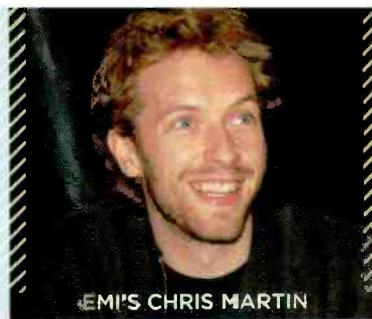


WHAT'S NEXT FOR EMI-WMG?

THE BUZZ >P.10 THE NUMBERS >P.6



EMI'S CHRIS MARTIN



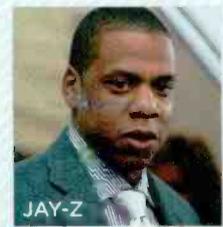
WMG'S MADONNA

Billboard

#BXNCTC ***** SCH 3-DIGIT 907
#BL2408043# MAR08 REG A04 B0109
MONTY GREENLY
3740 ELM AVE # A
LONG BEACH CA 90807-3402

MAY
20
2006

HIP-HOP'S BIG DEALS



JAY-Z



BEYONCÉ



50 CENT

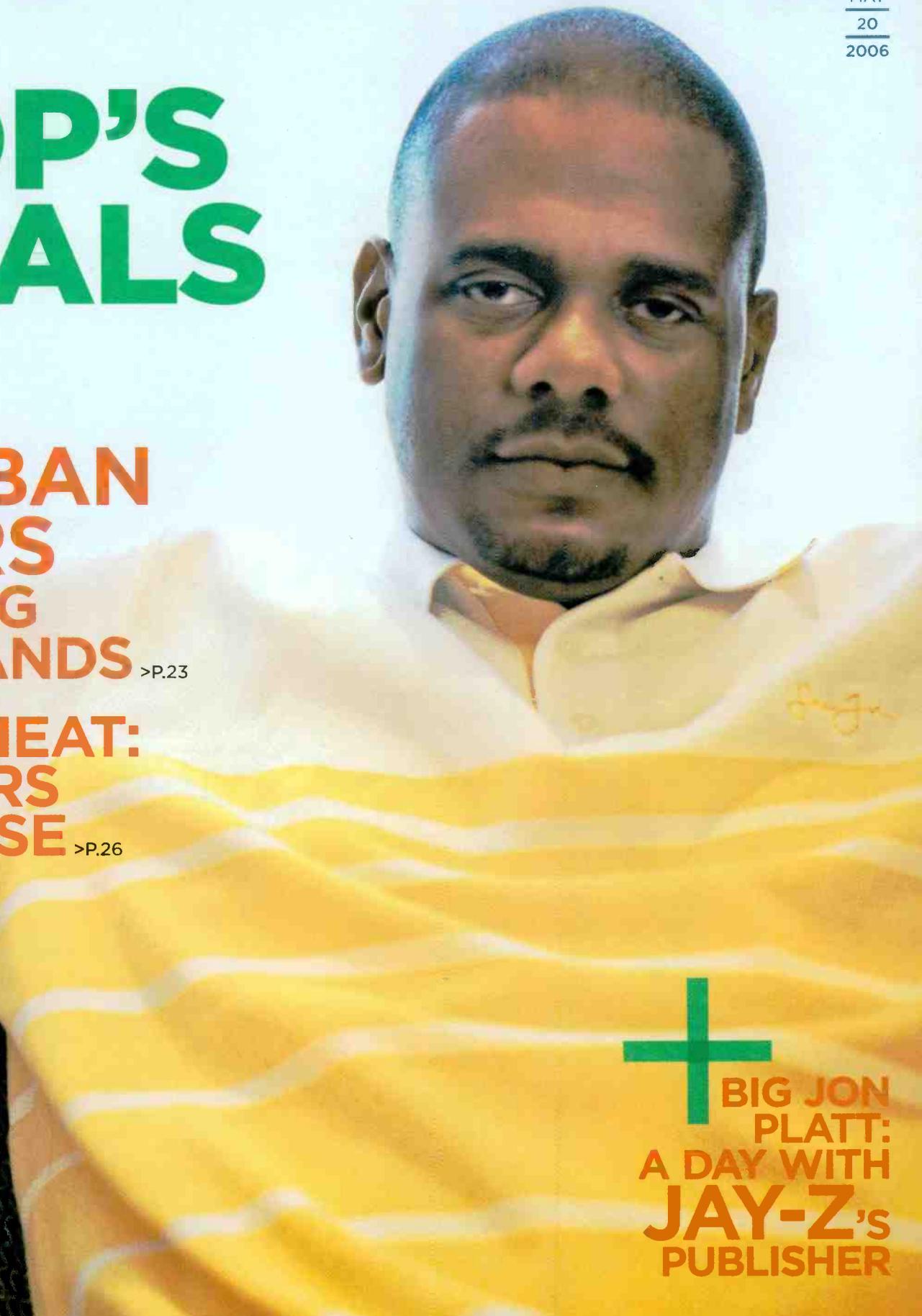
10 URBAN PLAYERS EXTENDING THEIR BRANDS >P.23

FLORIDA HEAT: PRODUCERS ON THE RISE >P.26

TOOL TIME BREAKING THEIR NEW RECORD OUT OF THE SHED >P.27



www.billboard.com
www.billboard.biz
US \$6.99 CAN \$8.99 UK £5.50



+
BIG JON
PLATT:
A DAY WITH
JAY-Z'S
PUBLISHER

PEARL JAM IS BACK!

"★★★★★ Their best album in years." Rolling Stone

"★★★★★ A Monster comeback for the hard-rocking quintet, which suddenly has come roaring back to life. After 15 years, it's evident that Pearl Jam is not only surviving but thriving." People

"Urgent, guitar-shredding rock, ear-popping harmony on this welcome return to the boxing ring that produced 1993's Vs. and 1994's Vitalogy." USA Today

"Now as ever, Pearl Jam takes itself seriously. But it delivers that seriousness not with the sodden self-importance of rock superstardom, but with the craft and hunger of a band still proving itself on the spot." New York Times

"The band is stoked, polished and raging again!" Los Angeles Times

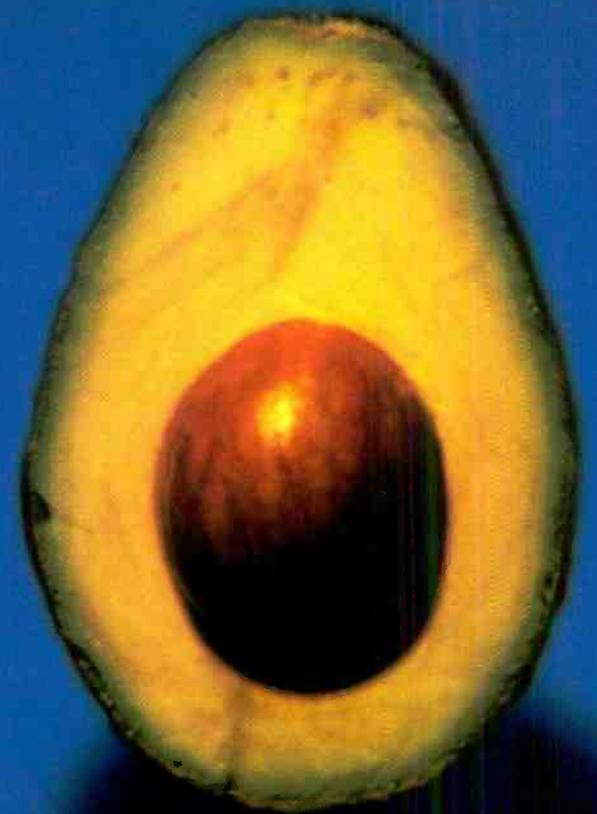
"The whole collection is fueled by outrage and filled with urgency. There's work to be done, and Pearl Jam – hell-bent on firing us up – is on fire again." Boston Globe

"Pearl Jam exceeds expectations with an urgent, powerful collection of explosive rockers. The band sounds like one powerfully beating heart in a strife-filled world. Grade A." Seattle Post-Intelligencer

"Five Ks!!!!!" Kerrang

The Brand New Album PEARL JAM
In Stores Now

An Amazing 279,564 Albums Sold
In The First Week Alone!



