIVERA FONOVISA 352339/UG (12.98) ⊕	En Vivo Desde Hollywood	42	42
50	42	33	GRUPO BRYNDIS DISA 720786 (12.98)	Recordandote	8	8

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
51	RE-ENTRY	42	DIANA REYES MUSIC 005158/UNIVERSAL LATINO (11.98)	La Reina Del Pasito Duranguense	21	21
52	60	57	MONCHY & ALEXANDRA J&N 95422/SONY BMG NORTE (15.98)	Hasta El Fin	7	7
53	66	55	LOS TIGRES DEL NORTE FONOVISA 351480/UG (13.98)	20 Nortenitas Famosas	4	4
54	45	44	JOSE JOSE SONY BMG NORTE 77517 (15.98) ⊕	La Historia Del Principe	12	12
55	51	54	VALENTIN ELIZALDE UNIVERSAL LATINO 006611 (9.98)	Vencedor	26	26
56	56	50	VOZ A VOZ URBAN BOX OFFICE 1019 (13.98)	En Presencia Del Futuro	21	21
57	59	49	A.B. QUINTANILLA III PRESENTS KUMBIA KINGS EMI LATIN 90595 (15.98)	Fuego	2	2
58	NEW	1	<b>CAFDENALES DE NUEVO LEON</b> DISA 720816 (10.98)	Como Te Llamas Paloma	58	58
59	52	51	LAURA PAUSINI WARNER LATINA 61896 (17.98)	Escucha Atento	20	20
60	63	58	MARIANO BARBA THREE SOUND 10423 (15.98)	Aliado Del Tiempo	48	48
61	38	2	DJ JOE UNIVERSAL LATINO 006720 (14.98)	DJ Joe Presenta: Abusando Del Genero	38	38
62	61	60	VICENTE FERNANDEZ SONY BMG NORTE 95241 (9.98)	Tesoros De Coleccion	8	8
63	64	59	VARIOUS ARTISTS SONY BMG NORTE 96902 (17.98)	Top Latino	24	24
64	57	47	MARCO ANTONIO SOLIS FONOVISA 351643/UG (13.98) ⊕	La Historia Continua... Parte II	2	2
65	58	39	ANDY ANDY WEPA 1060/URBAN BOX OFFICE (9.98 CD/DVD) ⊕	Ironia	4	4
66	53	74	ANA GABRIEL EMI LATIN 46956 (15.98)	Dos Amores Un Amante	22	22
67	74	50	GRUPO MONTEZ DE DURANGO DISA 720464 (12.98) ⊕	Y Sigue La Mata Dando	1	1
68	RE-ENTRY	13	INDIA SGZ/UNIVISION 340004/UG (14.98)	Soy Diferente	1	1
69	36	53	EDNITA NAZARIO SONY BMG NORTE 80636 (18.98)	Apasionada Live	11	11
70	62	46	LUNY TUNES MAS FLOW 230010/MACHETE (17.98 CD/DVD) ⊕	Reggaeton Hits	15	15
71	70	75	JENNI RIVERA FONOVISA 352165/UG (13.98) ⊕	Parrandera, Rebelde Y Atrevida	10	10
72	RE-ENTRY	58	INTOCABLE EMI LATIN 98613 (16.98)	Intocable	2	2
73	75	61	LUNY TUNES & BABY RANKS MAS FLOW 230007/MACHETE (14.98)	Mas Flow 2	2	2
74	69	48	JAVIER SOLIS SONY BMG NORTE 95328 (9.98)	Tesoros De Coleccion	21	21
75	65	25	SIN BANDERA SONY BMG NORTE 96872 (17.98) ⊕	Manana	4	4

AIRPLAY MONITORED BY SALES DATA COMPILED BY



Nielsen Broadcast Data Systems



Nielsen SoundScan

# LATIN

# Billboard DANCE

JUN 3 2006

LATIN AIRPLAY		POP	
THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	VOLVERTE A AMAR	ALEJANDRA GUZMAN (SONY BMG NORTE)
2	3	HIPS DON'T LIE	SHAKIRA FEATURING WYCLEF JEAN (EPIC/SONY BMG NORTE)
3	-	LO QUE SON LAS COSAS	ANASIS (UNIVISION)
4	4	MUNECA DE TRAPO	LA OREJA DE VAN GOGH (SONY BMG NORTE)
5	5	TE ECHO DE MENOS	CHAYANNE (SONY BMG NORTE)
6	6	LO QUE ME GUSTA A MI	JUANES (SURCO/UNIVERSAL LATINO)
7	7	UNO Y UNO ES IGUAL A TRES	JEREMIAS (UNIVERSAL LATINO)
8	8	QUE ME ALCANCE LA VIDA	SIN BANDERA (SONY BMG NORTE)
9	12	COMO DUELE (BARRERA DE AMOR)	NOLIA (EMI LATIN)
10	13	SIN TU AMOR	ANA GABRIEL (EMI LATIN)
11	10	DEJATE LLEVAR	RICKY MARTIN (COLUMBIA/SONY BMG NORTE)
12	10	UNA CANCION QUE TE ENAMORE	SERVANDO Y FLORENTINO (VENEMUSIC)
13	15	ME PREGUNTO	BELANOVA (UNIVERSAL LATINO)
14	9	SUELTA MI MANO	SIN BANDERA (SONY BMG NORTE)
15	16	ABRAZAME	CAMILA (SONY BMG NORTE)

LATIN ALBUMS		POP	
THIS WEEK	LAST WEEK	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)
1	1	VARIOUS ARTISTS	NOW LATIN (THE EMU) (UNIVERSAL/SONY BMG NORTE/SONY BMG STRATEGIC MARKETING GROUP)
2	3	JUAN GABRIEL	LA HISTORIA DEL DIVO (SONY BMG NORTE)
3	4	ROCIO DURCAL	AMOR ETERNO (SONY BMG NORTE)
4	5	LA OREJA DE VAN GOGH	GUAPA (SONY BMG NORTE)
5	2	ANDREA BOCELLI	AMOR (SUGAR/VENEMUSIC/UNIVERSAL LATINO)
6	6	RBD	RBD: LIVE IN HOLLYWOOD (EMI LATIN)
7	7	RBD	NUUESTRO AMOR (EMI LATIN)
8	9	SHAKIRA	FIJACION ORAL VOL. 1 (EPIC/SONY MUSIC)
9	8	ANA GABRIEL	HISTORIA DE UNA REINA (SONY BMG NORTE)
10	12	RBD	REBELOE (EMI LATIN)
11	15	A.B. QUINTANILLA III PRESENTS KUMBIA KINGS	KUMBIA KINGS LIVE (EMI LATIN)
12	11	ANASIS	ASI SOY YO (UNIVISION/UG)
13	10	JUANES	MI SANGRE (SURCO/UNIVERSAL LATINO)
14	14	RICARDO ARJONA	ADEPTRO (SONY BMG NORTE)
15	18	YURIDIA	LA VOZ DE UN ANGEL (SONY BMG NORTE)

HOT DANCE CLUB PLAY			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE
1	2	8	#1 SUFFER WELL DEPECHE MODE SIRE/MUTE PROMO/REPRISE
2	4	6	FASTER KILL PUSSYCAT DAKENFELD FEATURING BRITANY MURPHY MAVERICK 42906/REPRISE
3	1	8	SAY SOMETHIN' (D. MORALES MIXES) MARIAH CAREY FEATURING SNOOP DOGG ISLAND PROMO/IDJMG
4	9	7	THE ONE THAT GOT AWAY (WANDUE VALENTIN MIXES) NATASHA BEDINGFIELD EPIC PROMO
5	7	13	KISS THE SKY DANIELLE BOLLINGER ESNTION SILVER PROMO/ESNTION
6	5	11	SOS (J. NEVINS/CHRIS COX MIXES) RIHANNA SRP/DEF JAM PROMO/IDJMG
7	14	5	TRACKING TREASURE DOWN GABRIEL & DRESDEN ORGANIZED NATURE 005
8	13	8	HANDS UP TO HEAVEN HEAVEN 17 NINTHWAVE 10040
9	6	12	I WANT MORE (CLING ON TO ME) AMUKA KULT 174
10	3	11	SO SPECIAL (STROBE/EUPHORIA/MW PROJECT MIXES) JUDGE JULES KOCH: PROMO
11	8	10	KISS YOU HO MADE 5664
12	10	10	WALK AWAY (R. ROSARIO/CHRIS COX CRAIG J MIXES) KELLY CLARKSON RCA PROMO/RMG
13	11	11	THE WINGS (THEME FROM BROKEBACK MOUNTAIN) GUSTAVO SANTAOLALLA FOCUS/VERVE FORECAST 006615/VERVE
14	17	7	SAY I CHRISTINA MILIAN FEATURING YOUNG JEEZY ISLAND PROMO/IDJMG
15	24	3	GET TOGETHER MADONNA WARNER BROS. PROMO
16	18	7	FALLING APART THE LDVEMAKERS CHERRYTREE PROMO/INTERSCOPE
17	23	4	MAKE A MOVE ON ME JOEY NEGRO SILVER LABEL 2503/TOMMY BOY
18	21	4	IT'S OVER DJ MEEZ CRUZ PRESENTS JOEY CARO/WELL & GEORGE PORCIE LIVE 010/MUSIC PLANT
19	19	7	STUPID GIRLS PINK LAFACE PROMO/ZOMBA
20	15	10	CONTROL MYSELF (J. NEVINS/J. BERMUDEZ MIXES) LL COOL J FEATURING JENNIFER LOPEZ DEF JAM PROMO/IDJMG
21	22	6	INSTIGATOR KACI BROWN THE DAS LABEL 006916/INTERSCOPE
22	12	13	IT MAKES A DIFFERENCE KIM ENGLISH NERVOUS 20571
23	13	5	FADE AWAY SARAH ATERETH BEGUILLE PROMO/LIGHTYEAR
24	20	12	RAPTURE RIDERS BLONDIE VS. THE DODDS CAPITOL PROMO
25	29	5	FASHIONISTA JIMMY JAMES MADE 9884

HOT DANCE AIRPLAY			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE
1	1	14	SOS RIHANNA SRP/DEF JAM/IDJMG
2	4	6	FASTER KILL PUSSYCAT DAKENFELD FEATURING BRITANY MURPHY MAVERICK/REPRISE
3	2	12	WALK AWAY KELLY CLARKSON RCA/RMG
4	9	4	SAY SOMETHIN' MARIAH CAREY FEATURING SNOOP DOGG ISLAND/IDJMG
5	5	17	RAINDROPS STUNT ULTRA
6	3	11	WAITING TAXI DOLL WWW.TAXIDOLL.COM
7	6	11	FIRE FERRY CORSTEN ULTRA
8	16	2	WHAT'S LEFT OF ME NICK LACHEY JIVE/ZOMBA
9	7	17	BE WITHOUT YOU MARY J. BLIGE GEFEN
10	11	6	HIPS DON'T LIE SHAKIRA FEATURING WYCLEF JEAN EPIC
11	8	10	OOH LA LA GOLDFRAPP MUTE
12	10	9	KISS THE SKY DANIELLE BOLLINGER ESNTION SILVER/ESNTION
13	20	3	GET TOGETHER MADONNA WARNER BROS.
14	14	8	INCREDIBLE SHAPE: UK NOCTURNAL GROOVE/POSITIVA
15	13	9	WATERMAN OLAV BASOSKI FEATURING MICHIE ONE ROBBINS
16	24	2	LOOK ON THE FLOOR (HYPNOTIC TANGO) BANANARAMA THE LAB/FUEL 2000
17	18	2	MIRACLE CASCADA P/ROBBINS
18	19	3	TRACKING TREASURE DOWN GABRIEL & DRESDEN ORGANIZED NATURE
19	NEW	6	THE ONE THAT GOT AWAY NATASHA BEDINGFIELD EPIC
20	23	3	WAITING FOR YOU NARCOTIC THRUST YOSHITOSHI/DEEP DISH
21	22	5	ALONE KIM SOZZI ULTRA
22	25	2	YOU GOT IT ALL KRISTINE HENDRICKS NEXT PLATEAU/UNIVERSAL MOTOWN
23	21	18	CHECK ON IT BEYONCE FEATURING SLIM THUG COLUMBIA
24	12	20	SORRY MADONNA WARNER BROS.
25	NEW	14	S.O.S. (MESSAGE IN THE BOTTLE) LITERFUNK ULTRA

RHYTHM		RHYTHM	
THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	DOWN	RAKIM & KEN-Y (PINA/UNIVERSAL LATINO)
2	2	CAILE	TITO EL BAMBINO (EMI LATIN)
3	3	ANGELITO	DON OMAR (VI/MACHETE)
4	6	MACHUCANDO	DADDY YANKEE (EL CARTEL/INTERSCOPE)
5	4	NOCHE DE SEXO	WISIN & YANDEL FEATURING AVENTURA (MACHETE)
6	5	HIPS DON'T LIE	SHAKIRA FEATURING WYCLEF JEAN (EPIC/SONY BMG NORTE)
7	8	TEMPERATURE	SEAN PAUL (VP/ATLANTIC)
8	7	ROMPE	DADDY YANKEE (EL CARTEL/INTERSCOPE)
9	9	LLAME PA' VERTE	WISIN & YANDEL (MACHETE)
10	13	HERE WE GO YO	HECTOR "EL FATHER" FEATURING EL PRESIDENTE (RCA-LA-FAMILIA/DEF JAM/IDJMG)
11	11	ATREVEVE TE, TE!	CALLE 13 (WHITE LION/SONY BMG NORTE)
12	10	UN BESO	AVENTURA (PREMIUM LATIN)
13	15	RAKATA	WISIN & YANDEL (MAS FLOW/MACHETE)
14	19	HAY DE MI	NORIEGA FEATURING BABY RASTA (LA CALLE/UNIVISION)
15	18	CUANTO TENGO QUE ESPERAR	ZION & LENNOX (MVP/LUAR/MACHETE)

RHYTHM		RHYTHM	
THIS WEEK	LAST WEEK	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)
1	2	WISIN & YANDEL	PA'L MUNDO (MACHETE)
2	1	DADDY YANKEE	BARRIO FINO: EN DIRECTO (EL CARTEL/INTERSCOPE)
3	3	DON OMAR	DA HITMAN PRESENTS REGGAETON LATINO (VI/MACHETE/UMRG)
4	-	DON OMAR	KING OF KINGS (VI/MACHETE)
5	5	RAKIM & KEN-Y	MASTERPIECE: NUESTRA OBRA MAESTRA (PINA/UNIVERSAL LATINO)
6	4	TITO EL BAMBINO	TOP OF THE LINE (EMI LATIN)
7	6	VARIOUS ARTISTS	SANGRE NUEVA (MACHETE)
8	7	REGGAETON NINOS	REGGAETON NINOS VOL. 1 (AFUEGO/URBAN BOX OFFICE/EMI LATIN)
9	9	CALLE 13	CALLE 13 (WHITE LION/SONY BMG NORTE)
10	10	DADDY YANKEE	BARRIO FINO (EL CARTEL/VI/MACHETE)
11	8	DJ JOE	DJ JOE PRESENTA: ABUSANDO DEL GENERO (UNIVERSAL LATINO)
12	11	LUNY TUNES	REGGAETON HITS (MAS FLOW/MACHETE)
13	12	LUNY TUNES & BABY RANKS	MAS FLOW 2 (MAS FLOW/MACHETE)
14	14	VOLTIO	VOLTIO (WHITE LION/EPIC/SONY MUSIC)
15	13	NORIEGA	NORIEGA SIN CONTROL (LA CALLE/UNIVISION/UG)

HOT DANCE SINGLES SALES			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE
1	1	7	#1 EVERY DAY IS EXACTLY THE SAME NINE INCH NAILS NOTHING 006589/INTERSCOPE
2	2	13	SORRY MADONNA WARNER BROS. 42892
3	1	11	STRAIGHT TO VIDEO MINDLESS SELF INDULGENCE METROPOLIS 409
4	15	5	CHECK ON IT BEYONCE FEATURING SLIM THUG COLUMBIA 80277/SONY MUSIC
5	5	2	HUNG UP MADONNA WARNER BROS. 42845
6	6	67	WE WILL BECOME SILHOUETTES THE POSTAL SERVICE SUB POP 70656
7	7	6	THE WINGS (THEME FROM BROKEBACK MOUNTAIN) GUSTAVO SANTAOLALLA FOCUS/VERVE FORECAST 006615/VERVE
8	8	9	SHAKE (X-PRESS 2 MIXES) YING YANG TWINS FEATURING PITBULL COLLIPARK 2636/TVT
9	10	5	FASTER KILL PUSSYCAT DAKENFELD FEATURING BRITANY MURPHY MAVERICK/REPRISE 42906/WARNER BROS.
10	11	31	EVERYTIME WE TOUCH CASCADA ROBBINS 72130
11	9	8	CRAZY GHAZAL BARKLEY DOWNTOWN 70002/ATLANTIC
12	NEW	NEW	INSTIGATOR KACI BROWN THE DAS LABEL 006916/INTERSCOPE
13	13	6	TAKE ME OR LEAVE ME (T. YOUNG/J. CHRISTIE/G.D. VINE MIXES) IONA MENZEL & TRACIE THOMS WARNER BROS. 42922
14	NEW	NEW	ALONE KIM SOZZI ULTRA 1403
15	17	18	SEASONS OF LOVE CAST OF RENT WARNER BROS. 42866
16	16	29	NUMBER 1 GOLDFRAPP MUTE 9304
17	20	5	KISS YOU HO MADE 5664
18	25	42	THE HAND THAT FEEDS NINE INCH NAILS NOTHING 005127 & 005129/INTERSCOPE
19	12	2	IT MAKES A DIFFERENCE KIM ENGLISH NERVOUS 20571
20	14	16	WHAT ELSE IS THERE? ROYKSOPP WALL OF SOUND 47546/ASTRALWERKS
21	34	34	THE OTHER SIDE PAUL VAN DYK FEATURING WAYNE JACKSON VANDIT 9232/MUTE
22	18	15	AND SHE SAID... LUCAS PRATA ULTRA 1316
23	NEW	NEW	TAKE ECSTASY WITH ME !!! (CHK CHK CHK) TOUCH AND GO 20987
24	19	32	PRECIOUS DEPECHE MODE SIRE/MUTE/REPRISE 42831/WARNER BROS.
25	23	15	TEARY EYED MISSY ELLIOTT THE GOLD MINO/ATLANTIC 94161/AG