No. 1

ON THE CHARTS

ALBUMS

	PAGE	ARTIST / TITLE
TOP BILLBOARD 200	36	TOOL / 10,000 DAYS
TOP BLUEGRASS	44	ALISON KRAUSS + UNION STATION / LONELY RUNS BOTH WAYS
TOP BLUES	41	GEORGE THOROGOOD & THE DESTROYERS / GREATEST HITS: 30 YEARS OF ROCK
TOP CHRISTIAN	49	ALAN JACKSON / PRECIOUS MEMORIES
TOP COUNTRY	44	RASCAL FLATTS / ME AND MY GANG
TOP GOSPEL	49	KIRK FRANKLIN / HERO
TOP HEATSEEKERS	51	GOMEZ / HOW WE OPERATE
TOP INDEPENDENT	50	PANCI AT THE DISCO / A FEVER YOU CAN'T SWEAT OUT
TOP LATIN	46	GRUPO MONTEZ DE DURANGO / BORRON Y CUENTA NUEVA
TOP R&B/HIP HOP	41	MOBB DEEP / BLOOD MONEY
TASTEMAKERS	50	TOOL / 10,000 DAYS
TOP WORLD	50	CELTIC WOMAN / CELTIC WOMAN

SINGLES

	PAGE	ARTIST / TITLE
ADULT CONTEMPORARY	39	DANIEL POWTER / BAD DAY
ADULT TOP 40	39	DANIEL POWTER / BAD DAY
HOT COUNTRY	45	JACK INGRAM / WHEREVER YOU ARE
HOT DANCE CLUB PLAY	47	AMUKA / I WANT MORE (CLING ON TO ME)
HOT DANCE AIRPLAY	47	RIHANNA / SOS
HOT DANCE SINGLES SALES	47	NINE INCH NAILS / EVERY DAY IS EXACTLY THE SAME
HOT DIGITAL SONGS	39	RIHANNA / SOS
HOT 100	38	RIHANNA / SOS
HOT 100 AIRPLAY	39	SEAN PAUL / TEMPERATURE
HOT SINGLES SALES	40	NINE INCH NAILS / EVERY DAY IS EXACTLY THE SAME
HOT LATIN SONGS	46	ANAIAS / LO QUE SON LAS COSAS
MODERN ROCK	39	RED HOT CHILI PEPPERS / DAN CALIFORNIA
POP 100	40	RIHANNA / SOS
POP 100 AIRPLAY	40	SHAKIRA FEATURING WYCLEF JEAN / HIPS DON'T LIE
HOT R&B/HIP HOP	43	T.I. / WHAT YOU KNOW
HOT R&B/HIP HOP AIRPLAY	42	T.I. / WHAT YOU KNOW
R&B/HIP HOP SINGLES SALES	42	JES / SWEAT
R&B/ADULT	42	ANTHONY HAMILTON / CAN'T LET GO
RHYTHMIC	42	CHAMILLIONAIRE FEAT. KRAYZIE BONE / RIDIN'
HOT RINGTONES	16	BUBBA SPARKXX / MS. NEW BOOTY

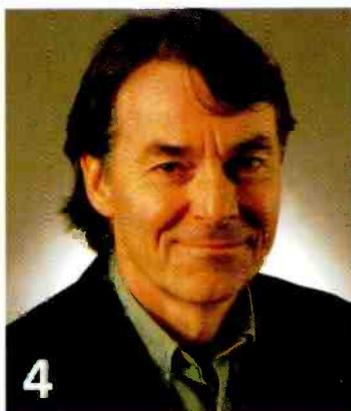
VIDEOS

	PAGE	ARTIST / TITLE
HOT VIDEOCLIPS	51	RED HOT CHILI PEPPERS / DAN CALIFORNIA
TOP MUSIC VIDEOS	51	DIMEBAG DARRELL / DIMEVISION 1: THAT'S THE FUN I HAVE

THIS WEEK ON .biz

	ARTIST / TITLE
TOP ELECTRONIC	#1 GORILLAZ / DEMON DAYS
TOP CLASSICAL	#1 THE 5 BROWNS / NO BOUNDARIES
TOP CLASSICAL CROSSOVER	#1 ANDREA BOCELLI / AMORE
TOP DIGITAL	#1 PEARL JAM / PEARL JAM
TOP INTERNET	#1 PEARL JAM / PEARL JAM
TOP JAZZ	#1 MICHAEL BUBLE / IT'S TIME
TOP CONTEMPORARY JAZZ	#1 HERBIE HANCOCK / POSSIBILITIES
TOP POP CATALOG	#1 JOHNNY CASH / 18 BIGGEST HITS
TOP REGGAE	#1 SEAN PAUL / THE TRINITY
TOP DVD SALES	#1 AEON FLUX (WIDESCREEN)
VHS SALES	#1 TITANIC (FULL SCREEN)
VIDEO RENTALS	#1 AEON FLUX
GAME RENTALS	#1 PS2: KINGDOM HEARTS II

CONTENTS



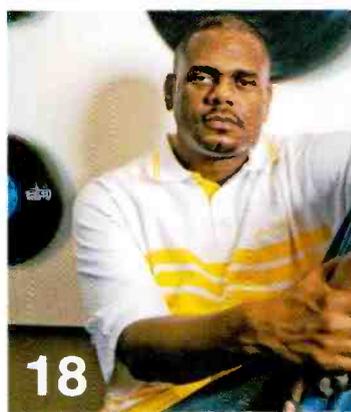
4



9



15



18

UPFRONT

- 5 News
- 10 Making The Brand, Legal Matters
- 11 Retail Track
- 12 Global
- 14 The Indies, Garage Rock
- 15 On The Road, Boxscore
- 16 Digital Entertainment
- 17 Q&A: Ken Irwin

COVER STORY

- 18 **ALL IN A DAY'S WORK.** Billboard spends a day with the man behind the music, EMI Music Publishing's Big Jon Platt.
- 23 **BEANS IN THE BRAND.** R&B/hip-hop artists like Snoop Dogg are cashing in on brand marketing. An Urban Quarterly report.

HIGHLIGHTS

- 4 **GRAHAM HENDERSON,** president of the Canadian Recording Industry Assn., shares his thoughts on Canada's P2P propensity.
- 9 **NEW GAME CONSOLES** stole the show at this year's E3 conference. What it means for the music industry.
- 15 **SAMMY HAGAR** takes his Cabo Wabo Village lifestyle to the sheds this summer.