HOT DANCE AIRPLAY			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE
1	1	14	SOS RIHANNA SRP/DEF JAM/IDJMG
2	4	6	FASTER KILL PUSSYCAT DAKENFELD FEATURING BRITANY MURPHY MAVERICK/REPRISE
3	2	12	WALK AWAY KELLY CLARKSON RCA/RMG
4	9	4	SAY SOMETHIN' MARIAH CAREY FEATURING SNOOP DOGG ISLAND/IDJMG
5	5	17	RAINDROPS STUNT ULTRA
6	3	11	WAITING TAXI DOLL WWW.TAXIDOLL.COM
7	6	11	FIRE FERRY CORSTEN ULTRA
8	16	2	WHAT'S LEFT OF ME NICK LACHEY JIVE/ZOMBA
9	7	17	BE WITHOUT YOU MARY J. BLIGE GEFEN
10	11	6	HIPS DON'T LIE SHAKIRA FEATURING WYCLEF JEAN EPIC
11	8	10	OOH LA LA GOLDFRAPP MUTE
12	10	9	KISS THE SKY DANIELLE BOLLINGER ESNTION SILVER/ESNTION
13	20	3	GET TOGETHER MADONNA WARNER BROS.
14	14	8	INCREDIBLE SHAPE: UK NOCTURNAL GROOVE/POSITIVA
15	13	9	WATERMAN OLAV BASOSKI FEATURING MICHIE ONE ROBBINS
16	24	2	LOOK ON THE FLOOR (HYPNOTIC TANGO) BANANARAMA THE LAB/FUEL 2000
17	18	2	MIRACLE CASCADA P/ROBBINS
18	19	3	TRACKING TREASURE DOWN GABRIEL & DRESDEN ORGANIZED NATURE
19	NEW	6	THE ONE THAT GOT AWAY NATASHA BEDINGFIELD EPIC
20	23	3	WAITING FOR YOU NARCOTIC THRUST YOSHITOSHI/DEEP DISH
21	22	5	ALONE KIM SOZZI ULTRA
22	25	2	YOU GOT IT ALL KRISTINE HENDRICKS NEXT PLATEAU/UNIVERSAL MOTOWN
23	21	18	CHECK ON IT BEYONCE FEATURING SLIM THUG COLUMBIA
24	12	20	SORRY MADONNA WARNER BROS.
25	NEW	14	S.O.S. (MESSAGE IN THE BOTTLE) LITERFUNK ULTRA

# HITS OF THE WORLD THE Billboard

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THIS WEEK		LAST WEEK			
(SOUNDSCAN JAPAN) MAY 23, 2006					
1	NEW	REMIOROMEN		HORIZON VICTOR	
2	1	DEF TECH		CATCH THE WAVE (A) DAIKI SOUND	
3	2	RED HOT CHILI PEPPERS		STADIUM ARCADIUM WARNER	
4	3	DANIEL POWTER		DANIEL POWTER (LTD EDITION) WARNER	
5	NEW	EIKICHI YAZAWA		YOUR SONGS 1 TOSHIBA/EMI	
6	NEW	EIKICHI YAZAWA		YOUR SONGS 2 TOSHIBA/EMI	
7	NEW	EIKICHI YAZAWA		YOUR SONGS 3 TOSHIBA/EMI	
8	NEW	BOOM BOOM SATELLITES		ON SONY	
9	6	DEF TECH		CATCH THE WAVE (B) ILLCHILL	
10	4	HY		CONFIDENCE AVEVX TRAX	

THIS WEEK		LAST WEEK			
(SNEP/IFOP/TITE-LIVE) MAY 24, 2006					
1	NEW	PASCAL OBISPO		LES FLEURS DU BIEN EPIC	
2	1	RED HOT CHILI PEPPERS		STADIUM ARCADIUM WARNER BROS.	
3	5	FLORENT PAGNY		ABRACADABRA MERCURY	
4	3	GRAND CORPS MALADE		MIDI 20 AZ	
5	4	DIAM'S		DANS MA BULLE CAPITOL	
6	2	LES ENFOIRES		LE VILLAGE DES ENFOIRES 2006 ULM	
7	7	ANAIS		THE CHEAP SHOW V2	
8	8	SHAKIRA		ORAL FIXATION VOL. 2 EPIC	
9	NEW	ADMIRAL T		TOUCHER L'HORIZON AZ	
10	9	RAPHAEL		CARAVANE CAPITOL	

THIS WEEK		LAST WEEK			
(FIMI/NIelsen) MAY 22, 2006					
1	NEW	CARMEN CONSOLI		EVA CONTRO EVA UNIVERSAL	
2	1	RED HOT CHILI PEPPERS		STADIUM ARCADIUM WARNER BROS.	
3	2	BRUCE SPRINGSTEEN		WE SHALL OVERCOME - THE SEEGER SESSIONS COLUMBIA	
4	4	GIANNA NANNINI		GRAZIE POLYDOR	
5	3	PEARL JAM		PEARL JAM J	
6	10	SHAKIRA		ORAL FIXATION VOL. 2 EPIC	
7	18	ANDREA BOCELLI		AMORE POLYDOR	
8	5	GOTAN PROJECT		LUNATICO YA BASTA	
9	6	MARK KNOPFLER/EMMYLOU HARRIS		ALL THE ROADRUNNING MERCURY	
10	14	CLAUDIO BAGLIONI		GLI ALTR. TUTTI QUI COLUMBIA	

THIS WEEK		LAST WEEK			
(VERDENS GANG NORWAY) MAY 22, 2006					
1	2	ONE		MARY J. BLIGE FT. U2 MARIACHI/GEFFEN	
2	NEW	AS TO I OSJLO		RAVI COLUMBIA	
3	4	CRAZY		GNARLS BARKLEY DOWNTOWN/ATLANTIC	
4	6	HIPS DON'T LIE		SHAKIRA FT. WYCLEF JEAN EPIC	
5	1	RESPEKT FOR GRANIOSA		GRANDIOSA WHISTLE & HUM	

THIS WEEK		LAST WEEK			
ALBUMS					
1	2	MARK KNOPFLER/EMMYLOU HARRIS		ALL THE ROADRUNNING MERCURY	
2	1	RED HOT CHILI PEPPERS		STADIUM ARCADIUM WARNER BROS.	
3	3	BRUCE SPRINGSTEEN		WE SHALL OVERCOME - THE SEEGER SESSIONS COLUMBIA	
4	NEW	NEIL YOUNG		LIVING WITH WAR REPRISE	
5	5	VARIOUS ARTISTS		IDOL 2006 SONY BMG	

THIS WEEK		LAST WEEK			
(THE OFFICIAL UK CHARTS CO.) MAY 21, 2006					
1	1	RED HOT CHILI PEPPERS		STADIUM ARCADIUM WARNER BROS.	
2	NEW	RACONTEURS		BROKEN BOY SOLDIERS COLUMBIA	
3	NEW	FEEDER		THE SINGLES ECHO	
4	2	SNOW PATROL		EYES OPEN FICTION/POLYDOR	
5	4	GNARLS BARKLEY		ST. ELSEWHERE DOWNTOWN/ATLANTIC	
6	NEW	THE BEAUTIFUL SOUTH		SUPERBI SONY BMG	
7	5	KOOKS		INSIDE IN/INSIDE OUT VIRGIN	
8	9	JACK JOHNSON		IN BETWEEN DREAMS JACK JOHNSON/BRUSHFIRE/UNIVERSAL	
9	3	DIRTY PRETTY THINGS		WATERLOO TO ANYWHERE VERTIGO	
10	6	SHAYNE WARD		SHAYNE WARD SYCO	

THIS WEEK		LAST WEEK			
(ARIA) MAY 21, 2006					
1	NEW	RED HOT CHILI PEPPERS		STADIUM ARCADIUM WARNER BROS.	
2	1	HUMAN NATURE		REACH OUT: THE MOTOWN RECORD COLUMBIA	
3	2	JAMES BLUNT		BACK TO BEDLAM ATLANTIC	
4	4	TOOL		10,000 DAYS VOL. CANO/ZOMBA	
5	5	PEARL JAM		PEARL JAM J	
6	3	WESTLIFE		FACE TO FACE S	
7	NEW	GNARLS BARKLEY		ST. ELSEWHERE DOWNTOWN/ATLANTIC	
8	6	THE VERONICAS		SECRET LIFE OF US WARNER BROS.	
9	7	SHANNON NOLL		LIFT SONY BMG	
10	8	PETE MURRAY		SEE THE SUN COLUMBIA	

THIS WEEK		LAST WEEK			
(PROMUSICAE/MEDIA) MAY 24, 2006					
1	1	LA OREJA DE VAN GOGH		GUAPA SONY BMG	
2	2	RED HOT CHILI PEPPERS		STADIUM ARCADIUM WARNER BROS.	
3	3	BRUCE SPRINGSTEEN		WE SHALL OVERCOME - THE SEEGER SESSIONS COLUMBIA	
4	5	SHAKIRA		ORAL FIXATION VOL. 2 EPIC	
5	4	EL KOALA		ROCK RUSTICO DE LOMO ANCHO UNIVERSAL	
6	NEW	ESTRELLA MORENTE		MUJERES VIRGIN	
7	6	NINA PASTORI		JOYAS PRESTADAS SONY BMG	
8	7	JOAN MANUEL SERRAT		MD SONY BMG	
9	10	BATUKA		BATUKA XTREME VALE MUSIC	
10	15	ROCIO DURCAL		ME GUSTAS MUCHO TODOS SUS GRANDES EXITOS SONY BMG	

THIS WEEK		LAST WEEK			
(IFPI/NIelsen MARKETING RESEARCH) MAY 23, 2006					
1	1	CRAZY		GNARLS BARKLEY DOWNTOWN/ATLANTIC	
2	2	MR. NICE GUY		TRINE DYRHOLM CMC	
3	3	I'M WITH STUPID		PET SHOP BOYS PARLOPHONE	
4	20	HIPS DON'T LIE		SHAKIRA FT. WYCLEF JEAN EPIC	
5	4	DANI CALIFORNIA		RED HOT CHILI PEPPERS WARNER BROS.	

THIS WEEK		LAST WEEK			
ALBUMS					
1	1	RED HOT CHILI PEPPERS		STADIUM ARCADIUM WARNER BROS.	
2	3	THOMAS KOPPEL		IMPROVISATIONER - FOR KLAVER ARTPEOPLE	
3	2	MARK KNOPFLER/EMMYLOU HARRIS		ALL THE ROADRUNNING MERCURY	
4	7	SHAKIRA		ORAL FIXATION VOL. 2 EPIC	
5	4	DANSER MED DRENGE		VORES BEDSTE REKART	

THIS WEEK		LAST WEEK			
(MEDIA CONTROL) MAY 23, 2006					
1	1	RED HOT CHILI PEPPERS		STADIUM ARCADIUM WARNER BROS.	
2	NEW	BELA B.		BINGO BPX 1992	
3	5	KATIE MELUA		PIECE BY PIECE DRAMATICO	
4	2	SILBERMOND		LAUT GEDACHT COLUMBIA	
5	6	ROSENSTOLZ		DAS GROSSE LEBEN ISLAND	
6	4	TOBIAS REGNER		STRAIGHT HANSA	
7	8	ANDREA BERG		SPLITTERNACKT ARIOLA	
8	12	TEXAS LIGHTNING		MEANWHILE BACK AT THE RANCH X-CELL/SONY BMG	
9	9	MARK KNOPFLER/EMMYLOU HARRIS		ALL THE ROADRUNNING MERCURY	
10	7	TOOL		10,000 DAYS VOL. CANO/ZOMBA	

THIS WEEK		LAST WEEK			
(SOUNDSCAN) JUNE 3, 2006					
1	1	RED HOT CHILI PEPPERS		STADIUM ARCADIUM WARNER	
2	2	TOOL		10,000 DAYS TOOL DISSECTIONAL/VOLCANO/SONY BMG MUSIC	
3	3	JAMES BLUNT		BACK TO BEDLAM CUSTARD/ATLANTIC/WARNER	
4	6	SHAKIRA		ORAL FIXATION VOL. 2 EPIC/SONY BMG MUSIC	
5	8	RIHANNA		A GIRL LIKE ME SRP/DEF JAM/UNIVERSAL	
6	4	PEARL JAM		PEARL JAM J/SONY BMG MUSIC	
7	5	MICHAEL BUBLE		IT'S TIME 143/REPRISE/WARNER	
8	NEW	THE RACONTEURS		BROKEN BOY SOLDIERS THIRD MAN/V2	
9	7	NEIL YOUNG		LIVING WITH WAR REPRISE/WARNER	
10	9	JOHNNY CASH		THE LEGEND OF JOHNNY CASH LEGACY/COLUMBIA	

THIS WEEK		LAST WEEK			
(MEGA CHARTS BV) MAY 19, 2006					
1	1	ROOD		MARCO BORSATO POLYDOR	
2	2	HIPS DON'T LIE		SHAKIRA FT. WYCLEF JEAN EPIC	
3	4	LA CAMISA NEGRA		JUANES SURCO	
4	3	GANGSTERTOWN		CHIPZ POLYDOR	
5	6	CRAZY		GNARLS BARKLEY DOWNTOWN/ATLANTIC	

THIS WEEK		LAST WEEK			
ALBUMS					
1	1	RED HOT CHILI PEPPERS		STADIUM ARCADIUM WARNER BROS.	
2	7	ANDREA BOCELLI		AMORE POLYDOR	
3	5	THE CATS		THOSE WERE THE DAYS EMI	
4	2	SHAKIRA		ORAL FIXATION VOL. 2 EPIC	
5	8	BLOF		UMOJA EMI	

THIS WEEK		LAST WEEK			
(RIM) MAY 23, 2006					
1	7	FF		EU AQUI FAROL	
2	2	PAULO GONZO		PAULO GONZO COLUMBIA	
3	4	PAULO DE CARVALHO		KALIA FAROL	
4	3	TONY CARREIRA		AO VIVO NO COLISEU ESPACIAL	
5	6	RED HOT CHILI PEPPERS		STADIUM ARCADIUM WARNER BROS.	
6	5	ANTONIO VARIACOES		A HISTORIA DE ANTONIO VARIACOES - ENTRE EMI	
7	1	PEARL JAM		PEARL JAM J	
8	9	KELLY CLARKSON		BREAKAWAY RCA	
9	NEW	SHAKIRA		ORAL FIXATION VOL. 2 EPIC	
10	8	MELANIE C.		BEAUTIFUL INTENTIONS RED GIRL	

THIS WEEK		LAST WEEK			
(NIelsen SOUNDSCAN INTERNATIONAL) MONTH XX, 2006					
1	1	CRAZY (SINGLE VERSION)		GNARLS BARKLEY DOWNTOWN/ATLANTIC	
2	2	DANI CALIFORNIA (ALBUM VERSION)		RED HOT CHILI PEPPERS WARNER BROS.	
3	4	HIPS DON'T LIE		SHAKIRA FT. WYCLEF JEAN EPIC	
4	5	SOS		RIHANNA SRP/DEF JAM	
5	NEW	I WISH I WAS A PUNK ROCKER (WITH FLOWERS IN MY HAIR)		SANJOI THOM VIKING LEGACY	
6	9	ONE		MARY J. BLIGE AND U2 MARIACHI/GEFFEN	
7	8	SAY I		CHRISTINA MILIAN FT. YOUNG JEEZY ISLAND	
8	7	FROM PARIS TO BERLIN (RADIO EDIT)		INFERNAL BORDER BREAKERS	
9	15	BRIGHT IDEA		ORSON MERCURY	
10	NEW	WHO KNEW		PINK LAFACE/ZOMBA	
11	NEW	FILL MY LITTLE WORLD		THE FEELING ISLAND	
12	6	CONTROL MYSELF		LL COOL J FT. JENNIFER LOPEZ DEF JAM	
13	10	STEADY, AS SHE GOES		THE RACONTEURS THIRD MAN	
14	14	COUNTRY GIRL		PRIMAL SCREAM COLUMBIA	
15	11	YOU'RE ALL I HAVE		SNOW PATROL FICTION/POLYDOR	
16	13	NAIVE		THE KOOKS VIRGIN	
17	17	PUMP IT		THE BLACK EYED PEAS A&M/INTERSCOPE	
18	16	SOMEBODY'S WATCHING ME (HI-TACK REMIX 2)		BEATFREAKZ SPINNIN'	
19	NEW	NINE2FIVE		THE ORDINARY BOYS VS. LADY SOVEREIGN B-UNIQUE/POLYDOR	
20	12	BANG BANG YOU'RE DEAD		DIRTY PRETTY THINGS VERTIGO	

THIS WEEK		LAST WEEK			
(AUSTRIAN IFPI/AUSTRIA TOP 40) MAY 22, 2006					
1	4	CRAZY		GNARLS BARKLEY DOWNTOWN/ATLANTIC	
2	1	NIE GENUG		CHRISTINA STUERMER POLYDOR	
3	2	HIPS DON'T LIE		SHAKIRA FT. WYCLEF JEAN EPIC	
4	3	ONE		MARY J. BLIGE FT. U2 MARIACHI/GEFFEN	
5	5	SOS		RIHANNA SRP/DEF JAM	

THIS WEEK		LAST WEEK			
ALBUMS					
1	1	RED HOT CHILI PEPPERS		STADIUM ARCADIUM WARNER BROS.	
2	NEW	DIE PALDAUER		GIB MIR LIEBE KOCH	
3	2	ANDREA BERG		SPLITTERNACKT ARIOLA	
4	NEW	LUDWIG HIRSCH		IN EWIGKEIT DAMEN KOCH	
5	NEW	BELA B.		BINGO BPX 1992	

THIS WEEK		LAST WEEK			
(IFPI GREECE/DELOITTE & TOUCHE) MAY 22, 2006					
1	1	EVERYTHING		ANNA VISSI SONY BMG	
2	2	THES NA KANOUME SKHESI		KONSTANTINOS KRISTOFOROU MINOS	
3	3	GOIN THROUGH		KALIMERA ELLADA UNIVERSAL	
4	4	SAN PETALOYDA		KALIA BENETI MELON MUSIC	
5	33	GINE OLIMPIAKOS		VARIOUS ARTISTS UNIVERSAL	

THIS WEEK		LAST WEEK			
ALBUMS					
1	NEW	TOOL		10,000 DAYS VOL. CANO/ZOMBA	
2	NEW	PEARL JAM		PEARL JAM J	
3	6	BRUCE SPRINGSTEEN		WE SHALL OVERCOME - THE SEEGER SESSIONS COLUMBIA	
4	4	JAMES BLUNT		BACK TO BEDLAM ATLANTIC	
5	10	BOB SINCLAR		WESTERN DREAM YELLOW PRODUCTION	

## EUROCHARTS

### SINGLE SALES

EUROCHARTS ARE COMPILED BY BILLBOARD FROM THE NATIONAL SINGLES AND ALBUM SALES CHARTS OF 20 EUROPEAN COUNTRIES. MAY 24, 2006

THIS WEEK	LAST WEEK	ARTIST	TITLE
1	1	HIPS DON'T LIE	SHAKIRA FT. WYCLEF JEAN EPIC
2	2	CRAZY	GNARLS BARKLEY DOWNTOWN/ATLANTIC
3	3	SOS (RESCUE ME)	RIHANNA SRP/DEF JAM
6	6	LIVING ON VIDEO	PAKITO PANIC/ULM
5	5	ONE	MARY J. BLIGE FT. UZ MATRIARCH/GEFFEN
6	10	NO NO NEVER	TEXAS LIGHTNING X-CELL/SONY BMG
9	9	FROM PARIS TO BERLIN	INFERNAL BORDER BREAKERS
7	7	CONTROL MYSELF	L.L. COOL J FT. JENNIFER LOPEZ DEF JAM
4	4	DANI CALIFORNIA	RED HOT CHILI PEPPERS WARNER BROS.
56	56	SAY I	CHRISTINA MILIAN FT. YOUNG JESZY DEF JAM
19	19	WORLD HOLD ON	BOB SINCLAR FT. STEVE EDWARDS YELLOW PRODUCTION
12	8	MEME SI (WHAT YOU'RE MADE OF)	LUCIE SILVAS/GREGORY LEMARCHAL MERCURY
13	12	LE TEMPS QUI COURT	LES ENFOIRES ULM
14	32	TOUCH IT	BUSTA RHYMES INTERSCOPE/AFTERMATH
15	20	TEMPERATURE	SEAN PAUL VP/ATLANTIC

### ALBUMS

MAY 24, 2006

THIS WEEK	LAST WEEK	ARTIST	TITLE
1	1	RED HOT CHILI PEPPERS	STADIUM ARCADIUM WARNER BROS.
2	2	BRUCE SPRINGSTEEN	WE SHALL OVERCOME - THE SEEGER SESSIONS COLUMBIA
6	6	SHAKIRA	ORAL FIXATION VOL. 2 EPIC
5	5	MARK KNOPFLER/EMMYLOU HARRIS	ALL THE ROADRUNNING MERCURY
NEW	NEW	RACONTEURS	BROKEN BOY SOLDIERS COLUMBIA
6	9	KATIE MELUA	PIECE BY PIECE DRAMATICO
7	3	TOOL	10,000 DAYS
4	4	PEARL JAM	PEARL JAM J
12	12	GNARLS BARKLEY	ST. ELSEWHERE DOWNTOWN/ATLANTIC
10	NEW	BELA B.	BINGO BFX 1992
11	NEW	NEIL YOUNG	LIVING WITH WAR REPRISE
12	7	SNOW PATROL	EYES OPEN FICTION/POLYDOR
13	NEW	FEEDER	THE SINGLES ECHO
14	11	JAMES BLUNT	BACK TO BEDLAM ATLANTIC
15	8	SILBERMOND	LAUT GEDACHT COLUMBIA

### RADIO AIRPLAY

RADIO AIRPLAY INFORMATION FROM 17 EUROPEAN COUNTRIES AS MONITORED AND TABULATED BY NIELSEN MUSIC CONTROL. MAY 24, 2006

THIS WEEK	LAST WEEK	ARTIST	TITLE
1	1	HIPS DON'T LIE	SHAKIRA FT. WYCLEF JEAN SONY BMG
2	2	SOS	RIHANNA SRP/DEF JAM
3	3	BECAUSE OF YOU	KELLY CLARKSON RCA
3	3	CRAZY	GNARLS BARKLEY DOWNTOWN/ATLANTIC
7	7	DANI CALIFORNIA	RED HOT CHILI PEPPERS WARNER BROS.
5	5	STUPID GIRLS	PINK LAFACE/ZOMBA
8	8	UPSIDE DOWN	JACK JOHNSON JACK JOHNSON/BRUSHFIRE/UNIVERSAL
14	14	A DIOS LE PIDO	JUANES SURCO
6	6	SO SICK	NE-YO DEF JAM
10	10	MY HUMPS	THE BLACK EYED PEAS A&M/INTERSCOPE
12	12	ONE	MARY J. BLIGE MATRIARCH/GEFFEN
13	9	IS IT ANY WONDER?	KEANE ISLAND
13	9	SORRY	MADONNA WARNER BROS.
16	16	SIN SIN SIN	ROBBIE WILLIAMS CHRYSALIS
15	11	PUT YOUR RECORDS ON	CORINNE BAILEY RAE GOOD GROOVE/EMI

## TOP CHRISTIAN

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE
1	1	2	ALAN JACKSON	PRECIOUS MEMORIES ACR/ARISTA NASHVILLE 80281/PROVIDENT-INTEGRITY
2	2	4	MERCYME	COMING UP TO BREATHE INO 3872/PROVIDENT-INTEGRITY
3	5	21	FLYLEAF	FLYLEAF OCTONE 50005/PROVIDENT-INTEGRITY
4	3	38	CASTING CROWNS	LIFESONG BEACH STREET/REUNION 10770/PROVIDENT-INTEGRITY
5	4	7	VARIOUS ARTISTS	WOW WORSHIP (AQUA) WORD-CURB/EMICMG/SONY BMG MUSIC 10814/PROVIDENT-INTEGRITY
6	6	33	KIRK FRANKLIN	HERO FO YO SOUL/GOSPO CENTRIC 71019/PROVIDENT-INTEGRITY
7	11	29	THIRD DAY	WHEREVER YOU ARE ESSENTIAL 10795/PROVIDENT-INTEGRITY
8	10	44	MARY MARY	MARY MARY MY BLOCK/INTEGRITY GOSPEL/COLUMBIA 3537/PROVIDENT-INTEGRITY
9	8	3	BRIAN LITRELL	WELCOME HOME REUNION 10098/PROVIDENT-INTEGRITY
10	9	87	CHRIS TOMLIN	ARRIVING SIXSTEPS/SPARROW 4243/EMICMG
11	7	33	VARIOUS ARTISTS	WOW HITS 2006 EMICMG/PROVIDENT-INTEGRITY/WORD-CURB 1247
12	13	9	KUTLESS	HEARTS OF THE INNOCENT BEC 3906/EMICMG
13	14	8	AARON SHUST	ANYTHING WORTH SAYING BRASH 0017/WORD-CURB
14	17	6	MARK HARRIS	THE LINE BETWEEN THE TWO INO 3365/PROVIDENT-INTEGRITY
15	15	7	HAWK NELSON	SMILE. IT'S THE END OF THE WORLD TOOTH & NAIL 5613/EMICMG
16	16	7	PASSION WORSHIP BAND	PASSION: EVERYTHING GLORIOUS SIXSTEPS/SPARROW 8094/EMICMG
17	16	10	MARTHA MUNIZZI	NO LIMITS...LIVE INTEGRITY/COLUMBIA 3860/PROVIDENT-INTEGRITY
18	20	5	ANTHONY BURGER	THE BEST OF ANTHONY BURGER FROM THE HOMECOMING SERIES GATHER MUSIC GROUP 2657/EMICMG
19	20	79	JEREMY CAMP	RESTORED BEC 8615/EMICMG
20	34	61	NATALIE GRANT	AWAKEN CURB 78860/WORD-CURB
21	28	1E	GAITHER VOCAL BAND	GIVE IT AWAY GAITHER MUSIC GROUP 2648/EMICMG
22	27	3E	SELAH	GREATEST HYMNS CURB 78890/WORD-CURB
23	25	3E	TODD AGNEW	REFLECTION OF SOMETHING AROENT/SRE 2526/PROVIDENT-INTEGRITY
24	41	1E	GREATEST GAINER	BILL & GLORIA GAITHER AND THEIR HOMECOMING FRIENDS CANADIAN HOMECOMING GAITHER MUSIC GROUP 2644/EMICMG
25	29	8	RELIENT K	MMHMM GOTEE/CAPITOL 2953/EMICMG

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE
26	23		P.O.D.	TESTIFY ATLANTIC 83857/WORD-CURB
27	31	52	NICHOLE NORDEMAN	9FAVE SPARROW 3575/EMICMG
28	24	7	HILLSONG	UNITED WE STAND HILLSONG/INTEGRITY 3905/PROVIDENT-INTEGRITY
29	24	7	NICOLE C. MULLEN	REDEEMER: THE BEST OF NICOLE C. MULLEN WORD-CURB 86569
30	40	34	BARLOWGIRL	ANOTHER JOURNAL ENTRY FERVENT 86446/WORD-CURB
31	NOT SHOT DEBUT		STARFIELD	BEAUTY IN THE BROKEN SPARROW 1573/EMICMG
32	33	36	CECE WINANS	PURIFIED PURESPPRINGS GOSPEL/INO 3634/PROVIDENT-INTEGRITY
33	33	36	RUN KID RUN	THIS IS WHO WE ARE TOOTH & NAIL 6257/EMICMG
34	45	13	BILL & GLORIA GAITHER AND THEIR HOMECOMING FRIENDS	GAITHER HOMECOMING TOUR: LIVE FROM TORONTO GAITHER MUSIC GROUP 2643/EMICMG
35	34	5	MAT KEARNEY	NOTHING LEFT TO LOSE AWARE/COLUMBIA/INPOP 1380/EMICMG
36	46	10	BUILDING 429	RISE WORD-CURB 86405
37	38	7	SANCTUS REAL	THE FACE OF LOVE SPARROW 1574/EMICMG
38	35	30	ISRAEL & NEW BREED	ALIVE IN SOUTH AFRICA INTEGRITY GOSPEL/EPIC 3647/PROVIDENT-INTEGRITY
39	39	30	KUTLESS	STRONG TOWER BEC 5391/EMICMG
40	49	36	SWITCHFOOT	NOTHING IS SOUND COLUMBIA/SPARROW 1383*/EMICMG
41	37	2	JACI VELASQUEZ	ON MY KNEES: THE BEST OF JACI VELASQUEZ WORD-CURB 86568
42	41	7	VARIOUS ARTISTS	X 2006: 17 CHRISTIAN ROCK HITS! TOOTH & NAIL/BEC 5605/EMICMG
43	28	59	VARIOUS ARTISTS	WOW #15 PROVIDENT/WORD-CURB/EMICMG 10769/PROVIDENT-INTEGRITY
44	10	9	MORMON TABERNACLE CHOIR	THEN SINGS MY SOUL MORMON TABERNACLE CHOIR 70036
45	RE-ENTRY		DAVID CROWDER BAND	A COLLISION OR (3 + 4 = 7) SIXSTEPS/SPARROW 1229/EMICMG
46	32		VARIOUS ARTISTS	OPEN THE EYES OF MY HEART INO/EPIC 3649/PROVIDENT-INTEGRITY
47	RE-ENTRY		WATERMARK	A GRATEFUL PEOPLE ROCKETOWN 20044/PROVIDENT-INTEGRITY
48	RE-ENTRY		REBECCA ST. JAMES	IF I HAD ONE CHANCE TO TELL YOU SOMETHING FOREFRONT 1566/EMICMG
49	RE-ENTRY		KJ-52	REMIXED UP/ROK/BEC 4151/EMICMG
50	47	10	SHAWN MCDONALD	RIPEN SPARROW 1569/EMICMG

## TOP GOSPEL

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE
1	1	34	KIRK FRANKLIN	HERO FO YO SOUL/GOSPO CENTRIC 71019/ZOMBA
2	4	44	MARY MARY	MARY MARY MY BLOCK/COLUMBIA 77733/SONY MUSIC
3	10	19	JUANITA BYNUM	A PIECE OF MY PASSION FLOW 9301
4	11	17	VARIOUS ARTISTS	WOW GOSPEL 2006 EMICMG/WORD-CURB 75160/ZOMBA
5	5	10	MARTHA MUNIZZI	NO LIMITS...LIVE INTEGRITY/COLUMBIA 77093/SONY MUSIC
6	11	3	GREATEST GAINER	BISHOP G.E. PATTERSON & CONGREGATION SINGING THE OLD TIME WAY VOLUME 2 PODIUM 2505
7	18		YOLANDA ADAMS	DAY BY DAY ELEKTRA/ATLANTIC 83789/AG
8	2		NICOLE C. MULLEN	REDEEMER: THE BEST OF NICOLE C. MULLEN WORD-CURB 86569/WARNER BROS.
9	7		DONALD LAWRENCE PRESENTS THE TRI-CITY SINGERS	FINALE: ACT ONE EMI GOSPEL 33345
10	2	16	CECE WINANS	PURIFIED PURESPPRINGS GOSPEL/INO 93997/SONY MUSIC
11	3	7	DONALD LAWRENCE PRESENTS THE TRI-CITY SINGERS	FINALE: ACT TWO EMI GOSPEL 54835
12	NOT SHOT DEBUT		NORMAN HUTCHINS	WHERE I LONG TO BE JDI 1270
13	3	31	ISRAEL & NEW BREED	ALIVE IN SOUTH AFRICA INTEGRITY GOSPEL/EPIC 94893/SONY MUSIC
14	0	34	SOUNDTRACK	THE GOSPEL VERITY 71620/ZOMBA
15	6	25	BYRON CAGE	AN INVITATION TO WORSHIP GOSPO CENTRIC 71281/ZOMBA
16	15	73	SHEKINAH GLORY MINISTRY	LIVE KINGDOM 1011/BOOKWORLD
17	19	57	BISHOP G.E. PATTERSON & CONGREGATION	SINGING THE OLD TIME WAY PODIUM 2504
18	14	60	DONNIE MCCLURKIN	PSALMS, HYMNS & SPIRITUAL SONGS VERITY 64137/ZOMBA
19	17	85	SMOKIE NORFUL	NOTHING WITHOUT YOU EMI GOSPEL 77795
20	20	34	HEZEKIAH WALKER & LFC	20/85 THE EXPERIENCE VERITY 62829/ZOMBA
21	RE-ENTRY		DAE 1 WON	NO TIME 4 GAMEZ BORN AGAIN 43930/NEUHAUS
22	29	43	SOUNDS OF BLACKNESS	UNITY SLR 54693/LIGHTYEAR
23	21	70	VARIOUS ARTISTS	WOW GOSPEL 2005 WORD-CURB/EMICMG/VERITY 65344/ZOMBA
24	RE-ENTRY		TONY TERRY	CHANGEDI STUDIO 25/JEG 5912/KOCH
25	18	37	SHIRLEY CAESAR	I KNOW THE TRUTH ARTEMIS GOSPEL 51635

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE
26	41	59	THE GOSPEL MIRACLES	BREAK THROUGH AMEN 1505
27	22	5	ANN NESBY	IN THE SPIRIT IT'S TIME CHILD 5759/SHANACHIE
28	32	7	MARK ST. JOHN	GOING AROUND THE WORLD CHILL 76523
29	23	17	KAREN CLARK-SHEARD	IT'S NOT OVER WORD-CURB 86379/WARNER BROS.
30	25	84	J MOSS	THE J MOSS PROJECT GOSPO CENTRIC 70068/ZOMBA
31	24	34	VARIOUS ARTISTS	GOTTA HAVE GOSPEL 3 INTEGRITY GOSPEL/INTEGRITY/GOSPO CENTRIC/EPIC 94426/SONY MUSIC
32	26	11	GRITS	7 GOTEE 42655
33	4	9	TAKE 6	FEELS GOOD TAKE 6 3018
34	3		KEITH WONDERBOY JOHNSON & THE SPIRITUAL VOICES	JUST BEING ME WORLDWIDE/VERITY 80598/ZOMBA
35	30	90	TYE TRIBETT & G.A.	LIFE INTEGRITY GOSPEL/COLUMBIA 90549/SONY MUSIC
36	31	12	FRED HAMMOND	SOMETHIN' 'BOUT LOVE VERITY/JIVE 58744/ZOMBA
37	28	13	BISHOP EDDIE L. LONG PRESENTS NEW BIRTH TOTAL PRAISE CHOIR	A NEW BEGINNING EMI GOSPEL 31706
38	40	7	VARIOUS ARTISTS	STELLAR AWARDS 2006 ARTEMIS GOSPEL 51790
39	27	5	JOE PACE	MIGHTY LONG WAY INTEGRITY GOSPEL/COLUMBIA 77098/SONY MUSIC
40	RE-ENTRY		BISHOP LEONARD SCOTT	HYMNS & CHURCH SONGS LIVE FROM ALABAMA TYSCOT 4151/TASEIS
41	35	5	THE WILLIAMS BROTHERS PRESENT: BISHOP PAUL MORTON	ON BROKEN PIECES: A HURRICANE RELIEF PROJECT BLACKBERRY 1654/MALACO
42	38	12	JEFF MAJORS	SACRED CHAPTER 6 MUSIC ONE/EPIC 83743/SONY MUSIC
43	39	43	LEE WILLIAMS AND THE SPIRITUAL QC'S	TELL THE ANGELS: LIVE IN MEMPHIS MCG 7034/MALACO
44	34	34	VICKI YOHE	HE'S BEEN FAITHFUL PURESPPRINGS GOSPEL 86353/EMI GOSPEL
45	43	17	RAMSEY LEWIS	WITH ONE VOICE NARADA JAZZ 60699/NARADA
46	36	77	VARIOUS ARTISTS	GOTTA HAVE GOSPEL! VOL. 2 INTEGRITY GOSPEL/GOSPO CENTRIC 70072/ZOMBA
47	42	22	NEW LIFE COMMUNITY CHOIR FEATURING JOHN P. KEE	THE REUNION NEW LIFE/VERITY 71623/ZOMBA
48	45	60	KURT CARR PROJECT	ONE CHURCH GOSPO CENTRIC 70058/ZOMBA
49	48	63	DONALD LAWRENCE & CO.	I SPEAK LIFE VERITY 62228/ZOMBA
50	49	6	PETTIDEE	THUG LOVE BEATMART 44011

# CHARTS LEGEND

SEE BELOW FOR COMPLETE LEGEND INFORMATION.