MUSIC

- 25 Rhythm & Blues
- 26 Real Talk
- 28 BeatBox
- 29 The Beat
- 30 Global Pulse, Latin Notas
- 32 Nashville Scene, Jazz Notes
- 33 Reviews

DEPARTMENTS

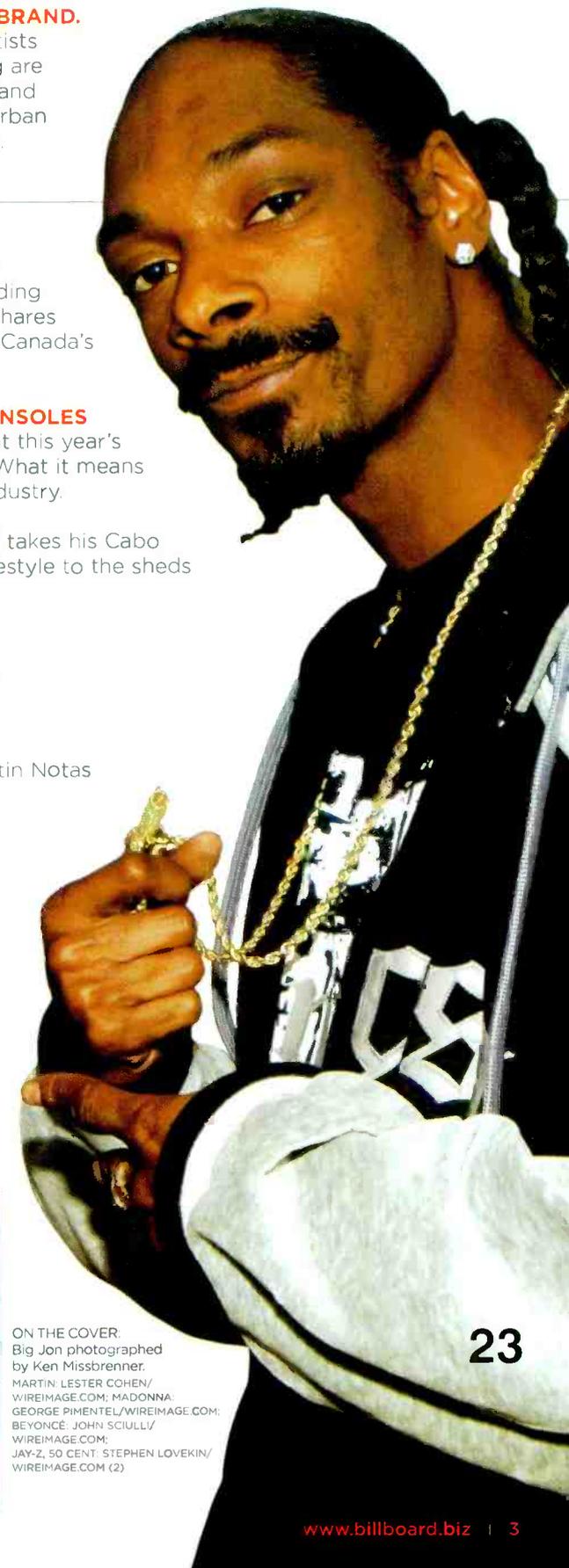
- 4 Opinion
- 35 Over The Counter
- 35 Market Watch
- 36 Charts
- 54 Marketplace
- 57 Backbeat
- 58 Inside Track, Executive Turntable

Billboard September 6-8
Renaissance Waverly, Atlanta

R&B hip hop

conference awards

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



23

ON THE COVER:
Big Jon photographed by Ken Missbrenner.
MARTIN LESTER COHEN/
WIREIMAGE.COM; MADONNA/
GEORGE PIMENTEL/WIREIMAGE.COM;
BEYONCÉ JOHN SCIULLI/
WIREIMAGE.COM;
JAY-Z, 50 CENT, STEPHEN LOVEKIN/
WIREIMAGE.COM (2)

OPINION

EDITORIALS | COMMENTARY | LETTERS

Appetite For Destruction

Canadians Have A Taste For P2P; Can A Solution Be Found?

BY GRAHAM HENDERSON

Given the insatiable appetite for music in Canada, where broadband penetration is among the highest anywhere, the development of a strong digital music marketplace would seem to be a given.

Yet this is far from today's reality in Canada.

For the past six years, Canadians have developed another insatiable appetite—for freely downloaded movies, books and music using Web-based file-swapping programs. Creators and those who invest in their careers have been left out in the cold.

Canadians with home Internet access are far more likely to have used a peer-to-peer network (25%) than a paid service (9%) to download a music or movie file. By comparison, 11% of European Internet users swap files on P2P networks and only 6% download regularly.

In Canada, digital music sales account for less than 1% of total recorded music revenue. Elsewhere, it accounts for 6%.

Like a frontier town, Canada's digital market is a place with few rules. This state of affairs exists despite the fact that Canada signed the World Intellectual Property Organization Treaties, designed to protect creators and those who invest in them during the Internet age. Canada stands apart from most signatories in that it has failed to enact the WIPO rules (countries that have enacted the rules include 23 of 26 European Union members, the United States, Japan and Australia).

Canada has become a global pacesetter for movie, music and software piracy. The chances that a given piece of business software has been stolen is more than one in three there, while in the United States and United Kingdom, the ratio is one in four.

During the past six years, Canada's music industry has declined \$586 million in retail sales. This has dramatically influenced investment and adversely affected many artists' careers.

Take Jilly Black, a critically acclaimed new voice on Canada's music scene. Coincident with the release of her debut album, putative fans requested her tracks 2.8 million times over file-swapping sites within two weeks. Yet her CD barely sold 15,000 units.

Canadian sales figures for many emerging recording artists are appallingly low. Some artists are indifferent to this. For them, the sale of digital music files or CDs is unimportant—ancillary to live performance and merchandise sales. But for each one of these artists, there are thousands more creators (musicians, songwriters,

inventors, software designers, authors, film producers and so on) who want to earn a living from the sale of their intellectual property.

The idea that recorded music can only be a promotional tool for live performances is very shortsighted. It means that artists will have no equity in their careers. The whole point of copyright law is to give them just that.

Fortunately, the WIPO rules provide for flexibility that respects both views. That

ing to recent research, more than 90% of Canadians agree that the work of musicians, artists, authors and others should be protected by copyright to ensure they get paid for copies of their work.

The experience outside Canada suggests that this approach works. In countries where there are rules, the digital market is booming.

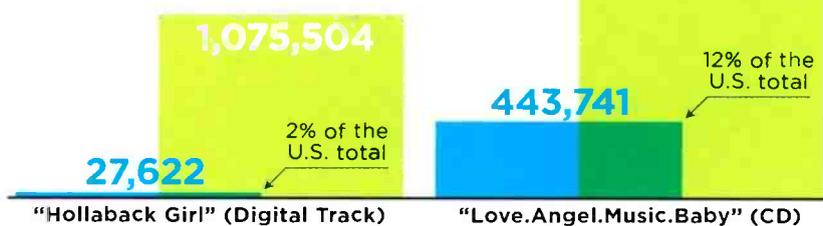
Already, 3 million people have either reduced or stopped illegal file swapping in Europe. Today, legal buying is more

Canada & Downloads: Where Is The Love?



Gwen Stefani's "Love.Angel.Music.Baby" proved to be a hot CD in Canada, where sales through April were 12% of the U.S. total—well ahead of the typical 8% Canadian ratio to U.S. sales. But on the digital side, Stefani fell short. Canadian digital sales of the song "Hollaback Girl" (the first track to surpass 1 million paid downloads in the United States) were only 2% of the U.S. total.

■ Canadian Sales
■ U.S. Sales



SOURCE: Nielsen SoundScan

means Canada can fulfill its treaty obligations without taking away anyone's right to give his or her property away for free.

But the current scenario offers no choice: Honest citizens who want their private property protected and their wishes respected are out of luck.

For this, Canada is gaining unwanted worldwide attention.

According to the Organisation for Economic Co-operation and Development, weighted by population, Canadians seem to be the most intensive users of P2P among OECD nations. The U.S. State Department has maintained Canada on the Special 301 Watch List, a list of countries with egregious track records in protecting intellectual property rights. It is a source of national embarrassment that Canada finds itself on this list.

Canadians are ready for rules. Accord-

ing to recent research, more than 90% of Canadians agree that the work of musicians, artists, authors and others should be protected by copyright to ensure they get paid for copies of their work.

Last year, Canada almost crossed the threshold into a new era. The Liberal government proposed new copyright legislation. But that bill died when the government fell. Canada's new Conservative government has announced its intention to bring forward its own version of digital copyright. Rights holders large and small look forward to this.