JUN  
3  
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.

**PACE SETTER** Where included, this award indicates the title with the chart's biggest percentage growth.

**HEATSEEKER GRADUATE** Indicates album entered top 100 of The Billboard 200 and has been removed from Heatseekers chart.

### PRICING/CONFIGURATION

CD/Cassette prices are suggested list or equivalent prices, which are projected from wholesale prices. **Ⓢ** after price indicates album only available on DualDisc. **Ⓢ** CD/DVD after price indicates CD/DVD combo only available. **Ⓢ** DualDisc available. **Ⓢ** CD/DVD combo available. \* indicates vinyl LP is available. Pricing and vinyl LP availability are not included on all charts.

## SINGLES CHARTS

### RADIO AIRPLAY SINGLES CHARTS

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

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

### RECURRENT RULES

Songs are removed from the Hot 100 and Hot 100 Airplay charts simultaneously if they have been on the Hot 100 for more than 20 weeks and rank below 50. Songs are removed from the Hot R&B/Hip-Hop Songs and Hot R&B/Hip-Hop Airplay charts simultaneously if they have been on the Hot R&B/Hip-Hop Singles & Tracks for more than 20 weeks and rank below 50. Songs are removed from the Pop 100 and Pop 100 Airplay charts simultaneously if they have been on the Pop 100 for more than 30 weeks and rank below 30. Titles are removed from Hot Country Songs if they have been on the chart for more than 20 weeks and rank below 15 in detections or audience, provided that they are not still gaining enough audience points to bullet. Songs are removed from the Adult Top 40, Adult Contemporary, Adult R&B, and Hot Dance Airplay charts if they have been on the chart for more than 20 weeks and rank below 15 (20 for Modern Rock and Latin) or if they have been on the chart for more than 52 weeks and below 10.

### SINGLES SALES CHARTS

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

● Singles with the greatest sales gains.

### CONFIGURATIONS

Ⓢ CD single available. **Ⓢ** Digital Download available. **Ⓢ** DVD single available. **Ⓢ** Vinyl Maxi-Single available. **Ⓢ** Vinyl Single available. **Ⓢ** CD Maxi-Single available. Configurations are not included on all singles charts.

### HITPREDICTOR

☆ Indicates title earned HitPredictor status in that particular format based on 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](http://www.hitpredictor.com).

### DANCE CLUB PLAY

Compiled from a national sample of reports from club DJs.

● Titles with the greatest club play increase over the previous week.

## AWARD CERTIFICATIONS

### ALBUM CHARTS

● Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 albums (Gold). ■ RIAA certification for net shipment for 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral within Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. ○ Certification for net shipments of 100,000 units (Oro). □ Certification of 200,000 units (Platino). Ⓢ Certification of 400,000 units (Multi-Platino).

### SINGLES CHARTS

● RIAA certification for 100,000 paid downloads (Gold). ■ RIAA certification for 200,000 paid downloads (Platinum). Numeral within platinum symbol indicates song's multi-platinum level. ○ RIAA certification for net shipment of 500,000 singles (Gold).

### MUSIC VIDEO SALES CHARTS

● RIAA gold certification for net shipment of 25,000 units for video singles. ○ RIAA gold certification for net shipment of 50,000 units for shortform or longform videos. ■ RIAA platinum certification for net shipment of 50,000 units for video singles. □ RIAA platinum certification for sales of 100,000 units for shortform or longform videos.

### DVD SALES/VHS SALES/VIDEO RENTALS

● RIAA gold certification for net shipment of 50,000 units or \$1 million in sales at suggested retail price. ■ RIAA platinum certification for sales of 100,000 units or \$2 million in sales at suggested retail price. ○ IRMA gold certification for a minimum sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs; or of at least 25,000 units and \$1 million at suggested retail for non-theatrical titles. □ IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for non-theatrical titles.

## TOP INDEPENDENT

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)	CERT
1	1	33	<b>#1</b> LITTLE BIG TOWN	THE ROAD TO HERE EQUITY 3010 (13.98)	●
2	2	43	JASON ALDEAN	JASON ALDEAN BROKEN BOW 7657 (12.98)	●
3	HOT SHOT DEBUT		MADROX	PHATSO: THE ALBUM PSYCHOPATHIC 4058 (15.98)	●
4	3	12	HAWTHORNE HEIGHTS	IF ONLY YOU WERE LONELY VICTORY 265 & 266 (15.98 CD/DVD) Ⓢ	●
5	NEW		AS I LAY DYING	A LONG MARCH: THE FIRST RECORDINGS METAL BLADE 14572 (13.98)	●
6	4	3	REBEL MEETS REBEL	REBEL MEETS REBEL BIG VIN 0001 (15.98)	●
7	6	43	DANE COOK	RETALIATION COMEDY CENTRAL 0034 (18.98 CD/DVD) Ⓢ	●
8	5	13	ARCTIC MONKEYS	WHATEVER PEOPLE SAY I AM, THAT'S WHAT I'M NOT DOMINO 086* (13.98)	●
9	NEW		DAN ZANES AND FRIENDS	CATCH THAT TRAIN! FESTIVAL FIVE 009 (16.98)	●
10	8	8	ATREYU	A DEATH GRIP ON YESTERDAY VICTORY 267 (16.98 CD/DVD) Ⓢ	●
11	7	18	JUANITA BYNUM	A PIECE OF MY PASSION FLOW 9301 (17.98)	●
12	12	7	LACUNA COIL	KARMA CODE CENTURY MEDIA 8360 (15.98)	●
13	14	4	LEWIS BLACK	THE CARNEGIE HALL PERFORMANCE COMEDY CENTRAL 0041 (13.98)	●
14	15	2	VARIOUS ARTISTS	PUNK GOES '905 FEARLESS 30087 (13.98)	●
15	16	79	BONE THUGS-N-HARMONY	GREATEST HITS RUTHLESS 25423 (18.98)	●
16	20	7	AARON SHUST	ANYTHING WORTH SAYING BRASH 0017 (13.98)	●
17	11	3	GOMEZ	HOW WE OPERATE ATD 21547 (13.98)	●
18	13	9	B.G.	THE HEART OF THA STREETZ. VOL. 2 (I AM WHAT I AM) CHOPPA CITY 5849/KOCH (17.98)	●
19	NEW		THEIEVRY CORPORATION	VERSIONS EIGHTEENTH STREET LOUNGE 095 (16.98)	●
20	24	4	TIESTO	IN SEARCH OF SUNRISE 5: LOS ANGELES SONG BIRD 09/BLACK HOLE (18.98)	●
21	45	3	<b>GREATEST GAINER</b> SOIL	TRUE SELF DRT 437 (15.98)	●
22	22	21	YING YANG TWINS	U.S.A. STILL UNITED COLLIPARK 2790/TVT (11.98 CD/DVD) Ⓢ	●
23	NEW		THE TWILIGHT SINGERS	POWDER BURNS ONE LITTLE INDIAN 444* (16.98)	●
24	19	5	NOFX	WOLVES IN WOLVES: CLOTHING FAT WRECK CHORDS 711* (13.98)	●
25	10	2	GRANDDADDY	JUST LIKE THE FAMBLBY CAT WILL 27277*/V2 (16.98)	●
26	27	15	RON WHITE	YOU CAN'T FIX STUPID IMAGE 3061 (16.98)	●
27	29	3	THE DRESDEN DOLLS	YES, VIRGINIA... ROADRUNNER 618081 (13.98)	●
28	23	5	DRIVE BY TRUCKERS	A BLESSING AND A CURSE NEW WEST 6089 (16.98)	●
29	34	27	PITBULL	MONEY IS STILL A MAJOR ISSUE OIAZ BROTHERS 2750/TVT (11.98 CD/DVD) Ⓢ	●
30	30	11	NEKO CASE	FOX CONFESSOR BRINGS THE FLOOD ANTI- 86777/EPITAPH (16.98)	●
31	21	7	SONYA KITCHELL	WORDS CAME BACK TO ME HEAR 0501/VELOUR (13.98)	●
32	32	7	RAMON AYALA Y SUS BRAVOS DEL NORTE	ANTOLOGIA DE UN REY VOL. 2 FREDDIE 1940 (16.98)	●
33	26	4	AMEL LARRIEUX	MORNING BLISS/LIFE 00002 (18.98)	●
34	17	5	SOUNDTRACK	HOOT MAILBOAT 2116 (18.98)	●
35	44	6	BISHOP G.E. PATTERSON & CONGREGATION	SINGING THE OLD TIME WAY VOLUME 2 PODOUM 2505 (14.98)	●
36	47	6	EAGLES OF DEATH METAL	DEATH BY SEXY... REKORDS REKORDS 70001/DOWNTOWN (13.98)	●
37	31	3	MINISTRY	RIO GRANDE BLOOD 13TH PLANET 001/MEGAFORCE (15.98)	●
38	38	102	HAWTHORNE HEIGHTS	THE SILENCE IN BLACK AND WHITE VICTORY 220 (13.98)	●
39	35	9	FROM FIRST TO LAST	HEROINE EPITAPH 86779 (13.98)	●
40	40	27	VARIOUS ARTISTS	CRUNK HITS TVT 2505 (18.98) Ⓢ	●
41	33	3	THE BLACK KEYS	CHULAHOMA FAT POSSUM 1032 (11.98)	●
42	NEW		DIR EN GREY	WITHERING TO DEATH FREE WILL 01/WARCON (13.98)	●
43	2	64	RAMON AYALA Y SUS BRAVOS DEL NORTE	ANTOLOGIA DE UN REY FREDDIE 1890 (16.98)	●
44	36	5	PASTOR TROY	STAY TRU 845 118/SMC (15.98)	●
45	46	60	CRAIG MORGAN	MY KIND OF LIVIN' BROKEN BOW 75472 (17.98)	●
46	RE-ENTRY		CALEXICO	GARDEN RUIN QUARTERSTICK 97* (15.98)	●
47	NEW		NORMAN HUTCHINS	WHERE I LONG TO BE JDI 1270 (17.98)	●
48	39	6	SAVES THE DAY	SOUND THE ALARM VAGRANT 433 (13.98)	●
49	RE-ENTRY		NONPOINT	TO THE PAIN BIELER BRDS. 70007 (15.98)	●
50	RE-ENTRY		BULLET FOR MY VALENTINE	THE POISON TRUSTKILL 74 (13.98)	●

TOP INDEPENDENT ALBUMS: Independent Albums are current titles that are sold via independent distribution, including those that are fulfilled via major branch distributors. TASTEMAKERS: Top selling albums from a core panel of trend-setting independent and small-chain stores. WORLD: See charts legend for rules and explanation. FROM BILLBOARD.BIZ: A weekly spotlight on one of the charts that are updated weekly on [billboard.biz](http://billboard.biz), including ones that are exclusive to *Billboard's* web sites. © 2006, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

## TASTEMAKERS

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)	CERT
1	1	2	<b>#1</b> RED HOT CHILI PEPPERS	STADIUM ARCADUUM WARNER BROS. 49996 Ⓢ	●
2	NEW		THE RACONTEURS	BROKEN BOY SOLDIERS THRD MAN 27306*/V2	●
3	2	3	TOOL	10,000 DAYS TOOL DISSECTIONAL/VOLCANO 81991/ZOMBA	●
4	4	2	GNARLS BARKLEY	ST. ELSEWHERE ODWTOWN 70003/ATLANTIC	●
5	NEW		CAM'RON	KILLA SEASON DIPLOMATIC MAN 68589/ASYLUM	●
6	3	2	NEIL YOUNG	LIVING WITH WAR REPRISE 44335/WARNER BROS.	●
7	5	3	PEARL JAM	PEARL JAM J 71467/RMG	●
8	4		MARK KNOPFLER AND EMMYLOU HARRIS	ALL THE ROADRUNNING NONESUCH 44154/WARNER BROS.	●
9	6	4	BRUCE SPRINGSTEEN	WE SHALL OVERCOME: THE SEEGER SESSIONS COLUMBIA 82867/SONY MUSIC Ⓢ	●
10	7	2	PAUL SIMON	SURPRISE WARNER BROS. 49982	●
11	11	3	WOLFMOTHER	WOLFMOTHER MODULAR 041/INTERSCOPE	●
12	9	2	SNOW PATROL	EYES OPEN POLYDOR/A&M 006675/INTERSCOPE Ⓢ	●
13	RE-ENTRY		T.I.	KING GRAND HUSTLE/ATLANTIC 83800*/AG Ⓢ	●
14	13	1	GODSMACK	IV UNIVERSAL REPUBLIC 006548/UMRG	●
15	10	2	THE ISLEY BROTHERS FEATURING RONALD ISLEY	BABY MAKIN' MUSIC DEF SOUL CLASSICS/DEF JAM 004812*/DJMG	●

## TOP WORLD

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)	CERT
1	1	6	<b>#1</b> CELTIC WOMAN	CELTIC WOMAN MANHATTAN 80233	●
2	2	5	VARIOUS ARTISTS	PUTUMAYO PRESENTS: PARIS PUTUMAYO 249	●
3	3	5	GOTAN PROJECT	LUNATICO XL 195*/BEGGARS GROUP	●
4	4	7	LILA DOWNS	LA CANTINA NARAORA 34248	●
5	5	20	JORGE SEU	THE LIFE AQUATIC STUDIO SESSIONS HOLLYWOOD 162576	●
6	14	12	CIRQUE DU SOLEIL	VAREKA! CIRQUE DU SOLEIL 20017	●
7	10	36	VARIOUS ARTISTS	PUTUMAYO PRESENTS: ACOUSTIC BRAZIL PUTUMAYO 234	●
8	9	17	LADYSMITH BLACK MAMBAZO	LONG WALK TO FREEDOM GALLD 3109/HEADS UP	●
9	12	26	CIRQUE DU SOLEIL	LE BEST OF CIRQUE DU SOLEIL CIRQUE DU SOLEIL 20022	●
10	15	8	VARIOUS ARTISTS	PUTUMAYO PRESENTS: TURKISH GROOVE PUTUMAYO 248	●
11	13	3	VARIOUS ARTISTS	ISLAND ROOTS VOL. 6: BURNIN' MIX QUIET STORM 1038	●
12	RE-ENTRY		JUAN DIEGO FLOREZ	SENTIMIENTO LATINO DECCA/JUNIVERSAL CLASSICS GRUPO	●
13	8	13	VARIOUS ARTISTS	PUTUMAYO PRESENTS: BRAZILIAN LOUNGE PUTUMAYO 247	●
14	7	4	VARIOUS ARTISTS	CELTIC LADIES MADACY SPECIAL PRODUCTS 12151/MADACY	●
15	RE-ENTRY		KEALI'I REICHEL	KAMAHAWA: THE KEALI'I REICHEL COLLECTION PUNAHOLE 11128	●

## TOP KID AUDIO

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)	CERT
1	1	19	<b>#1</b> TV SOUNDTRACK	HIGH SCHOOL MUSICAL (WALT DISNEY)	●
2	2	7	VARIOUS ARTISTS	DISNEYMANIA 4: MUSIC STARS SING DISNEY...THEIR WAY! (WALT DISNEY)	●
3	3	13	KIDZ BOP KIDS	KIDZ BOP 9 (RAZOR & TIE)	●
4	1		DAN ZANES AND FRIENDS	CATCH THAT TRAIN! (FESTIVAL FIVE)	●
5	4	106	THE BABY EINSTEIN MUSIC BOX ORCHESTRA	BABY EINSTEIN: LULLABY CLASSICS (BUENA VISTA/WALT DISNEY)	●
6	5	15	VARIOUS ARTISTS	RADIO DISNEY JAMS 8 (WALT DISNEY)	●
7	6	11	TV SOUNDTRACK	THAT'S SO RAVEN TOO! (WALT DISNEY)	●
8	7	7	GIRL AUTHORITY	GIRL AUTHORITY (ZDE/ROUNDER)	●
9	9	42	VARIOUS ARTISTS	RADIO DISNEY MOVE IT! (WALT DISNEY)	●
10	7	20	REGGAETON NINOS	REGGAETON NINOS VOL. 1 (AFUEGO/URBAN BOX OFFICE/EMI LATIN)	●
11	11		BRATZ	GENIE MAGIC (HIP-0/UME)	●
12	10	86	TV SOUNDTRACK	DDRA THE EXPLORER (NICK/SONY BMG STRATEGIC MARKETING GROUP)	●
13	12	44	THE BABY EINSTEIN MUSIC BOX ORCHESTRA	BABY EINSTEIN: TRAVELING MELODIES - A CONCERT FOR LITTLE EARS (BUENA VISTA/WALT DISNEY)	●
14	13	10	VARIOUS ARTISTS	NICKELODEON KIDS' CHOICE VOL. 2 (NICK/SONY BMG STRATEGIC MARKETING GROUP)	●
15	14	269	VARIOUS ARTISTS	DISNEY'S GREATEST: VOL. 1 (WALT DISNEY)	●

# MUSIC VIDEO

## TOP MUSIC VIDEOS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Principal Performers	CERT.
1	1	78	<b>#1 GREATEST HITS</b> WIND-UP VIDEO/SONY BMG VIDEO 13103 (13.98 CD/DVD)	Creed	
2	7	117	<b>THE BEST OF PANTERA: FAR BEYOND THE GREAT SOUTHERN COWBOYS' VULGAR HITS</b> ELEKTRA/RHINO HOME VIDEO/WARNER MUSIC VISION 73932 (18.98 CD/DVD)	Pantera	
3	3	14	<b>WE ARE... THE LAURIE BERKNER BAND</b> HEAR/RAZOR & TIE/SONY BMG VIDEO 86009 (16.98 DVD)	The Laurie Berkner Band	
4	5	124	<b>PAST, PRESENT &amp; FUTURE</b> Geffen Home Video/Universal Music & Video Dist. 001041 (18.98 CD/DVD)	Rob Zombie	
5	4	3	<b>DIMEVISION 1: THAT'S THE FUN I HAVE</b> BIG VIN 0003 (15.98 DVD)	Dimebag Darrell	
6	9	8	<b>DESTINY'S CHILD: LIVE IN ATLANTA</b> COLUMBIA MUSIC VIDEO/SONY BMG VIDEO 52061 (14.98 DVD)	Destiny's Child	
7	11	5	<b>COACHELLA</b> EPITAPH VIDEO 80901 (29.98 DVD)	Various Artists	
8	2	8	<b>MANILOW: MUSIC &amp; PASSION: LIVE FROM LAS VEGAS</b> RHINO HOME VIDEO 71624 (24.98 DVD)	Barry Manilow	3
9	10	49	<b>FAREWELL I TOUR: LIVE FROM MELBOURNE</b> RHINO HOME VIDEO 70423 (29.98 DVD)	Eagles	
10	13	132	<b>LIVE AT DONINGTON</b> EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 56963 (14.98 DVD)	AC/DC	6
11	15	5	<b>THE BEST OF ANTHONY BURGER FROM THE HOMECOMING SERIES</b> GAITHER MUSIC VIDEO/EMM MUSIC VIDEO 44705 (19.98 DVD)	Anthony Burger	
12	8	26	<b>CAUGHT IN THE ACT</b> REPRISE MUSIC VIDEO/WARNER HOME VIDEO 49444 (29.98 DVD/CD)	Michael Buble	
13	12	7	<b>FINALE: ACT ONE</b> EMI GOSPEL/EMM MUSIC VIDEO 33345 (19.98 CD/DVD)	Donald Lawrence Presents The Tri-City Singers	
14	16	49	<b>THE SILENCE IN BLACK AND WHITE</b> VICTORY 250 (15.98 CD/DVD)	Hawthorne Heights	
15	18	36	<b>LIVE AT WOODSTOCK (SPECIAL EDITION)</b> Geffen Home Video 28309 (19.98 DVD)	Jimi Hendrix	2
16	17	27	<b>ROCK OF AGES: THE DEFINITIVE COLLECTION</b> ISLAND VIDEO 47309 (14.98 DVD)	Def Leppard	
17	14	7	<b>FINALE: ACT TWO</b> EMI GOSPEL/EMM MUSIC VIDEO 54835 (19.98 CD/DVD)	Donald Lawrence Presents The Tri-City Singers	
18	23	20	<b>LIVE AT THE RAINBOW</b> ISLAND VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 82409 (44.98 DVD)	Bob Marley And The Wailers	
19	21	11	<b>NUMBER ONES</b> EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 56999 (14.98 DVD)	Michael Jackson	4
20	33	12	<b>GAITHER HOMECOMING TOUR: LIVE FROM TORONTO</b> GAITHER MUSIC VIDEO/EMM MUSIC VIDEO 44695 (19.98 DVD)	Bill & Gloria Gaither And Their Homecoming Friends	
21	22	105	<b>GREATEST HITS 1978-1997</b> COLUMBIA MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 56032 (14.98 DVD)	Journey	
22	40	17	<b>CANADIAN HOMECOMING</b> GAITHER MUSIC VIDEO/EMM MUSIC VIDEO 44697 (19.98 DVD)	Bill & Gloria Gaither And Their Homecoming Friends	
23	4	61	<b>FAMILY JEWELS</b> EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 58843 (19.98 DVD)	AC/DC	5
24	26	7	<b>RBD: LIVE IN HOLLYWOOD</b> EMI LATIN VIDEO 58122 (16.98 DVD)	RBD	
25	27	74	<b>QUEEN: LIVE AT WEMBLEY '86</b> HOLLYWOOD MUSIC VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 162400 (19.98/19.98)	Queen	

## HOT VIDEOCLIPS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	1	<b>#1 WHY YOU WANNA</b> T.I. GRAND HUSTLE/ATLANTIC	T.I.
2	14	2	<b>DJ PLAY A LOVE SONG</b> JAMIE FOXX FEATURING TWISTA J/RMG	Jamie Foxx
3	3	3	<b>HUSTLIN'</b> RICK ROSS SLIP-N-SLIDE/DEF JAM/DJMG	Rick Ross
4	10	3	<b>IT'S GOIN' DOWN</b> YUNG JOC BLOCK/BAD BOY SOUTH/ATLANTIC	Yung Joc
5	1	3	<b>DANI CALIFORNIA</b> RED HOT CHILI PEPPERS WARNER BROS.	Red Hot Chili Peppers
6	9	3	<b>GIMME THAT</b> CHRIS BROWN FEATURING LIL' WAYNE JIVE/ZOMBA	Chris Brown
7	7	5	<b>WHAT'S LEFT OF ME</b> NICK LACHEY JIVE/ZOMBA	Nick Lachey
8	8	3	<b>HIPS DON'T LIE</b> SHAKIRA FEATURING WYCLEF JEAN EPIC	Shakira
9	5	4	<b>ENOUGH CRYIN'</b> MARY J. BLIGE FEATURING BROOK-LYN MARIACHI/GEFFEN	Mary J. Blige
10	4	5	<b>WHEN YOU'RE MAD</b> NE-YO DEF JAM/DJMG	Ne-Yo
11	19	4	<b>OVER MY HEAD (CABLE CAR)</b> THE FRAY EPIC	The Fray
12	6	5	<b>SAY SOMETHIN'</b> MARIAH CAREY FEATURING SNOOP DOGG ISLAND/DJMG	Mariah Carey
13	2	11	<b>WHAT YOU KNOW</b> T.I. GRAND HUSTLE/ATLANTIC	T.I.
14	12	2	<b>TORN</b> LETDYA CAPITOL	LetdyA
15	18	5	<b>RIDIN'</b> CHAMILLIONAIRE FEAT. KRAYZIE BONE UNIVERSAL MOTOWN	Chamillionaire
16	RE-ENTRY		<b>SAY I</b> CHRISTINA MILIAN FEAT. YOUNG JEEZY ISLAND/DJMG	Christina Milian
17	25	3	<b>WHERE'D YOU GO</b> FORT MINOR FEAT. HOLLY BROOK MACHINE SHOP/WARNER BROS.	Fort Minor
18	20	3	<b>DO IT TO IT</b> CHERISH FEAT. SEAN PAUL OF THE YOUNGBLOODZ SHONUFF/CAPITOL	Cherish
19	17	10	<b>WALK AWAY</b> KELLY CLARKSON RCA/RMG	Kelly Clarkson
20	11	3	<b>SO WHAT</b> FIELD MOB FEATURING CIARA DTP/GEFFEN	Field Mob
21	NEW		<b>SNAP YO FINGERS</b> LIL' JON FEAT. E-40 & SEAN PAUL OF THE YOUNGBLOODZ BME/TVT	Lil' Jon
22	15	10	<b>A LITTLE LESS SIXTEEN CANDLES, A LITTLE MORE TOUCH ME</b> FALL OUT BOY FUELED BY RAMEN/ISLAND/DJMG	Fall Out Boy
23	NEW		<b>MISS MURDER</b> AFI TINY EVIL/INTERSCOPE	AFI
24	21	2	<b>FOR YOU I WILL (CONFIDENCE)</b> TEDDY GEIGER CRED./COLUMBIA	Teddy Geiger
25	NEW		<b>PROMISCUOUS</b> NELLY FURTADO FEAT. TIMBALAND MOSLEY/GEFFEN	Nelly Furtado

## VIDEO MONITOR

WEEK	ARTIST	TITLE
<b>MTV</b>		
1	NICK LACHEY	WHAT'S LEFT OF ME
2	AFI	MISS MURDER
3	SHAKIRA	HIPS DON'T LIE
4	T.I.	WHY YOU WANNA
5	MARIAH CAREY	SAY SOMETHIN'
6	PANIC! AT THE DISCO	I WRITE SINS NOT TRAGEDIES
7	RED HOT CHILI PEPPERS	DANI CALIFORNIA
8	FALL OUT BOY	A LITTLE LESS SIXTEEN CANDLES
9	JAMIE FOXX	DJ PLAY A LOVE SONG
10	T.I.	WHAT YOU KNOW
<b>VH1</b>		
1	THE FRAY	OVER MY HEAD (CABLE CAR)
2	SHAKIRA	HIPS DON'T LIE
3	DANIEL POWDER	BAD DAY
4	NICKELBACK	SAVIN' ME
5	RED HOT CHILI PEPPERS	DANI CALIFORNIA
6	THE ALL-AMERICAN JECKTS	MOVE ALONG
7	NICK LACHEY	WHAT'S LEFT OF ME
8	RIHANNA	SOS
9	TEDDY GEIGER	FOR YOU I WILL (CONFIDENCE)
10	BON JOVI	WHO SAYS YOU CAN'T GO HOME
<b>FUSE</b>		
1	RED HOT CHILI PEPPERS	DANI CALIFORNIA
2	PANIC! AT THE DISCO	I WRITE SINS NOT TRAGEDIES
3	AFI	MISS MURDER
4	THE ALL-AMERICAN JECKTS	MOVE ALONG
5	TAKING BACK SUNDAY	MAKEDAMNSURE
6	FORT MINOR	WHERE'D YOU GO
7	ANGELS & AIRWAVES	THE ADVENTURE
8	THURSDAY	COUNTING 5-4-3-2-1
9	HAWTHORNE HEIGHTS	SAYING SORRY
10	30 SECONDS TO MARS	THE KILL

# LAUNCH PAD

JUN 3 2006

## TOP HEATSEEKERS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.
1	1	1	<b>#1 MADROX</b> PSYCHOPATHIC 4058 (15.98)	Phatso: The Album	
2	NEW		<b>DAN ZANES AND FRIENDS</b> FESTIVAL FIVE 009 (16.98)	Catch That Train!	
3	NEW		<b>MASON JENNINGS</b> EPIC 94690/SONY MUSIC (15.98)	Boneclouds	
4	4	4	<b>LEWIS BLACK</b> COMEDY CENTRAL 0041 (13.98)	The Carnegie Hall Performance	
5	9	6	<b>AARON SHUST</b> BRASH 0017 (13.98)	Anything Worth Saying	
6	5	13	<b>EVANS BLUE</b> THE POCKET 162585/HOLLYWOOD (11.98)	The Melody And The Energetic Nature Of Volume	
7	3	3	<b>GOMEZ</b> ATO 21547 (13.98)	How We Operate	
8	2	3	<b>LA OREJA DE VAN GOGH</b> SONY BMG NORTE 79923 (18.98) ⊕	Guapa	
9	NEW		<b>T-BONE BURNETT</b> DMZ/COLUMBIA 93970/SONY MUSIC (18.98) ⊕	True False Identity	
10	NEW		<b>ROCK KILLS KID</b> REPRISE 44236/WARNER BROS. (13.98)	Are You Nervous?	
11	14	29	<b>IMOGEN HEAP</b> RCA VICTOR 72532 (11.98)	Speak For Yourself	
12	8	6	<b>SAVING JANE</b> TOUCAN COVE/UNIVERSAL REPUBLIC 006469/UMRG (13.98)	Girl Next Door	
13	1	2	<b>MC MAGIC</b> NASTYBOY 7006/B-DUB (16.98)	Magic City	
14	16	14	<b>GREATEST GAINER RAKIM &amp; KEN-Y</b> PINA 270183/UNIVERSAL LATINO (15.98)	Masterpiece: Nuestra Obra Maestra	
15	13	4	<b>TIESTO</b> SONG BIRD 09/BLACK HDLE (18.98)	In Search Of Sunrise 5: Los Angeles	
16	7	8	<b>MONCHY &amp; ALEXANDRA</b> J&N 50078/SONY BMG NORTE (16.98) ⊕	Exitos Y Mas	
17	NEW		<b>THETWILIGHTSINGERS</b> ONE LITTLE INDIAN 444* (16.98)	Powder Burns	
18	13	4	<b>MARK HARRIS</b> INO/EPIC 93827/SONY MUSIC (18.98)	The Line Between The Two	
19	13	5	<b>ALICIA VILLARREAL</b> UNIVERSAL LATINO 006605 (14.98)	Orgullo De Mujer	
20	11	7	<b>SONYA KITCHELL</b> HEAR 0501/VELDUR (13.98)	Words Came Back To Me	
21	21	5	<b>GUARDIANES DEL AMOR</b> SONY BMG NORTE 78625 (13.98)	Corazon Romantico: Los Exitos	
22	18	7	<b>RAMON AYALA Y SUS BRAVOS DEL NORTE</b> FREDDIE 1940 (16.98)	Antologia De Un Rey Vol. 2	
23	5	41	<b>ANA GABRIEL</b> SONY BMG NORTE 95902 (15.98)	Historia De Una Reina	
24	1	9	<b>HURT</b> CAPITOL 41137 (12.98)	Vol. 1	
25	NEW		<b>MCFLY</b> REGENCY/UNIVERSAL MOTOWN 006715/UMRG (13.98)	Just My Luck	
26	41	6	<b>BISHOP G.E. PATTERSON &amp; CONGREGATION</b> PODIUM 2505 (14.98)	Singing The Old Time Way Volume 2	
27	10	3	<b>LOS TUCANES DE TIJUANA</b> UNIVISION 310914/UG (13.98) ⊕	Siempre Contigo: En Vivo	
28	47	3	<b>EL CHAPO DE SINALOA</b> DISA 720802 (10.98)	La Noche Perfecta	
29	35	56	<b>NATALIE GRANT</b> CURB 78860 (17.98)	Awaken	
30	28	9	<b>URBAN MYSTIC</b> SOBE 49998/WARNER BROS. (13.98)	Ghetto Revelations: II	
31	48	6	<b>EAGLES OF DEATH METAL</b> REKORDS REKORDS 70001/DOWNTOWN (13.98)	Death By Sexy...	
32	6	2	<b>THE STILLS</b> VICE 83943* (13.98)	Without Feathers	
33	34	7	<b>GIRL AUTHORITY</b> ZOE 431088/ROUNDER (15.98)	Girl Authority	
34	38	41	<b>NICHOLE NORDEMAN</b> SPARROW 63575 (17.98)	Brave	
35	30	7	<b>HILLSONG</b> HILLSONG/INTEGRITY 80535/SONY MUSIC (18.98 CD/DVD) ⊕	United We Stand	
36	23	5	<b>ANAIS</b> UNIVISION 310884/UG (11.98) ⊕	Asi Soy Yo	
37	33	20	<b>REGGAETON NINOS</b> AFUEGO/URBAN BOX OFFICE 46957/EMI LATIN (13.98)	Reggaeton Ninos Vol. 1	
38	19	3	<b>THE BLACK KEYS</b> FAT POSSUM 1032 (11.98)	Chulahoma	
39	22	2	<b>NICOLE C. MULLEN</b> WORD-CURB 86569/WARNER BROS. (14.98)	Redeemer: The Best Of Nicole C. Mullen	
40	21	7	<b>DONALD LAWRENCE PRESENTS THE TRI-CITY SINGERS</b> EMI GOSPEL 33345 (19.98 CD/DVD) ⊕	Finale: Act One	
41	49	3	<b>LOS RIELEROS DEL NORTE</b> FONDVISA 352502/UG (12.98) ⊕	Siempre Imitado, Jamas Igualado	
42	NEW		<b>DIR EN GREY</b> FREE WILL 01/WARCON (13.98)	Withering To Death	
43	37	44	<b>RAMON AYALA Y SUS BRAVOS DEL NORTE</b> FREDDIE 1890 (16.98)	Antologia De Un Rey	
44	RE-ENTRY		<b>AVENTURA</b> PREMIUM LATIN 94082/SONY BMG NORTE (13.98)	God's Project	
45	NEW		<b>STARFIELD</b> SPARROW 11573 (12.98)	Beauty In The Broken	
46	25	7	<b>VAN HUNT</b> CAPITOL 74851 (18.98)	On The Jungle Floor	
47	46	15	<b>YURIDIA</b> SONY BMG NORTE 76550 (12.98 CD/DVD) ⊕	La Voz De Un Angel	
48	NEW		<b>RUN KID RUN</b> TOOTH & NAIL 36257 (14.98)	This Is Who We Are	
49	44	2	<b>JEREMIAS</b> UNIVERSAL LATINO 006643 (14.98)	Ese Que Va Por Ahi	
50	45	5	<b>MAT KEARNEY</b> AWARE/COLUMBIA 94177/SONY MUSIC (11.98)	Nothing Left To Lose	

### BREAKING & ENTERING

THIS WEEK ON **billboard.com**

"Step Out" by Busy Signal, Jamaica's dancehall DJ sensation, debuts at No. 73 on the Hot R&B/Hip-Hop Songs chart. Discover developing artists making their Inaugural Billboard chart runs each week in Breaking & Entering on billboard.com.