In the absence of modern, market-oriented rules, Canadians will continue to steal other people's property. But with the right balance, a future in which Canadians respect the rights of others in the digital age is close at hand.

Graham Henderson is president of the Canadian Recording Industry Assn.

WRITE US. Share your feedback with Billboard readers around the world. Send letters to Ken Schlager at letters@billboard.com. Include name, title, address and phone number for verification. Letters should be concise and may be edited. All submissions published shall become the sole property of Billboard, which shall own the copyright in whole or part, for publication.

GROUP EDITORIAL DIRECTOR
SCOTT MCKENZIE
EXECUTIVE EDITOR/ASSOCIATE PUBLISHER
TAMARA CONNIFF
EXECUTIVE EDITOR-GROUP EDITORIAL OPERATIONS
KEN SCHLAGER

EDITORIAL

DEPUTY EDITOR (East): Bill Werde 646-654-4680
DEPUTY EDITOR (West)/West Coast Bureau Chief: Melinda Newman 323-525-2287
BUREAU CHIEFS: Leila Cobo (Miami) 305-361-5279; Tony Sanders (Washington, D.C.) 202-833-2546; Phyllis Stark (Nashville) 615-321-4284
SPECIAL FEATURES EDITOR: Thom Duffy 646-654-4716
BILLBOARD.COM EDITOR: Barry Jeckell 646-654-5581
SENIOR CORRESPONDENTS: Antony Bruno (Digital) 323-525-2306; Susan Butler (Legal & Publishing) 646-654-4646; Ed Christman (Retail) 646-654-4723; Brian Garrity (Business) 646-654-4721; Paul Heine (Radio) 646-654-4669; Gail Mitchell (R&B) 323-525-2289; Michael Paoletta (Brand Marketing) 646-654-4726; Chuck Taylor (Pop) 646-654-4729; Ray Waddell (Touring) 615-321-4245
CORRESPONDENTS: Mike Boyle (Rock) 646-654-4727; Hillary Crosley (R&B/Hip-Hop) 646-654-4647; Todd Martens (Indies) 323-525-2292; Ken Tucker (R&B) 615-321-4286
BILLBOARD.COM NEWS EDITOR/ALBUM REVIEWS EDITOR: Jonathan Cohen 646-654-5582
BILLBOARD.BIZ NEWS EDITOR: Chris M. Walsh 646-654-4904
SENIOR ASSOCIATE EDITOR: Katy Kroll (Special Features) 646-654-4709
ONLINE EDITORS: Katie Hasty (Billboard.com) 646-654-4650; Clover Hope (Billboard.com) 646-654-4780; Sven Philipp (Radio) 646-654-4679; Susan Visakowitz (Radio) 646-654-4730
COPY CHIEF: Chris Woods
COPY EDITORS: Molly Brown, Wayne Robins
CREATIVE DIRECTOR: JOSH KLENER
ART DIRECTOR: Jeff Nisbet; ASSOCIATE ART DIRECTOR: Christine Bower
EDITORIAL ASSISTANT: Sarah Han (NY) 646-654-4605
CONTRIBUTORS: Jim Bessman, Fred Bronson, Ramiro Burr, Kerri Mason, Catherine Applefeld Olson, Dan Ouellette, Deborah Evans Price, Christa Titus, Steve Traiman, Anastasia Tsioulcas

GLOBAL

LONDON: Tom Ferguson (Deputy Global Editor) 011-44-207-420-6069; Lars Brandle (Global News Editor) 011-44-207-420-6068
INTERNATIONAL: Christie Eliezer (Australia), Larry LeBlanc (Canada), Steve McClure (Asia), Wolfgang Spahr (Germany)
CONTRIBUTORS: Sam Andrews, Juliana Koranteng, Paul Sexton

CHARTS & RESEARCH

DIRECTOR OF CHARTS/SENIOR ANALYST: GEOFF MAYFIELD (L.A.)
CHART MANAGERS: Bob Allen (Boxscore, Nashville), Keith Caulfield (Pop Catalog, Soundtracks, Compilations, L.A.), Anthony Colombo (Mainstream Rock, Modern Rock, Spotlight Recaps), Ricardo Companioni (Dance, Latin, Classical), Mary DeCroce (Kid Audio, Blues, Nashville), Raphael George (R&B/Hip-Hop), Wade Jessen (Bluegrass, Country, Christian, Gospel, Nashville), Geoff Mayfield (The Billboard 200, Heatseekers, L.A.), Patrick McGowan (Adult Contemporary, Adult Top 40, Video, L.A.), Gordon Murray (Billboard Research, Electronic, Jazz, New Age, World Music, Reggae), Silvio Pietrolungo (The Billboard Hot 100, Pop 100, Hot Digital Songs), Paul Pomfret (Hits of the World, London)
CHART PRODUCTION MANAGER: Michael Cusson
ASSOCIATE CHART PRODUCTION MANAGER: Alex Vitoulis
ARCHIVE RESEARCH: 646-654-4633

INTEGRATED SALES, EVENTS & BRAND MARKETING

VICE PRESIDENT, INTEGRATED SALES/ASSOCIATE PUBLISHER: BRIAN C. KENNEDY 646-654-4627
NATIONAL SALES DIRECTOR/DIGITAL & CONSUMER: Derek Sentner 646-654-4616
WEST COAST ADVERTISING DIRECTORS: Aki Kaneko 323-525-2299; Diane Johnson 323-525-2237
EAST COAST ADVERTISING DIRECTORS: Cindy Mata 646-654-4710; Janine Taormina 646-654-4694
NASHVILLE: Lee Ann Photogio 615-383-1573 (Labels), Cynthia Mellow 615-352-0265 (Touring)
ADVERTISING DIRECTOR EUROPE/U.K.: Frederic Fenucci 011-44-207-420-6075
INSIDE SALES MANAGER: Arkady Fridman 646-654-4636
INSIDE ACCOUNT REPS: Jeff Serrette 646-654-4697; Adam Gross 646-654-4691
MANAGING DIRECTOR/LATIN: Gene Smith 973-746-2520
LATIN AMERICA/MIAMI: Marcia Olival 305-864-7578; Fax: 305-864-3227
ASIA-PACIFIC/AUSTRALIA: Linda Matich 612-9440-7777; Fax: 612-9440-7788
JAPAN: Aki Kaneko 323-525-2299; CARIBBEAN: Betty Ward 954-929-5120
ADVERTISING COORDINATORS: Mirna Gomez 646-654-4695; Stephanie Horst 646-654-4622
EXECUTIVE DIRECTOR, CONFERENCES & SPECIAL EVENTS: MICHELE JACANGELO
SPONSORSHIP SALES EXECUTIVE: Karl Vontz 415-738-0745
EVENT MARKETING MANAGER: Victoria Helmstadt
SENIOR SPECIAL EVENTS ASSOCIATE: Margaret O'Shea
REGISTRATION SALES MANAGER: Erin Parker
EVENT CLIENT SERVICES COORDINATOR: Courtney Marks
EXECUTIVE DIRECTOR, MARKETING AND BUSINESS DEVELOPMENT: DOUGLAS TRUEBLOOD
ART DIRECTOR, MARKETING & SALES: Melissa Subatch
PROMOTION MANAGER: Mary Ann Kim 646-654-4644

LICENSING & REPRINTS

VICE PRESIDENT, LICENSING & EVENTS: HOWARD APPELBAUM
SPONSORSHIP/BUSINESS DEVELOPMENT MANAGER: Cebele Marquez
MARKETING/PROMOTIONS MANAGER, LICENSING & EVENTS: Barbara Grieninger 646-654-4675
MANAGER, LICENSING, SALES & REPRINTS: Angeline Biesheuvel 646-654-4677