T1 = best-selling albums by new and developing acts, defined as those who have never appeared in the top 100 of The Billboard 200. \* = 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



JUN  
3  
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/Demos Hot Songs, ASCAP/Antonio Dixon's Musik, ASCAP/Karokey Music, ASCAP/Christopher Matthew, BMJ/Hico Music, BMJ/EMI April, ASCAP/Parade Music, ASCAP/Diaz II, BMJ/Underdog East Songs, ASCAP/Universal, ASCAP/Anthony Nance Musik, ASCAP/Strange Motel Music, ASCAP/Underdogs Songs, ASCAP/Almo Music, ASCAP, HL, H100 58, RBH 10

## A

**ABRAZAME** (New/ATV Latin, BMJ) LT 42  
**ADIOS A MI AMANTE** (BMG Songs, ASCAP) LT 22  
**THE ADVENTURE** (Fun With Goats, ASCAP/Universal, ASCAP, HL, H100 65, POP 80  
**AIN'T REALLY LOVE** (Mary J. Blige, ASCAP/Universal-MCA, ASCAP/WBM, SESAC/Babyboys Little, SESAC/Noontime South, SESAC/Naked Under My Clothes, ASCAP/Chrysalis Music, ASCAP/Shoe Money, ASCAP, HL/WBM, RBH 97  
**AIN'T WHAT IT USED TO BE** (Mosiac Music, BMJ/Sony/ATV Tree, BMJ/Gitlershin, BMJ/Buna Boy, BMJ), HL, CS 35  
**ALGO DE MI** (Ser-Ca, BMJ) LT 21  
**ALGUIEN TE VA A HACER LLORAR** (Ser-Ca, BMJ) LT 28  
**ALIADO DEL TIEMPO** (Three Sound, BMJ) LT 10  
**AND SHE SAID...** (Looptek/Leaves, ASCAP/Walkys Publishing, SESAC) POP 86  
**ANGELITO** (Crown P, BMJ/Sebastian, BMJ) LT 4  
**ANYWHERE BUT HERE** (Warner-Tamerlane, BMJ/Levi's Palm Tree Music, BMJ), WBM, CS 75  
**ATREVE TE** (Warner-Tamerlane, BMJ/Vener Perez, BMJ) LT 19

## B

**BACK LIKE THAT** (Rich King, BMJ/Stars, BMJ/EMI April, ASCAP/Parade Music, ASCAP/Zomba Songs, BMJ/Stone Diamond Music, BMJ/EMI Blackwood, BMJ/Lu Lu Publishing, BMJ), HL/WBM, H100 72, RBH 17  
**BAD DAY** (Song 6 Music, BMJ) H100 2, POP 2  
**BEAUTIFUL LOVE** (Smells Like Music, ASCAP/Simplyville, ASCAP/Streamline Music, ASCAP/Runway Network, ASCAP, HL/WB, POP 83  
**BEEP** (Walt Disney, BMJ/STUFF, BMJ/ArtHouse, BMJ/EMI Blackwood, BMJ/Cherry River, BMJ), HL/WBM, H100 55, POP 38  
**BEFORE HE CHEATS** (That Little House, ASCAP/Mighty Underdog, ASCAP/Sony/ATV Cross Keys, ASCAP, HL, CS 55  
**BEST FRIEND** (50 Cent Music, ASCAP/Universal, ASCAP/DJ Hi-Tek, BMJ/Songs Of Windswept Pacific, BMJ/Jonathan Rotem Music, BMJ/Lovey Music, ASCAP/Southside Independent Music, BMJ/Cotillon Music, BMJ/Walden Music, ASCAP/Warner-Tamerlane, BMJ), HL/WBM, H100 57, POP 79, RBH 47  
**BE WITHOUT YOU** (Mary J. Blige, ASCAP/Universal-MCA, ASCAP/WBM, SESAC/Babyboys Little, SESAC/Noontime South, SESAC/Jada And Jaders Publishing, SESAC/Naked Under My Clothes, ASCAP/Chrysalis Music, ASCAP/Parade Music, SESAC/Reach Global Tunes, SESAC), HL/WBM, H100 22, POP 82, RBH 12  
**BLACK HORSE & THE CHERRY TREE** (Sony/ATV Tree, SESAC), HL, H100 27, POP 30

**BLOW THE WHISTLE** (Zomba Songs, BMJ/T. Shaw, BMJ/Songs Of Windswept Pacific, BMJ/Bn Grande Music Publishing, BMJ/Swirlie Music, BMJ/Carmore Music, BMJ/Me & My Music, ASCAP/Cookies And Milk, ASCAP/Basajamba, ASCAP/EMI April, ASCAP, HL/WBM, RBH 81  
**BOSSY** (Issy & Nemo Tunes, ASCAP/Levegas Music Publishing, ASCAP/EMI April, ASCAP/Zomba Songs, BMJ/T. Shaw, BMJ/Team S Dot Publishing, BMJ/Hico Music, BMJ/Songs Of Windswept Pacific, BMJ/EMI Blackwood, BMJ/Lost Post Music, BMJ), HL/WBM, H100 50, POP 64, RBH 35  
**BRAND NEW GIRLFRIEND** (EMI Blackwood, BMJ/Shane Minor, BMJ/3 Ring Circus, BMJ/Songs Of Windswept Pacific, BMJ/Jeffrey Steele, BMJ), HL, CS 45, POP 37  
**BREATHE (2 AM)** (AnniBonnaMusic, ASCAP) H100 45, POP 37  
**BRING IT ON HOME** (Warner-Tamerlane, BMJ/Sell The Cow, BMJ/WB, ASCAP/Bleek, ASCAP/Bloom, ASCAP), WBM, CS 20  
**BUILDING BRIDGES** (Drunk Monkey, BMJ/Big, BMJ/WB, ASCAP/Granite, ASCAP/Goldline, ASCAP, HL/WBM, CS 59  
**BUMPIN' MY MUSIC** (Rat, ASCAP/Music, ASCAP/Cypherhead Music, ASCAP/EMI April, ASCAP/Brad Jordan, ASCAP/BB The Skee The Chump, ASCAP/Ruthless Attack Music, ASCAP/Reach Global Songs, BMJ/Songs Of Universal, BMJ), HL, RBH 63  
**BUTTONS** (Team S Dot Publishing, BMJ/Hico Music, BMJ/Songs Of Windswept Pacific, BMJ/2590 Music Publishing, ASCAP/Universal, ASCAP/Zona 4, ASCAP/The Rights Music, BMJ/My Own Chit Music, BMJ/EMI Blackwood, BMJ/Jason's Lyrics, SESAC/Reach Global Tunes, SESAC), HL, H100 52, POP 42

## C

**CAILE** (Sony/ATV Discos, ASCAP) LT 3  
**CALL ME CRAZY** (Copyright Control) CS 46  
**CANI TAKE YOU HOME** (Vingina Beach, ASCAP/WB, ASCAP/EMI April, ASCAP/Black Fountain Publishing, ASCAP/Hereticious Music, ASCAP), HL, WBM, RBH 58  
**CANT LET GO** (Songs Of Universal, BMJ/Tappy Whtyes, BMJ/Bat Future, BMJ), HL, H100 87, RBH 18  
**CHASING CARS** (Big Lite, BMJ) H100 54, POP 46  
**CHECK ON IT** (Christopher Garrett's Publishing, ASCAP/Hico Music, BMJ/Songs Of Windswept Pacific, BMJ/Beyonce, ASCAP/Swizz Beat, SESAC/Universal Tunes, SESAC/EMI April, ASCAP/Angeles Beyonce, ASCAP/Slim Thru Publishing, BMJ/EMI Blackwood, BMJ/Sony/ATV Tunes, ASCAP, HL, POP 39  
**CHEVY RIDIN' HIGH** (Zomba Songs, BMJ/Dade Co. Project Music, BMJ/3 Blunts Lite At Once, ASCAP), WBM, RBH 68  
**THE CHOSEN ONE** (Divine Mill Music, ASCAP/WB, ASCAP/Funk Music, ASCAP/Line 4 Line, ASCAP/West My Daddy's Records, ASCAP/Judge Aunts, SESAC/Dom Drama Musik, BMJ/Jobete Music, ASCAP/Universal-PolyGram International Tunes, SESAC/Monsoon Music, SESAC) RBH 62  
**CLOCKWORK** (LaRon Jr's Music, ASCAP/Chaos & Order, ASCAP/Notting Dale, ASCAP/Basscamp Music, ASCAP/Spada 4 Music, ASCAP) RBH 95  
**COALMINE** (Zomba Medioses, ASCAP/Agatha Monahan, ASCAP/Basajamba, ASCAP/Plaid's Music, ASCAP/Nuyorcan, BMJ/Warner-Tamerlane, BMJ/Shakiri Baker, BMJ/Air Control, ASCAP), HL/WBM, H100 71, POP 54  
**CRAZY** (Chrysalis Music, ASCAP/WB, ASCAP/God Given, BMJ/BMG Ricordi Music, ASCAP/ATV Tree, SPA/Atmosphere Music, SPA/BMG Zomba Produc-

tions, SPA) H100 38; POP 41; RBH 99  
**CRAZY BITCH** (Famous, ASCAP), HL, H100 94, POP 91  
**CROWDED** (EMI April, ASCAP/Sony/ATV Tunes, ASCAP/Copyright Control/Bushwicks Finest, ASCAP/Thousand Music, ASCAP), HL, POP 65  
**CUANTO TENGO QUE ESPERAR** (EMI April, ASCAP/EMI Blackwood, BMJ/Luar, ASCAP) LT 47

## D

**DA JERK** (Waberon Publishing, ASCAP) RBH 98  
**DANCE, DANCE** (Chicago X Software, BMJ/Sony/ATV Songs, BMJ), HL, H100 47, POP 26  
**DANI CALIFORNIA** (Moebetoblame, BMJ) H100 6, RBH 13  
**DE CONTRABANDO** (Edimusa, ASCAP/Vander America, BMJ) LT 14  
**DEJATE LLEVAR** (EMI Blackwood, BMJ/Dharmik, BMJ/Yami Music Publishing, BMJ/El Cubano Music, BMJ/Universal-Musica Unica, BMJ) LT 31  
**DJ PLAY A LOVE SONG** (Universal, ASCAP/Team S Dot Publishing, BMJ/Hico Music, BMJ/Songs Of Windswept Pacific, BMJ/Jason's Lyrics, SESAC/Reach Global Tunes, SESAC), HL, H100 53, RBH 9  
**DOING TOO MUCH** (Amaya-Sophia, ASCAP/Latino Velvet, BMJ/Songs Of Universal, BMJ/Bungalo Made Music, ASCAP/Morenta Publishing, ASCAP), HL, H100 63, POP 52  
**DO IT TO IT** (Publishing Desiginee, BMJ/Rags II Richard Music, BMJ/Uncle Willmes Music, ASCAP/How Ya Liv Dat Music, ASCAP) H100 56, RBH 22  
**DO IT WITH NO HANDS** (Toompstone Publishing, BMJ/Ghetto Millionaire Cartel Publishing, BMJ) RBH 89  
**DONT FORGET TO REMEMBER ME** (W22 Songs, BMJ/EMI Blackwood, BMJ/Driant Have To Be Music, ASCAP/EMI April, ASCAP/1603 Songs, ASCAP/Music Of Windswept Pacific, ASCAP), HL, CS 12; H100 78  
**DO WE STILL** (Carolina Blue Sky Music, BMJ/John's Island, BMJ/Bayou Boy, BMJ) CS 58  
**DOWN** (Water, ASCAP) LT 2  
**DOWN IN MISSISSIPPI (UP TO NO GOOD)** (Dirkzil, BMJ/Greatergoodson, ASCAP/Jennifer Nettles, ASCAP) CS 23

## E

**ENOUGH CRYIN'** (Universal, ASCAP/Mary J. Blige, ASCAP/Rodney Jerkins Productions, BMJ/EMI Blackwood, BMJ/Team S Dot Publishing, BMJ/Hico Music, BMJ/Songs Of Windswept Pacific, BMJ/EMI April, ASCAP/Carter Boys Publishing, ASCAP), HL, H100 93, RBH 3  
**EVER THE SAME** (U Rule Music, ASCAP/EMI April, ASCAP), HL, H100 62, POP 70  
**EVERYBODY KNOWS** (Woolly Puddin', BMJ/Warner-Tamerlane, BMJ/Absintine, BMJ), WBM, CS 54  
**EVERY TIME I HEAR YOUR NAME** (EMI April, ASCAP/Romeo Cowboy Music, ASCAP/Tom Hambridge Tunes, ASCAP/Songs Of Windswept Pacific, ASCAP/Universal, BMJ), HL, CS 13; H100 76  
**EVERYTIME WE TOUCH** (Mambo Musiker/vergas-nu, Productions/M.B.H./Hico Music, BMJ/Songs Of Jupiter Music, BMJ) H100 28; POP 18

## F

**FAVORITE STATE OF MIND** (Universal, ASCAP/Craggy Buss, ASCAP/Music Of Combustion, BMJ/Songs Of Windswept Pacific, BMJ), HL, CS 21  
**FEELS JUST LIKE IT SHOULD** (EMI Blackwood, BMJ/Greenehouse Music, BMJ/Comman, ASCAP/Drum Groove, SESAC), HL, CS 32  
**FEELS SO GOOD** (Remyrino Music, ASCAP/Reach Global, ASCAP/Sounds Of Da Red Drum, ASCAP/Steady On The Grind, ASCAP/Super Savin Publishing, BMJ/Zomba Songs, BMJ), WBM, RBH 45  
**FINDIN' A GOOD MAN** (Hits And Smashes Music, ASCAP/2820 Music, ASCAP/Zomba Enterprises, ASCAP/Good Country Mornin', ASCAP/West Moraine, ASCAP/Walk, ASCAP/Lichelle, ASCAP/Mor Bob, ASCAP), WBM, CS 31  
**FIND MYSELF IN YOU** (Cancelled Lunch, ASCAP/Universal-PolyGram International, ASCAP), HL, RBH 30  
**FLY LIKE A BIRD** (Rye Songs, BMJ/Songs Of Universal, BMJ/EMI April, ASCAP/Minneapolis Guys Music, ASCAP/Brandia Music Works, ASCAP), HL, RBH 24  
**FOR YOU I WILL (CONFIDENCE)** (Teddy Geiger Publishing, BMJ/Sony/ATV Timber, SESAC/Turtle Fiction, SESAC), HL, H100 35, POP 23  
**FREEZE** (EMI April, ASCAP/LL Cool J, ASCAP/Lyte In, ASCAP), HL, RBH 66  
**FRESH AZIMIZ** (EMI April, ASCAP/Shaniah Cymone Music, ASCAP/Air Control, ASCAP/Basajamba, ASCAP), HL, POP 73  
**FRIKITONA** (Not Listed) LT 46