INFORMATION MARKETING

INFORMATION MARKETING DIRECTOR: DAWN TOLAN
ASSOCIATE INFORMATION MARKETING DIRECTOR: Frances Davis
INFORMATION MARKETING MANAGER: Robert Berner
INFORMATION MARKETING MANAGER (GROUP): Michele Larsen
INTERNATIONAL INFORMATION MARKETING DIRECTOR: Stephanie McNamara (London)
INTERNATIONAL INFORMATION MARKETING EXECUTIVE: Seema Gaglani (London)
INTERNATIONAL INFORMATION MARKETING MANAGER (GROUP): Paul Brigden (London)
SUBSCRIPTIONS: 818-487-4582 (U.S./Canada) 44-1858-438887 (International)

PRODUCTION

PRODUCTION DIRECTOR: TERENCE C. SANDERS
ADVERTISING PRODUCTION MANAGER: Chris Dexter
EDITORIAL PRODUCTION SUPERVISOR/OPS ADMINISTRATOR: Anthony T. Stallings
SPECIALS PRODUCTION EDITOR: Marc Giaquinto
SYSTEMS/TECHNOLOGY SUPERVISOR: Barry Bishin
SENIOR COMPOSITION TECHNICIAN: Susan Chicola
COMPOSITION TECHNICIAN: Rodger Leonard
ADVERTISING GRAPHIC ARTISTS: Ray Carlson, Ken Diamond

PUBLISHING & OPERATIONS

PRESIDENT & PUBLISHER: JOHN KILCULLEN
GROUP EXECUTIVE ASSISTANT/SPECIAL PROJECTS COORDINATOR: Kristina Tunzi
VICE PRESIDENT/GENERAL MANAGER: JOHN HUTCHINS
HUMAN RESOURCES DIRECTOR: BILL FINTON
DISTRIBUTION DIRECTOR: Lou Bradford
BILLING: Liza Perez; CREDIT: Shawn Norton

BILLBOARD OFFICES

NEW YORK: 770 Broadway, New York, NY 10003
Phone: 646-654-4400
Edit. Fax: 646-654-4681
Adv. Fax: 646-654-4799
LOS ANGELES: 5055 Wilshire Blvd., Los Angeles, CA 90036
Phone: 323-525-2300
Fax: 323-525-2394/2395
NASHVILLE: 49 Music Square W. Nashville, TN 37203
Phone: 615-321-4290
Fax: 615-320-0454
WASHINGTON, D.C.: 910 17th St. NW, Suite 215, Wash, DC 20006
Phone: 202-833-8692
Fax: 202-833-8672
LONDON: Endeavour House, 189 Shaftesbury Ave., London WC2H 8TJ.
Phone: 011-44-207-420-6003
Fax: 011-44-207-420-6014
MIAMI: 101 Grandon Blvd., Suite 466, Key Biscayne, FL 33149
Phone: 305-361-5279
Fax: 305-361-5299

vnu business publications

Editorial Director: Sid Holt; Vice Presidents:

vnu business media

VP/Human Resources: Michael Alicea; Vice President/Communications: Deborah Patton; Vice President/Licensing and Events: Howard Appelbaum; Vice President/Business Development: Jonathan Gordon

President & CEO: Michael Marchesano; Group Presidents: Mark Holdreith (Retail), John Kilcullen (Music & Library), Richard O'Connor (Travel and Performance), Michael Parker (Marketing/Media & Design), Tony Uphoff (Film & Performing Arts), John Lerner (eMedia), Joanne Wheatley (Information Marketing).

President & CEO: Michael Marchesano; Chief Financial Officer: Derek Irwin; President-VNU Expositions: Greg Farrar; President-eMedia & Information Marketing: Toni Nevitt; Senior



Merger Math
Madonna's WMG and EMI in numbers game



Swatch Of Blue
Blue Man Group fits into watch campaign



Package Play
Tool's '10,000 Days' a work of art



Beatnik Turtle
Indie rock act pens 'Survival Guide'



Got Mobile Mail?
Anthony Hamilton now in alert tone form

6

8

11

14

16

>>> UMG SETTLES PAYOLA SUIT

Universal Music Group on May 11 became the third major label to settle with the state of New York over alleged radio pay-for-play violations, investigated by New York Attorney General Eliot Spitzer. UMG agreed to pay a \$12 million fine and make sweeping reforms to its radio promotion practices—most notably, the stopping of providing payments and gifts to radio stations and their employees in exchange for airplay. The fine will be donated to New York State not-for-profit music education programs.

>>> JAIL FOR EX-GREAT WHITE MANAGER

The former Great White tour manager who set off fireworks in a Rhode Island club three years ago—starting a fire that killed 100 people—was sentenced May 10 and will serve four years in prison and three years' probation. Judge Francis Darigan Jr. sentenced Daniel Biechele, 29, who in February pleaded guilty to 100 counts of involuntary manslaughter.

>>> AOL OPENS TO DEVELOPERS

AOL Music Now unveiled a Web services initiative designed to give Web developers access to AOL Music content. Web site developers, bloggers and others can now add streaming music links, album and chart information and other data from the AOL Music Now service to their blog or Web site. Because AOL's music service is Web-based, music fans will not be required to download any software to access the music feeds integrated into participating, the company says.

continued on >>p6

SOREN MCCARTHY/WIREIMAGE.COM



TOURING BY RAY WADDELL

Scalper Shutdown

Tom Petty's Camp Fights Fan Club Presale Ticket Fraud

Tom Petty has a message for scalpers buying tickets through his fan club and marking them up for the secondary market: Don't come around here no more.

In what may be the most concerted effort yet by an artist to stop the practice, Petty's team identified and voided more than 1,400 tickets purchased at the tompetty.com presale that were to be resold.

The tactic was first applied with late-April presales for Petty/Pearl Jam in St. Paul, Minn., and then a few days later with Madison Square Garden in New York.

Minnesota Petty fans had complained that many tickets for the June 26-27 shows with Pearl Jam at St. Paul's Excel Energy Center intended for fan club members via a Web site presale quickly showed up on secondary market sites at prices several times face value. Tickets at most shows on the tour range from \$30 to \$89. With the help of Ticketmaster, promoter Jam and site administrator Signatures Network, Petty's management killed 600 scalpers' tickets from the Minnesota show.

For a June 20 Petty concert (without Pearl Jam) at Madison Square Garden promoted by Live Nation, more than 800 tickets raised red flags. Secondary seller stubhub.com is listing a pair of tickets for \$9,000, according to Petty's management.

By purchasing tickets through the fan club, a privilege granted as part of the \$30 membership fee, fans agree to not resell tickets or use automated "bot" software that repeatedly purchases tickets. Fans are informed that violating the rules can result in revoked

tickets and being tossed from the club—it just had not happened on this scale until now.

Fan club presales have become an important part of the overall ticket-selling dynamic, letting promoters and artists determine the relative "heat" of a show before going on sale to the general public. But for a profiteer, a \$30 membership fee is a worthy investment when tickets can be sold for several times face value.

David Marcus, Ticketmaster VP for strategy and business development, says the fan club members brought the situation to light with frustrated postings on the tompetty.com message boards.

The Petty team reacted. For tickets in New York and St. Paul, tompetty.com posted the seat locations of voided tickets, and Ticketmaster sent notifications to ticket buyers. It is then up to the original ticket buyer to notify whomever they sold it to that the ticket is no longer valid.

The fan club announced that it would create a fan club-only "postsale" for tickets flagged as resold and require postsale ticket buyers to show ID to pick up their tickets at will call night-of-show. Additionally, all fan club members who buy tickets through the fan club beginning May 2 will be required to pick up their tickets at a specially designated will call window and show ID.

Marcus declines to reveal exactly how the resold tickets were flagged. "We work with the fan clubs and collect as much information as we can to make those decisions," he says. "We don't want to really talk specifically about how we go about it because it's

a constant battle with the brokers to try and stay a step ahead of them."

The fan club and Ticketmaster are left hoping that those who purchased voided tickets will get the message. "By posting the seat locations that were canceled online at tompetty.com, we try to make sure anyone who's holding a Tom Petty ticket that didn't buy it from Ticketmaster has a place where they can go to check and see if the ticket they bought is listed," Marcus says. The original purchaser from tompetty.com can get a refund for the voided ticket per Ticketmaster's usual refund policy.

While it is not uncommon for artists to go to extreme lengths to thwart scalpers, Marcus says he knows of no act that has gone to such effort as the Petty camp.

"It's a risk for an artist to cancel a sold ticket and have to put it back on sale," he says. "It speaks volumes for Tom Petty and his management and their sincere interest in their fans."

Jerry Mickelson, co-president of Jam Productions, promoter of the Petty/Pearl Jam Minneapolis show, says Jam will now implement a similar practice. "For any hot show, Jam is having the best seats picked up only at the box office by the person that purchases the tickets," he says. "We just did this for Radiohead in Chicago."

Petty's folks know they haven't entirely solved the problem. But as Petty manager Tony Dimitriadis said in a statement on Petty's Web site, "This is definitely a step in the right direction and a major strike on behalf of the good guys."

BUSINESS BY BRIAN GARRITY

WMG, EMI MERGER BY THE NUMBERS

>>> APPLE BEATS APPLE

Apple Corps, the Beatles' record company, has lost a trademark infringement court battle brought against Apple Computer. The label claimed that the computer maker's push into the digital music business with the iTunes Music Store violated a 1991 trademark agreement over the apple trademark. London's High Court ruled May 8 that the computer firm used the apple logo in association with its store, not the music it delivered, and therefore was not in breach of the agreement.

>>> EDC EXPANDS

Entertainment Distribution Co. has secured deals to manage CD and DVD replication and/or fulfillment with ABCKO, the Orchard, Goldhil Entertainment and Club Bertelsmann. The agreements are expected to add fees from manufacturing and/or shipping 20 million CDs and DVDs annually. EDC, a division of Glenayre Technologies, was formed when Jim Caparro partnered with Glenayre to buy Universal Music Group's manufacturing/distribution facilities in May 2005. UMG is EDC's biggest customer. In addition, EDC is partnering with Vision Information Services to develop a state-of-the-art wholesale distribution and retail sales information system.

>>> HMV WARNS OF SLUMP

HMV Group is predicting a slump in profits of up to £36 million (\$67 million) for the year ended April 29. The music retail giant issued a statement May 9, ahead of the July 4 publication of its preliminary full-year results, that said it expected "group profits before tax and exceptional costs for the full year will be in the middle of the range of analysts' expectations, which is £93 million-£103 million [\$173 million-\$191 million]." In the comparable 52-week period ending April 24, 2005, profit before taxation and exceptional items was £129.3 million (\$240.3 million).

continued on >>> p8



Will WMG's MADONNA ...

The merger dance between Warner Music Group and EMI is once again hot and heavy. EMI opened the latest round in the seemingly endless, on-again, off-again merger talks earlier this month, bidding \$4.23 billion in cash and stock for WMG. And while Warner Music's board promptly rejected the offer, claiming the deal was not "in the best interest of our shareholders," this story is anything but over.

EMI is believed to be in the process of reworking its bid for WMG, a company it has attempted to merge with three other times during the last six years. WMG could also be considering a counteroffer for EMI, though that seems to be a longer shot. Either way, analysts say it is only a matter of time before the music industry's two remaining unconsolidated major labels try another trip to the altar. Billboard presents the merger by the numbers.

\$30 The magic per-share number to watch for in an EMI bid for WMG. EMI's initial bid came in at \$28.50 per share, and the Warner board turned its nose at the valuation, as well as the mix of more stock than cash. EMI reportedly is prepping a new bid that skews closer to WMG's implied asking price.

\$200 million The amount analysts estimate the two companies could generate in cost savings if they merge. As the would-be acquirer, that could improve EMI's earnings per share by 7%.

\$2 billion EMI's current debt load—a total that could limit the company's ability to go deeper in the hole to raise cash for a WMG bid without refinancing. In addition, EMI is expected to roll out a major equity offering worth hundreds of millions to help finance the acquisition. If the two companies merge, look for the combined entity to offset debt and merger costs by unloading WMG's Warner/Chappell publishing arm—for about \$1 billion.

24.5% The combined U.S. market share of the merged entities, based on 2005 Nielsen SoundScan results. EMI chairman Eric Nicoli has long been in pursuit of a merger partner, and the WMG play is his best bet yet to super-size the British recorded-music giant. The new market share would put EMI and WMG on more equal footing with powerhouses Universal Music Group (31.7%) and Sony BMG Music Entertainment (25.6%).

11% The percentage of overall sales that digital music generated during WMG's most recent fiscal quarter—the highest percentage of the majors. Chairman/CEO Edgar Bronfman Jr. has rebuilt his reputation from his oft-criticized days at the helm of Seagram to re-fashion himself as one of the music industry's most forward-thinking executives, thanks to his embrace of digital distribution opportunities. Last quarter's digital number was up 157% from \$35 million a year ago. Letting go when he and his management team are on a roll may be hard. But if he does, he could pocket around \$300 million, based on current deal estimates.

\$3.4 billion+ The estimated pre-tax profit, based on current WMG share price, of WMG private equity investors on the \$1.25 billion investment they made around two years ago. Bronfman may have a hard time letting go, but Pali Capital analyst Rich Greenfield says WMG's investors—including TH Lee and Bain Capital—won't have any such problem, for the right offer. Greenfield and Merrill Lynch media analysts believe EMI is the likely acquirer in a tie-up with WMG. Greenfield says: "While we would expect WMG's private equity investors to want a meaningful equity stake in the combined company [to participate in the longer-term growth of the music industry], we believe the lack of visibility surrounding the industry over the next few years, as well as the tough comps WMG is likely to face in 12 months [given the strength of their current/recent release schedule], will drive an acquisition of WMG by EMI."



... find satisfaction as labelmate to EMI's MICK JAGGER?

OBITUARY BY LARS BRANDLE

McLennan's Legacy: Off The Charts

The charts don't lie. But in the case of Grant McLennan and the Go-Betweens, they don't tell the whole truth either.

The legacy and reach of McLennan's Australian folk-pop band the Go-Betweens is difficult to measure. Though never quite finding chart success, the group was a critical darling, landed a string of high-profile awards and carried a status that far surpassed their chart positions.

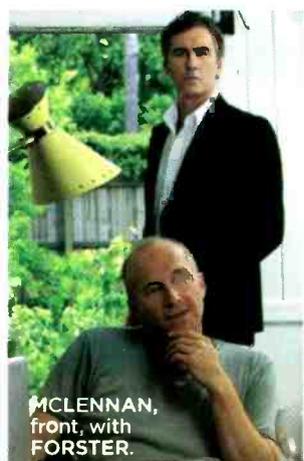
McLennan died earlier this month in his Brisbane, Aus-

tralia, home of an apparent heart attack at 48.

He and his longtime bandmate Robert Forster crafted a catalog of gems such as "Streets of Your Town," "Spring Rain" and "Cattle and Cane."

Despite all the comparisons to "Australia's Lennon and McCartney," McLennan and Forster's Go-Betweens never won prominence on a sales chart. Their first six albums achieved a meager combined two weeks on the chart in the United Kingdom.

"The Go-Betweens were an incredible influence on R.E.M.," band frontman Michael Stipe



MCLENNAN, front, with FORSTER.

says. "Grant was a great friend and tremendous musician, his sense of melody and playfulness with lyrics was unparalleled. His beneficent nature and his generosity and curiosity towards music and art will be greatly missed."