## G

**GET DRUNK AND BE SOMEBODY** (Tokoko Tunes, BMJ/Florida Room, BMJ) H100 100  
**CALL ME CRAZY** (Copyright Control) CS 46  
**CANI TAKE YOU HOME** (Vingina Beach, ASCAP/WB, ASCAP/EMI April, ASCAP/Black Fountain Publishing, ASCAP/Hereticious Music, ASCAP), HL, WBM, RBH 58  
**CANT LET GO** (Songs Of Universal, BMJ/Tappy Whtyes, BMJ/Bat Future, BMJ), HL, H100 87, RBH 18  
**CHASING CARS** (Big Lite, BMJ) H100 54, POP 46  
**CHECK ON IT** (Christopher Garrett's Publishing, ASCAP/Hico Music, BMJ/Songs Of Windswept Pacific, BMJ/Beyonce, ASCAP/Swizz Beat, SESAC/Universal Tunes, SESAC/EMI April, ASCAP/Angeles Beyonce, ASCAP/Slim Thru Publishing, BMJ/EMI Blackwood, BMJ/Sony/ATV Tunes, ASCAP, HL, POP 39  
**CHEVY RIDIN' HIGH** (Zomba Songs, BMJ/Dade Co. Project Music, BMJ/3 Blunts Lite At Once, ASCAP), WBM, RBH 68  
**THE CHOSEN ONE** (Divine Mill Music, ASCAP/WB, ASCAP/Funk Music, ASCAP/Line 4 Line, ASCAP/West My Daddy's Records, ASCAP/Judge Aunts, SESAC/Dom Drama Musik, BMJ/Jobete Music, ASCAP/Universal-PolyGram International Tunes, SESAC/Monsoon Music, SESAC) RBH 62  
**CLOCKWORK** (LaRon Jr's Music, ASCAP/Chaos & Order, ASCAP/Notting Dale, ASCAP/Basscamp Music, ASCAP/Spada 4 Music, ASCAP) RBH 95  
**COALMINE** (Zomba Medioses, ASCAP/Agatha Monahan, ASCAP/Basajamba, ASCAP/Plaid's Music, ASCAP/Nuyorcan, BMJ/Warner-Tamerlane, BMJ/Shakiri Baker, BMJ/Air Control, ASCAP), HL/WBM, H100 71, POP 54  
**CRAZY** (Chrysalis Music, ASCAP/WB, ASCAP/God Given, BMJ/BMG Ricordi Music, ASCAP/ATV Tree, SPA/Atmosphere Music, SPA/BMG Zomba Produc-

tions, SPA) H100 38; POP 41; RBH 99  
**CRAZY BITCH** (Famous, ASCAP), HL, H100 94, POP 91  
**CROWDED** (EMI April, ASCAP/Sony/ATV Tunes, ASCAP/Copyright Control/Bushwicks Finest, ASCAP/Thousand Music, ASCAP), HL, POP 65  
**CUANTO TENGO QUE ESPERAR** (EMI April, ASCAP/EMI Blackwood, BMJ/Luar, ASCAP) LT 47

## H

**HANK** (Terecel, ASCAP/Sony/ATV Cross Keys, ASCAP/Careers-BMG, BMJ/Evansville, BMJ/Dimensional Music Of 1091, ASCAP), HL, CS 49  
**HATE ME** (Paris On Paper Publishing, ASCAP) H100 59, POP 59  
**HAY DE MI** (Noriega, BMJ) LT 39  
**HEAT IT UP** (Soar Loser Music, BMJ/CollPark Music, BMJ/Sony/ATV Tunes, BMJ/Soloman Anderson Publishing Desiginee, ASCAP), HL, RBH 59  
**HERE WE GO GO** (Gold Star, BMJ/Carter Boys Publishing, ASCAP/Mas Flow, BMJ/Universal Music, ASCAP/Comedicoz, BMJ) LT 18  
**HIPS DONT LIE** (Soy/ATV Tunes, ASCAP/Huss Zwingl, ASCAP/EMI Blackwood, BMJ/Le-Bass Music, BMJ/The Caramel House, BMJ/Ensign Music, BMJ/Lanfranco Music, ASCAP/Samalea Songs, ASCAP/Neia Music, ASCAP/JNR Music Publishing, ASCAP), HL, H100 16; LT 1; POP 7  
**HMM HMM** (Springle Music Publishing, ASCAP/150 Lafayette Music, ASCAP/Songs Of Universal PolyGram International, BMJ/Tony Kelly, ASCAP/Maurice Gregory, BMJ), HL, RBH 46  
**HOLLA AT ME** (Not Listed) RBH 51  
**HOME** (Michael Buble Publishing Desiginee, BMJ/Almost October Songs, BMJ/Universal-MCA, ASCAP/Aian Chang Publishing Desiginee, ASCAP/WB, ASCAP, HL/WBM, POP 55  
**HONKY TONK BADDONKONK** (Music Of Windswept Pacific, BMJ/Borossa Music, BMJ/Third River Music, BMJ/EMI Blackwood, BMJ), POP 74  
**HOW 'BOUT YOU** (Soy/ATV Tree, BMJ/Copyright Control), HL, CS 22  
**HOW TO SAVE A LIFE** (Ridge Music Publishing, ASCAP/EMI April, ASCAP), HL, H100 84, POP 63  
**HUSTLER MUSIK** (Young Music Publishing, BMJ/Warner-Tamerlane, BMJ/Money Mack, BMJ), WBM, H100 95, RBH 28  
**HUMIN'** (3 Dims Lite At Once, ASCAP/First N Gold, BMJ/J. Brasco, ASCAP/EMI April, ASCAP/No Question Entertainment, ASCAP/Desert Storm, BMJ), HL, H100 70, RBH 16

## I

**I AM NOT MY HAIR** (Warner-Tamerlane, BMJ/Wang Out, BMJ/Combustion, BMJ/Songs Of Windswept Pacific, BMJ), WBM, H100 97, POP 89  
**ICANT UNLVE YOU** (WB, ASCAP/Scott And Soda, ASCAP/Warner-Tamerlane, BMJ/Writers Extreme, BMJ/Warrior Dancers, BMJ), WBM, CS 21  
**I DONT KNOW WHAT SHE SAID** (Creative Real, ASCAP/Want To Hold Your Songs, BMJ/Major Bob, ASCAP), WBM, CS 38  
**IF I WERE YOU** (Spread Your Cheeks And Push Out The Music, ASCAP/WB, ASCAP), WBM, POP 96  
**IF YOU'RE GOING THROUGH HELL (BEFORE THE DEVIL EVEN KNOWS)** (Graviton, ASCAP/Whaddadiddid, SESAC/Carnival, ASCAP/STAC/Cal, ASCAP/BergBrain, ASCAP) CS 18; H100 96  
**I GOT YOU** (Magic Mustang, BMJ/Triples Shoes, BMJ/Town Music, ASCAP/Phillylly Music, ASCAP/Songs Of Bud Dog, ASCAP/Music Of Windswept Pacific, ASCAP) CS 15; H100 99  
**I LOVE MY B\*\*** (TZahs Music, BMJ/Ensign Music, BMJ/Walt Disney, BMJ/Spoke And Gone Publishing, ASCAP), HL, RBH 39  
**I LOVE YOU** (Next Selection, ASCAP/Motola, ASCAP/Aspen Songs, ASCAP/Latit Music Publishing, ASCAP) RBH 54  
**IM GONNA BE** (WB, ASCAP/Checkman, BMJ/Tyme 4 Flites, BMJ), WBM, RBH 56  
**IM N LUV (WITH A STRIPPER)** (Nappy Publishing, BMJ/Warner-Tamerlane, BMJ/2 Play's Publishing, BMJ/Whe & Mike Jones Music, BMJ), WBM, POP 44  
**IMPOSSIBLE** (Please Gimme My Publishing, BMJ/EMI Blackwood, BMJ), HL, RBH 64  
**IN MY MIND** (Combustion, BMJ/Songs Of Windswept Pacific, BMJ/Wang Out, BMJ/Sony/ATV Songs, BMJ), HL, RBH 26  
**INSENSIBLE A TI (ME PONE A MIL)** (Universal Music Music, S.A./Universal-Musica Unica, BMJ) LT 23  
**IN TERMS OF LOVE** (Emerto, ASCAP/Gehrig Music, ASCAP/Carol Vincent And Associates, SESAC) CS 47  
**INTO YOU** (Kernunity Song Chest, BMJ/Songs Of Universal, BMJ), HL, RBH 86  
**I REFUSE** (Barker, ASCAP/Scott Storch, ASCAP/TVT, ASCAP) RBH 44  
**I REMEMBER** (Blatend Music, ASCAP/Joyment Music, ASCAP) RBH 96  
**IS IT ANY WONDER?** (BMG, PRS) POP 90  
**I TRADE IT ALL** (Everything's Fat! Music, BMJ) RBH 85  
**IT'S GOIN' DOWN** (Granny Man Publishing, BMJ/Malik Mekki Music, BMJ/Reginas Son Music, ASCAP/Diemahar Music, ASCAP/EMI April, ASCAP), HL, H100 26, RBH 49  
**IT'S WHATEVER** (Da Restler, ASCAP) RBH 78  
**I WRITE SINS NOT TRAGEDIES** (Sweet Chin Music, ASCAP/EMI April, ASCAP), HL, H100 37, POP 28

## J

**JESUS, TAKE THE WHEEL** (Soy/ATV Tunes, ASCAP/Onaly, BMJ/Baylene Music, ASCAP/No Such Music, SOCAN/Passing Stranger, ASCAP) 1609  
**Song**, ASCAP/Music Of Windswept Pacific, ASCAP/Dimensional Music Of 1091, ASCAP), HL, POP 58  
**JIGGLE IT** (Copyright Control) RBH 72  
**JUST CAME HERE TO CHILL** (No Quinquence Music Publishing, BMJ/October 12th, ASCAP/Hico South, ASCAP), WBM, RBH 25

## K

**KICK PUSH** (1st & 15th Publishing, ASCAP/BMG Songs, ASCAP), WBM, RBH 67  
**KILL ME NOW** (WB, ASCAP/Rich Texan, ASCAP/Warner-Tamerlane, BMJ), WBM, CS 45  
**LAST DAY OF MY LIFE** (Phylveste, ASCAP/Mission Valley, ASCAP), CS 5, H100 48, POP 85  
**THE LAST OF A DYING BREED** (Peermusic, BMJ/R. J. Williams, BMJ/Warner-Tamerlane, BMJ/Peermusic III, BMJ), WBM, CS 42  
**LEAN WIT IT, ROCK WIT IT** (EMI April, ASCAP/Side That Music, ASCAP/Honeys Baby Boy Music, ASCAP/Parade Publishing, ASCAP/Jamall Willingham Publishing, ASCAP), HL, H100 23, POP 32, RBH 23  
**LEAVE THE PIECES** (WB, ASCAP/Sony/ATV Acuff

## L

Rose, BMJ/Songs Of R. Joseph, ASCAP), HL/WBM, CS 26  
**LET U GO** (Weencopter Music, ASCAP/Marionette AB, STIM/Kasz Money Publishing, ASCAP) H100 29, POP 21  
**LIBERTAD** (Filho, BMJ) LT 40  
**LIFE AINT ALWAYS BEAUTIFUL** (Soy/ATV Cross Keys, ASCAP/Slim Working For The Man, BMJ/Gallad Boy, BMJ/CG, BMJ), HL, CS 19; H100 92  
**A LITTLE LESS SIXTEEN CANDLES, A LITTLE MORE TOUCH ME** (Chicago X Software, BMJ) H100 66, POP 40  
**LITTLE TOO LATE** (Tokoko Tunes, BMJ/Florida Room, BMJ/Sony/ATV Acuff Rose, BMJ/Unwind, BMJ), HL, CS 17; H100 93  
**LIVE TO LOVE ANOTHER DAY** (Coburn, BMJ/Guitar Monkey, BMJ/Grand New Sky, ASCAP/Right Bank Music, ASCAP) CS 50  
**LLAME PA' VERTE** (Universal-Musica Unica, BMJ/EMI Blackwood, BMJ) LT 15  
**LOOKING FOR YOU** (Zomba Songs, BMJ/Lilly Mack, BMJ/Baby Fingers, ASCAP/Mims, ASCAP/Shown Brass, ASCAP/Reddy Day, BMJ), WBM, RBH 13  
**LO QUE ME GUSTA A MI** (Garnelion, BMJ/Peermusic III, BMJ) LT 13  
**LO QUE SON LAS COSAS** (Don Cat, ASCAP/Brehm, ASCAP) LT 5  
**L.O.V.E.** (Big A Nikki, ASCAP/EMI April, ASCAP/STUFF, BMJ/ArtHouse, BMJ/John Shanks Music, ASCAP/WB, ASCAP, HL/WBM, POP 93  
**LOVE** (Candace, SESAC/BMG Songs, ASCAP/She Wrote II, ASCAP) H100 88; RBH 33  
**LOVE SONG** (EMI Blackwood, BMJ/Shanica Jones Publishing Desiginee, BMJ/Otosno Music, BMJ), HL, RBH 65  
**THE LUCKY ONE** (Soy/ATV Tree, BMJ/Sony/ATV Songs, BMJ/Johnny D Music, BMJ), HL, CS 11; H100 85

## M

**MACHUCANDO** (Los Cangris, ASCAP/Eddie Dee, ASCAP) LT 6  
**MAKEDAMNSURE** (I Feel Like I'm Taking Crazy Pills, ASCAP/WB, ASCAP), WBM, H100 73, POP 61  
**ME AND MY GANG** (Jeffrey Steele, BMJ/Almo Music, ASCAP/Multinome Music, ASCAP/Breaking New Ground Publishing, BMJ/Sony/ATV Cross Keys, ASCAP), HL, CS 17; H100 91  
**ME PREGUNTO** (WB, ASCAP) LT 33  
**ME U** (Next Selection, ASCAP/Motola, ASCAP) H100 13; POP 17, RBH 41  
**MIGHTY "O"** (We Don't Play Even When We Be Playin', BMJ/Chrysalis Music, BMJ/Misquito Puss, ASCAP/Divadsnort Music, BMJ/EMI Mills, ASCAP/Hi-De-Ho Man Music, ASCAP), HL, RBH 53  
**MISS MURDER** (Ex Noctem Naclurum, ASCAP) H100 16, POP 72  
**MOVE ALONG** (Smells Like Phys Ed, ASCAP/BMG Songs, ASCAP), HL, H100 24; POP 14  
**MR. ME TOO** (EMI Blackwood, BMJ/The Waters Of Nazareth, BMJ/Gelmar, ASCAP/Terradome, ASCAP), HL, RBH 74  
**MS. NEW BOOTY** (Soar Loser Music, BMJ/EMI Blackwood, BMJ/CollPark Music, BMJ/Da Crupler Music, BMJ/EMC Music, BMJ), HL, H100 12, POP 10, RBH 37  
**MUCHACHITA DE OJOS TRISTES** (BMG Songs, ASCAP) LT 48  
**MUNECA DE TRAPO** (Soy/ATV Discos, ASCAP) LT 16

## N

**NEW STRINGS** (Soy/ATV Tree, BMJ/Nashville Star, BMJ), HL, CS 31  
**NOCHE DE SEXO** (Universal-Musica Unica, BMJ) LT 7  
**NO ES BRUJERIA** (Copyright Control) LT 35  
**NOTHIN' BUT A LOVE THING** (EMI April, ASCAP/New Songs Of Sea Gayle Music, ASCAP/Son Of A Miner, ASCAP/Pickwick Lending, ASCAP/Music Of Slave Three, BMJ), HL, CS 51  
**NOT READY TO MAKE Nice** (Woolly Puddin', BMJ/Scrapin' Toast, ASCAP/Chrysalis Music, ASCAP/Sugar Lake Music, ASCAP), HL/WBM, H100 77; POP 57  
**NO WORDS** (Zomba Songs, BMJ/R. Kelly, BMJ), WBM, RBH 70  
**NUESTRO AMOR SE HA VUELTO AYER** (Maximo Aguirre, BMJ/The Fly And The Bee, ASCAP) LT 27

## O

**ON AGAIN TONIGHT** (Warner-Tamerlane, BMJ/Murrah, BMJ/Texaburga Music, BMJ/Katank Music, BMJ/Circle C, ASCAP/Full Circle, ASCAP), WBM, CS 28  
**THE ONE YOU NEED** (Rodney Jerkins Productions, BMJ/EMI Blackwood, BMJ/J. Brasco, ASCAP/EMI April, ASCAP/No Question Entertainment, ASCAP/Desert Storm, BMJ), HL, RBH 49  
**THE ONLY DIFFERENCE BETWEEN A MARYROOM AND SUICIDE IS PRESS COVERAGE** (Sweet Chin Music, ASCAP/EMI April, ASCAP), HL, POP 95  
**ONLY LIVE ONCE** (Raw Naked Entertainment, ASCAP) RBH 89  
**OOH WEE** (Alia Rose Music, BMJ/American League Music, BMJ/Moosekirk, BMJ) RBH 40  
**OOOH...** (Substance Music, BMJ/Trump Music Publishing, BMJ) RBH 84  
**OVER MY HEAD (CABLE CAR)** (EMI April, ASCAP/Aaron Edwards Publishing, ASCAP), HL, H100 8; POP 8

## P

**PARA QUE REGRESAS** (Maximo Aguirre, BMJ) LT 37  
**PAYASO LOCO** (Not Listed) LT 29  
**PENKANDON EN TI** (Edimusa, ASCAP) LT 50  
**PICK IT UP** (Dnir Music Publishing, BMJ) RBH 79  
**PICK IT UP UNCORRECT** (EMI April, ASCAP/Sound Street Publishing, ASCAP/Pop Up Music, BMJ/Lightwoodknot, BMJ/Ensign Music, BMJ), HL/WBM, CS 37  
**POP MY TRUNK** (Drunk People Publishing, BMJ) RBH 84  
**POPPIN' MY COLLAR** (Tehnoise, BMJ/Music Resources, BMJ/Mr. Biggs, ASCAP/Jobete Music, ASCAP) H100 64; POP 69, RBH 42  
**POR UNA MUJER** (WB, SESAC/Warner-Tamerlane, BMJ) LT 31  
**PRETTY BABY** (India B. Music, BMJ/Songs Of Universal PolyGram International, BMJ/Demonte's Music Publishing, BMJ/Paradise Forever Music, BMJ), HL, RBH 55  
**PROMISCUOUS** (Neistar, SOCAN/Virginia Beach, ASCAP/WBM, SESAC/Danja Handz, Music, SESAC/Six Im Stoned, ASCAP), WBM, H100 9; POP 9  
**PULLIN' ME BACK** (Basajamba, ASCAP/Chingy Music, ASCAP/Jaco Pastorius, ASCAP/Shaniah Cymone Music, ASCAP/EMI April, ASCAP/Universal-MCA, ASCAP), HL, RBH 77  
**QUE LASTIMA** (EMI April, ASCAP) LT 25  
**QUE ME ALANCE LA VIDA** (Soy/ATV Discos, ASCAP) LT 26