Other acts such as Belle and Sebastian, Teenage Fanclub, Sleater-Kinney and Coldplay also expressed their admiration for the Go-Betweens. Norman Blake of Teenage Fanclub described McLennan as "a wonderful

person, fantastic songwriter" and "one of my heroes."

While attending the university in Brisbane, he formed the Go-Betweens with fellow student Forster in 1977. The band relocated to Melbourne and later London, following along the way.

The Go-Betweens follow in the tradition of the Ramones and the Velvet Underground, acts that never sold much in their heydays but left a creative legacy that can't be measured in numbers.

THANKS...

to the over 1,800 people who made the ASCAP EXPO a huge success!

“WOW, words can not even begin to express how I'm feeling right now after attending the three-day ASCAP EXPO. Empowered, enlightened, uplifted, reassured, informed, inspired...THANK YOU ASCAP for organizing such an amazing event from start to finish!!!”

*Denise Vasquez,
Songwriter, Studio City, CA*

“The ASCAP EXPO was a unique opportunity for writers and creators from all genres to mix and mingle. It's not everyday you see a rapper, a rocker and a cowboy having intense conversations about how they can work together to make music better.”

John Rich of Big & Rich, Panelist

“The entire EXPO was an extraordinary experience! We saw my favorite group Heart, with Don Was. I attended unbelievably informative and intelligent panels, was in awe of Tom Petty's sincerity, and met others who share the same passion as I. I also made numerous industry contacts. I know the 'EXPO Experience' will carry me a long way.”

Lori Werch, Lyricist, Chaska, MN

“The ASCAP EXPO 'take-aways?' For attendees: A feeling, perhaps for the first time, of being part of a community of creators ...a glimpse into the joys, frustrations and realities they will face as their careers develop ...and, an experience they will never forget. For me: The memory of the best conference - of any kind - I have ever attended.”

Dean Kay, Songwriter, Publisher, Panelist

“Holy cow. What a day. This conference has, hands down, been the best I've ever been to. The quality of the panels was astounding!”

*Lydia Hutchinson,
Editor/Publisher, Performing Songwriter Magazine*



See You Next Year.

>>>UNIVISION'S
Q1 UP

Univision Communications posted net revenue of \$449.8 million for the first quarter ended March 31, up 4% from the \$433 million reported for the same period in 2005. The company's operating income before depreciation increased 16%, up from \$116.4 million in 2005 to \$133.6 million in 2006. The bulk of that income derived from Univision's TV operation, which accounted for \$112.5 million of the total operating income. Univision Music Group, the country's top-selling Latin music label according to Nielsen SoundScan, reported that its first-quarter revenue dropped to \$47.2 million from \$62.2 million in 2005.

>>>PETER, PAUL &
MARY TO BE
HONORED

Peter, Paul & Mary will be the recipients of the Sammy Cahn Lifetime Achievement Award at the Songwriters Hall of Fame 2006 Awards dinner. The award honors industry veterans who are pioneers in their craft, whose body of work over time has been substantial, enduring and influential, and whose success and contributions over a lifetime have inspired the music community. The event will be held June 15 at the Marriott Marquis Hotel in New York.

>>>CHILI PEPPERS
TO ROCK NASCAR

NASCAR has tapped the Red Hot Chili Peppers for a first during its Nextel Cup Series All-Star Challenge May 20—a mid-race concert. This performance marks a first for the Peppers, too, as the band has never performed at a sporting event. NASCAR's Nextel Cup Series All-Star Challenge airs at 7:00 p.m. EST May 20 on FX.

Compiled by Chris M. Walsh. Reporting by Lars Brandle, Antony Bruno, Susan Butler, Ed Christman, Tom Ferguson, Brian Garrity, Michael Paoletta, Ray Waddell and Reuters.

GAMES BY ANTONY BRUNO

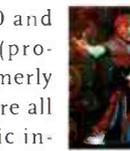
The Sound Of E3

At Gaming Confab, New Consoles Mean Big Opportunity

LOS ANGELES—Amid the explosions, pink-haired attendees and technical jargon at this year's Electronic Entertainment Expo, held here May 10-12, next-generation game consoles were the buzz of the show.

For the first time, Sony Computer Entertainment's PlayStation 3, Microsoft's Xbox 360 and Nintendo's Wii (pronounced "we," formerly the Revolution) were all available for public inspection at the same time.

The near-realistic graphics that these new consoles enable are expected to result in games with more developed storylines resembling today's feature films. For the music business, that means increased licensing opportunities for soundtracks.



"The bar has been raised," says Carianne Brown, director of motion picture and TV licensing for Universal Music Publishing. "Music is not as tangible as other things to affect game sales, but the games are better now so the music must be better, both for licensed tracks and for scoring."

What's more, each new console features Internet connections that allow gamers not only to play against each other online, but also purchase and download new content—from additional levels to updated soundtracks.

This convergence represents the next stage of gaming opportunity for the music industry.

Consider this: Electronic Arts worldwide executive of music and audio Steve Schnur claims that 24% of those who

played the latest "Madden NFL" game either bought or otherwise downloaded a song they discovered on the game's soundtrack, which included music from Fall Out Boy, Foo Fighters and Godsmack, among others. For the car racing game "Need for Speed," that figure rose to 34%.

"The lines between film, videogames and music are getting blurred, and in 10 years will be gone altogether," Schnur says.

The first games that allow users to purchase music via the console are expected next year, on a game-by-game basis. For record labels, this should mean an explosion in potential points of sale. "We're hoping to evolve the soundtrack concept with the advent of new consoles, says George White, senior VP of strategy and product development of Warner Music Group. "It's a way to acquire new music all the time."



NOTED AT E3

■ To expand its presence in the music-based gaming space, Activision will acquire game publisher RedOctane—creator of the hit "Guitar Hero" game—for an undisclosed price. The company said it expects music games to become one of the fastest-growing genres in the years ahead. Konami—dominating the market with "Dance Dance Revolution" and "Karaoke Revolution"—debuted "Karaoke Revolution Presents: American Idol." Using a microphone connected to the console, singers are judged on pitch and rhythm and get feedback from the "American Idol" judges.

■ Sony's "SingStar" game, popular in Europe, comes to the United States on the forthcoming PS3 console. Gamers sing karaoke-style to the 300 songs in the game's

database and may purchase and download additional songs from within the game via a virtual library. Sony has not revealed pricing strategies or whether the music will be portable.

■ "Pretty ballsy." That was the general response to Sony's PS3 pricing strategy: a 20GB hard-drive unit for \$499 and a 60GB version at \$599. That's \$200 more than Xbox 360's premium package. But analysts point to the Blu-ray high-definition DVD capability on PS3. (The 360 does not have built-in HD DVD support.) With stand-alone Blu-ray DVD players expected to cost as much as \$1,000, the PS3 may yet be a bargain.

■ The Entertainment Software Assn. released new stats: 60% of U.S. heads of households are active gamers, and the average age of today's gamer is 30.

BRANDING BY MICHAEL PAOLETTA

Blue Man Marks Time For Swatch

NEW YORK—It's early May, and Blue Man Group co-founder Chris Wink is at the trio's recording complex in the East Village putting the finishing touches on three 15-minute, behind-the-scenes segments for PBS' fast-approaching fund-raising drive. Time is of the essence.

Time, or at least the keeping of it, will figure prominently into the Blue Man Group's coming year. On June 1, Swatch will launch its new Jelly in Jelly product line with a celebration in the Piazza della Riforma in Lugano, Switzerland. The Blue Man Group's likeness and music figure heavily into Jelly in Jelly's multiplatform, multiyear marketing campaign, encompassing print, TV and online.