## R

**THE REAL THING** (K.Stuff, BMJ/ArtHouse, BMJ/White Pearl Songs, BMJ/Sony/ATV Songs, BMJ), HL/WBM, H100 61; POP 43  
**REMEMBER** (Drumatik, ASCAP/Rensco Music, BMJ) RBH 93  
**REMEMBER THE NAME** (Fort Minor Music, BMJ/Zomba Songs, BMJ), WBM, POP 77  
**RIDIN'** (Charmillary Camp Music, ASCAP/Universal, ASCAP/Play For Play Music, ASCAP/EMI April, ASCAP/Leathatice Music, ASCAP/Skizz For Skizz And Play Music, ASCAP), HL, H100 1; POP 4; RBH 11  
**RIDIN' RIMS** (Jamall Willingham Publishing, ASCAP/Side That Music, ASCAP/EMI April, ASCAP/June Juice Publishing, BMJ/Hold That Music, BMJ/EMI Blackwood, BMJ/Honeys Baby Boy Music, ASCAP/Parade Publishing, ASCAP/Franchize Record, ASCAP), HL, RBH 4  
**RIGHT HERE** (Greenlund, ASCAP/p.m.nobody, ASCAP/My Blue Car, ASCAP/p.m.yug, ASCAP/WB, ASCAP), WBM, POP 26  
**ROMPE** (Los Cangris, ASCAP/Eddie Dee, ASCAP/Blue Kraft Music, BMJ) H100 36; LT 17; POP 24

## S

**SAVIN' ME** (Warner-Tamerlane, BMJ/Amr Your Dillo, SOCAN/Zero-6, SOCAN/Black Diesel, SOCAN/Black Adder Music, SOCAN), WBM, H100 19; POP 15  
**SAY I** (Dade Co. Project Music, BMJ/Zomba Songs, BMJ/Navy Puddy, ASCAP/Zomba Enterprises, ASCAP/Young Jeze Music, BMJ/Cotillon Music, BMJ/EMI Blackwood, BMJ), HL/WBM, H100 25; POP 25; RBH 2  
**SAY SOMETHIN'** (Rye Songs, BMJ/Songs Of Universal, BMJ/The Waters Of Nazareth, BMJ/EMI Blackwood, BMJ/Careers-BMG, BMJ/Baychaser, BMJ/Pressure Music, ASCAP/My Own Chit Music, BMJ), HL/WBM, POP 76  
**THE SEASHORES OF OLD MEXICO** (Soy/ATV Tree, BMJ), HL, CS 14; H100 86  
**SETTLE FOR A SLOWDOWN** (Soy/ATV Tree, BMJ/Gold Watch, BMJ/Sony/ATV Cross Keys, ASCAP), HL, CS 1; H100 43; POP 87  
**SHAKE** (CollPark Music, BMJ/EMI Blackwood, BMJ/EMC Music, BMJ/Da Crupler Music, BMJ/P.M.H.I. ASCAP/Marimber Music, ASCAP/Budde, BMJ) POP 31  
**SHAKE THAT** (Shroom Shady Music, BMJ/Besto World Music, ASCAP/Dirty Steves Music, BMJ/Nate Dogg, BMJ/Reach Global Songs, BMJ) POP 40  
**SHOULDER LEAN** (Cordale Quinn Publishing, BMJ/Dan Hart Publishing, BMJ/Crown Club Publishing, BMJ/Warner-Tamerlane, BMJ), WBM, RBH 29  
**SINGLE** (EMI Blackwood, BMJ/EMI Blackwood, BMJ/EMI April, ASCAP/Sonic Graffiti, ASCAP), HL, POP 84  
**SIN TU AMOR (AG. ASCAP)** LT 30  
**SISTER** (Mr. Malt Music, ASCAP/Curta Music, BMJ/Alicia Music, ASCAP) RBH 20  
**SI YO FUERA TU AMOR** (Copyright Control) LT 45  
**SIZ MATTERS (SOMEDAY)** (Almo Music, ASCAP/Orca Escape, ASCAP/Square D, ASCAP), HL, CS 9; H100 91  
**SNAP YO FINGERS** (White Rhino, BMJ/E-40, BMJ/Zomba Songs, BMJ/Dugstone, ASCAP), WBM, H100 7; POP 20, RBH 6  
**SNOW (HEY OH)** (Moebetoblame, BMJ) H100 98; POP 8  
**SOMETHINGS GOTTA GIVE** (Mts. Lumpkins Poodie, ASCAP/BMG Music, ASCAP/Platinum Plow, ASCAP), WBM, CS 3; H100 51; POP 100  
**SOS** (Jonathan Rotem Music, BMJ/Southside Independent Music, BMJ/Here's Lookin' At You Kidd Music, BMJ/Reach Global Songs, BMJ) H100 3; POP 8

## T

**SO SICK** (Super Savin Publishing, BMJ/Zomba Songs, BMJ/Sony/ATV Tunes, ASCAP/EMI April, ASCAP), HL/WBM, POP 44; RBH 36  
**SOUNDTRACK TO YOUR LIFE** (Weencopter Music, ASCAP/Careers-BMG, BMJ/Lauren Christy Songs, BMJ/Scott Spock Songs, BMJ/BMG Songs, ASCAP/Graham Edwards Songs, ASCAP), WBM, H100 75; POP 53  
**SO WHAT** (Bubba Gee, BMJ/Noontime Tunes, BMJ/Warner-Tamerlane, BMJ/Notting Hill Music, BMJ/24/5 Publishing, BMJ/Kurtly Slim Publishing, BMJ/Ced Keyz Music, BMJ/Instinct Music, BMJ/Royal Rights, ASCAP/Universal, ASCAP), HL/WBM, H100 31; POP 56; RBH 14  
**SPEEDING CARS** (Ron London, PRS) POP 97  
**STAY WITH YOU** (Corner Of Clark And Keni Music, ASCAP/EMI Virgin, ASCAP/Aerostation Corporation, ASCAP/Universal-MCA, ASCAP), HL, H100 67; POP 66  
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NOTICE OF PUBLIC SALE OF ASSETS  
OF  
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, April 25, 2006 and June 6, 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, July 18, 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 27, 2006

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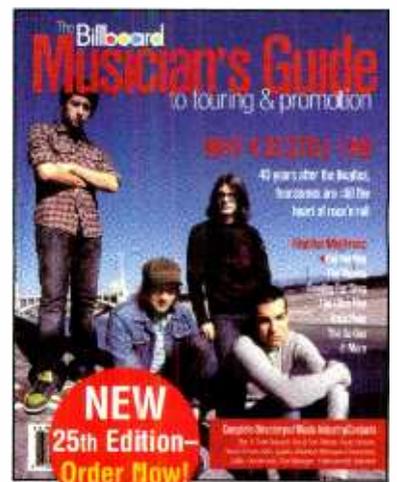
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# INSIDE TRACK

EDITED BY MICHAEL PAOLETTA

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## TWO CENTS FROM 50

50 Cent, who was named songwriter of the year at the ASCAP Pop Awards, held May 22 in Los Angeles, threw a lovely shout-out to Billboard in his videotaped acceptance speech. "I'm gonna continue to win over and over, and if people mistake my confidence for arrogance, it's OK," he said. Pausing, he added, "I only really care about ASCAP and Billboard to be honest because those are the award shows that actually go on the performance of the actual material." You tell 'em, Fitty!

## A NEW SANCTUARY FOR KNOWLES?

In Los Angeles to showcase two new teen acts, Music World Entertainment president Mathew Knowles told Track that he has bought back his company from Sanctuary Group. A Sanctuary spokesman, however, says negotiations continue and that a conclusion has not been reached.

The things that make you go hmm... In the audience, watching Houston rapper Lil J Xavier and L.A. boy group 2Much (mentored by Omarion and manager Chris Stokes) strut their stuff, were executives from Fontana Distribution. Once again, we say hmm...

## RAZORLIGHT PLAYS POST OFFICE

As Track goes to press, Berlin is hosting its first British Music Week (May 19-26), an initiative organized and funded by the German capital's music industry. Surely, the idea behind BMW is to spotlight talent coming out of the United Kingdom. According to Track correspondents, acts from labels like Domino, Decca, V2, Sony and BMG's Red Ink were well represented.

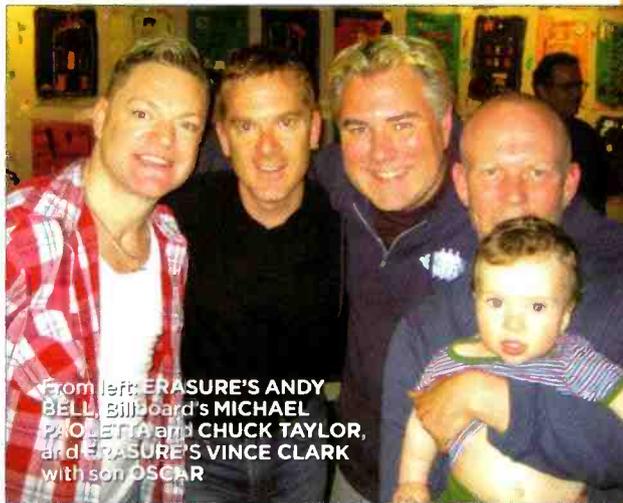
A Track spy who attended Universal Music's May 22 showcase at the Postbahnhof (a former post office railway station) cannot stop talking about Razorlight's performance. Playing to a crowd of about 1,000, the British band previewed songs from its new, as-yet-untitled Vertigo/Mercury Records album, due in July. Led by Johnny Borrell, the group also treated fans to past hits "Golden Touch" and "Somewhere Else." Sharing the bill with Razorlight were the Feeling, Kubbe and Boy Kill Boy.

German partners in BMW include Berlin music venue Karrera Klub, indie music retailer Dussman, lifestyle magazine Intro, alternative music paper Uncle Sallys, public broadcaster Radio Eins (which is recording and airing each of the week's performances), MTV Germany and digital music retailer Musicload. And yes, BMW is receiving much assistance and support from U.K. trade organization BPI.

## CAROLINE ON MY MIND

Track hears that Ryko-disc president William Hein will be replacing Rick Williams to head Caroline Distribution. Caroline, the independent distribution arm of EMI, is expected to announce the hiring in June. An EMI representative declined to comment, but a source close to the distributor confirmed that a "founder of ADA" would be stepping into the Caroline role.

Hein certainly fits the bill, as he founded Restless Records in 1992. Don't forget: Alternative Distribution



From left: ERASURE'S ANDY BELL, Billboard's MICHAEL PAOLETTA and CHUCK TAYLOR, and ERASURE'S VINCE CLARK with son OSCAR

Alliance, the independent distribution arm of Warner Music Group, was started as a joint venture among Restless, Sub Pop and WMG.

## INDELIBLE ERASURE

When Brit electro-pop duo Erasure announced its "unplugged" trek in support of its new stripped-down album, "Union Street," fans let out a collective gasp—and for good reason. How would dance-pop hits like "Blue Savannah," "Oh L'Amour," "Sometimes," "Chains of Love" and "A Little Respect" fare without tech-pioneer Vince Clarke's synth-heavy undercurrents? Well, those who caught the Union Street tour now fully understand that a good song remains a good song, regardless of the musical arrangement. Indeed, during the final tour stop, at the 800-seat Concert Hall at the New York Society for Ethical Culture, the pair was more unplugged than acoustic. Throughout the 90-minute set, Erasure and band dazzled.

After the sold-out show, Track made its way backstage, where Bell and his partner Paul were hanging out with Clarke and his son Oscar. Though Bell and Clarke were surely worn out from "life on the road," they were loose and upbeat. Perhaps too loose. At one point, the pair was going on about its new album, how it will be recorded in Barcelona, London and New York, and how it will be a return to "our synth roots." At which point, Mr. Manager, overhearing this vocal transaction, laughed and said, "You do know who you're talking to, right?" Track had six words for Mr. Manager: "Their secret is safe with us."

## STILL SHOOTING RUBBERBANDS

Edie Brickell, who has her first album with New Bohemians in 16 years coming out in July (see story, page 53), tells Track that she already has her next album ready to go. It's an album she recorded with Harper Simon, her stepson and Paul Simon's son. The project, like the New Bohemians disc, will come out on Fantasy. No release date has been set, but Brickell hopes it is soon. "It has a couple of songs that have current issue themes, they're sort of topical," she says. "I don't want them to be moot points by the time it comes out."

# Executive TURNTABLE

EDITED BY SARAH HAN

**RECORD COMPANIES:** Sony Music Label Group U.S. in New York names **David Santaniello** senior VP of strategic marketing and business development. He was senior VP of strategic marketing and sponsorship at Columbia Records.

INO Records/SRE Recordings in Nashville promotes **Derek West** to manager of A&R. He was manager of radio promotions.

Sony BMG Nashville promotes **Heather McBee** to senior director of digital business and new media. She was director.

Immergent in Los Angeles ups **Jon Burk** to director of sales and marketing. He was marketing manager. Immergent also names **Nathan Lassiter** Internet sales and marketing specialist. He was content administrator at Infospace.

Capitol Records Nashville names **Ann Inman** coordinator of media and public relations. She is a graduate of Middle Tennessee State University.



**PUBLISHING:** ASCAP in Nashville promotes **Joan McGivern** to VP of legal services. She was assistant VP. ASCAP also ups **Earle Simmons** to Nashville director of membership. He was senior business analyst in the licensing department.

BMI in New York promotes **Consuelo Sayago** to assistant VP of international. She was senior director of international relations and administration. BMI also ups **Michael Crepezzi** to senior director of performing rights. He is based in Los Angeles. Crepezzi was director.

FremantleMedia Licensing Worldwide, Americas in Santa Monica, Calif., names **Nora Wong** licensing manager, Americas. She was graphic novel editor at Tokyo Pop.

**DISTRIBUTION:** Alternative Distribution Alliance in New York names **Mitchell Wolk** executive VP. He was senior VP of business affairs at WEA.



**DIGITAL:** eMusic in New York names **Cathy Halgas Nevins** senior director of corporate communications. She was VP of communications and publicity at Eagle Rock Entertainment. eMusic also names **Matt Gately** senior director of acquisition marketing. He was director of online acquisition and business development at Publishers Clearing House.

**MEDIA:** International Music Feed in Santa Monica, Calif., names **Glenn Kaino** executive VP of creative and online. He was chief creative officer at Napster.

**RELATED FIELDS:** Ticketmaster in West Hollywood, Calif., promotes **David Goldberg** to executive VP of sales and marketing. He was executive VP of strategy and business development.

CenterStaging Musical Productions in Burbank, Calif. names **Michael Sandoval** executive VP of music publishing and administration. He was executive VP, music division at MGM/UA Studios.

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 Carter/Orland 310.888.3785



**2947 WOODWARDIA DRIVE \$1,425,000**  
 Bel Air. Wonderfully updated & remodeled. 3BD/2.5BA plus media room. Hrdwd flrs. Huge master suite. Gorgeous private patio.  
 Jim & Carol Shogren 310.481.4305



OPEN 2-5 SAT/SUN

**1048 3RD STREET #105 \$1,278,000**  
 Santa Monica. Contemp 3bd/2.5ba twnhse w/ hrdwd flrs, 2 fpls, cooks kit, laundry inside, pvt 2-3 ca garage, xtr storage, rooftop sun dk.  
 Anthony Hitt 310.264.1600



OPEN 2-5 05/28/06

**2527 SCOTT AVENUE \$825,000**  
 Silver Lake. Light & bright character Spanish bungalow offers 3bd/2ba, hrdwd flrs thru/out, excellent floorplan! [www.2527Scott.com](http://www.2527Scott.com)  
 Karen Lower 323.804.8043



2-5 05/28/06

**2240 LAKE VIEW AVENUE \$799,000**  
 Silver Lake. Mid-century 2bd/1ba, 1bd/1ba duplex. Hrdwd flrs, character 50's kit/ba, lrg grassy yd, vus & private. Vacant at close of escrow.  
 Karen Lower 323.804.8043



OPEN 2-5 05/23/06

**ENCHANTING STORYBK CHARMER \$779,000**  
 Marina Del Rey Adj. The warmth of this storybook charmer will make you smile. Gorgeous hrdwd flrs, custom touches, hg bkdy, much more.  
 Sharona Alperin 310.888.3708



OPEN 2-5 SAT/SUN

**390 S. SEPULVEDA BLVD #304 \$728,000**  
 West LA. Sophisticated PH-style 2bd/2.5 condo w/ hi ceilings, cooks kit, pvt rftp dk, updated security buidng w/ pool, exer rm, EQI.  
 Anthony Hitt 310.264.1600



OPEN 2-5 SAT/SUN

**1345 N. HAYWORTH #114 \$609,000**  
 West Hwd. Vintage condo. Hrdwd flrs, coved ceilings, lg pvt entry, HOA includes utilities 2bd/2ba, 2 car pkg. [www.robertleighton.com](http://www.robertleighton.com)  
 Robert Leighton 310.433.0054

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