Blue Man Group does not endorse many products, and when it does, it typically seeks arrangements that direct consumers to the act's music or experiences. Talks are on with Swatch to cross-promote Blue Man Group's upcoming, self-released album, "Live at the Venetian Las Vegas," due June 27, on sale exclusively at the iTunes Music Store.

"It felt right," Wink says of the Swatch partnership. "The pop art thing—that whole aesthetic—Swatch gets it."

It helped that Swatch fits nicely within the Blue Man approach to endorsements by cuing in on aesthetics near and dear to the group—specifically, paint drumming, the group's signature sessions of pounding paint-covered drums. "Swatch wanted to express [paint drumming's] joy and explosive color across the entire campaign."

Swatch head of PR and events Peter Mager expresses a similar view. "We were looking for colorful and bright," he says. "Blue Man Group's image and music work well in a 360-degree Swatch platform."

As part of its deal with Swatch, Blue Man Group (which also includes co-founders Matt Goldman and Phil Stanton) will also perform at the June 1 event and design two watches for the line: a mass-produced version and a limited edition. The latter's design will be inspired by a canvas painting the group will create during its live set in Lugano.

In 2000, Intel tapped Blue Man Group for a handful of TV spots. It was the group's first brand partnership, Wink notes. "For us, the deal breaker was having us identified in the spots."

Blue Man Group Records GM Seth Freed says the Intel campaign opened the minds of the three Blue men to other branding opportunities. "For years, they were apprehensive about exploiting their image and music," he says. "But they saw that with the right partnership

the benefits are many."

Wink credits the Intel spots with increased sales of the act's two CDs (1999's "Audio" on Virgin and 2003's "The Complex" on Lava), a sold-out rock tour and the need to move Blue Man Group's daily Las Vegas show, on since 2000, into a larger room.

The Intel ads also "sent a good message to Hollywood," Wink adds. In 2004, Blue Man Group scored its first TV show, "The Jury." The following year,

the trio collaborated with John Powell on the film score for "Robots." These days, the group is composing music for an action-adventure game, due next year, for Xbox 360 and PlayStation 3.

"Today, you need more than one impression," Wink says. "Sure, we're involved in branding their product, but they're helping to build our identity. The whole point of getting yourself out here is so the right people can find you."



BLUE MAN GROUP

BLUE MAN GROUP: KEN HOWARD/BMP



Warner Bros. will begin selling such films as 'Corpse Bride' via BitTorrent this summer.

DIGITAL BY BRIAN GARRITY

BITTORRENT GOES LEGIT

Following Music Biz Lead, Movie Studios Dip Toe In P2P

Illegal downloading of Hollywood movies has not yet hit the mainstream in the same way Napster blindsided the music business. And the world's biggest film studios—hoping to learn from the mistakes of the recording industry—hope to keep it that way.

Warner Bros. Home Entertainment Group has become the first arm of a major movie studio to license content to BitTorrent, the favored tool of tech-savvy video file swappers. The move follows a late-November deal between the Motion Picture Assn. of America (MPAA) and BitTorrent, in which the latter agreed to rid its search engine of links to pirated content.

BitTorrent co-founder/president Ashwin Navin says the company is in talks with the RIAA and reps for the major labels about content licenses, but declined to offer a time line or a likelihood of success. However, sources close to these negotiations say that three of the four major labels, as well as such major independent label aggregators as the Orchard and the Independent Online Distribution Alliance, are relatively close to licensing deals with the service. The major labels, at least, are holding off for the RIAA deal, which sources say is close.

The RIAA is in a better position to negotiate with BitTorrent, given the ever-growing volume of digital music sales and retailers. MPAA members are still aggressively looking for ways to generate serious digital revenue.

Warner Bros. will begin selling more than 200 new releases and catalog titles—including

"Harry Potter and the Goblet of Fire," "The Matrix" and "Corpse Bride"—through bittorrent.com later this summer. Pricing is yet to be announced, but sources close to the deal say it will be in line with other, recent first forays into selling films digitally.

Last month, Movielink and CinemaNow became the first services to offer full-length digital downloads of films, day and date with their DVD release—generally charging a premium for the digital format, while offering greater digital rights management restrictions and, in some cases, fewer bonus features. MPAA members are under intense pressure from physical retailers not to make pricing or promotional concessions to the digital space. But this "give less, charge more" digital approach has yet to set the consumer world on fire.

BitTorrent is betting that the Warner Bros. deal is just the beginning, in terms of big studio participation and the business models that may emerge. The San Francisco-based company, hard at work developing an interface that is easy to use for mass consumers, ultimately wants to pull in a variety of film, TV and music partners for its new commercial service. No doubt, Torrent executives have visions of using their speedy distributive technology to sell massive, bundled files—the entire video catalog of a band, for example, or a movie along with its soundtrack.

The recording industry has been down this road with the peer-to-peer community. Every-

one from Napster to iMesh has signed deals with the RIAA, similar to BitTorrent's pact with the MPAA, agreeing to filter unlicensed content and protect copyrighted material. But post-deals, those services little resembled their former selves and garnered tepid consumer response. What's more, plenty of pirated material still slips through, offered right alongside authorized files.

This is almost certain to be the case with BitTorrent, as well. BitTorrent users most often find files by using Torrent search pages, the most popular of which, according to the company, is bittorrent.com. There is a long list of other search pages, as well—think of them as clandestine, largely copyright-infringing Googles that only deliver Torrent results.

On the day of the Warner announcement, bittorrent.com was still linked to a host of unauthorized movies for free download. Warner Bros. and BitTorrent executives say they are implementing filtering solutions to weed out links to illegal files, a process to be completed this summer. But these solutions will only apply to bittorrent.com. For other search sites, BitTorrent and its partners will have to rely on manipulating search results so that legal, DRM-protected files are offered first—but still along with unprotected, unlicensed content.

It's a risk worth taking, says Darcy Antonellis, executive VP of distribution technology and operations for Warner Bros. Technical Operations: "We can't afford to wait for a perfect solution or wait for an overarching strategy to fall from the sky." ■■■

STUDIO88

Studio 88, owned by Chicago Bears Tight End Desmond Clark, is a state-of-the-art, 32-track, sound proof recording facility, located in Lakeland, Florida.

YOUR ONE STOP SHOP
FOR ALL YOUR MUSICAL NEEDS

501 W. 2ND STREET LAKELAND FL, 33805

(863) 255-6810 (P) OR (863) 683-5392 (F)

www.thestudio88.com

EQUIPMENT

- ▶ Iso booths
- ▶ Triton Keyboard
- ▶ MPC 2000XL
- ▶ 32-Track Song/MCI
- ▶ Console
- ▶ Sony Mics
- ▶ Rode Mics
- ▶ Quedsted Power Monitors
- ▶ Macintosh G5 Computer and Protools HD for recording
- ▶ Logic/Sound Forge Gold Wave and Audition

The Ultimate Deal-Making Tool!



A6BG18

THE LEADING WORLDWIDE RESOURCE GUIDE COVERING EVERY ASPECT OF THE MUSIC AND VIDEO INDUSTRIES

Over 13,000 listings from 49 countries:

- Record Labels • Video and Digital Music Companies
- Music Publishers • Packaging & Labeling
- Wholesalers • Accessory Manufacturers
- Entertainment Attorneys • Replicators & Duplicators
- Plants & Services and more!

Order online: www.orderbillboard.com
or call 800-562-2706 • 818-487-4582

Also available on CD ROM or mailing labels, for info. email: mwiesner@vnbubspubs.com
For advertising opportunities, call 800-223-7524 or email jserrette@billboard.com

Information & Services

PRINT

BILLBOARD MAGAZINE
News/Editorial: 646.654.4605

Subscription:
800.562.2706/818.487.4582
International: 44.1858.43887
www.billboard.biz/subscribe

List rental: 845.731.2731

Advertising:
Display: 646.654.4622
International: 44.20.7420.6075
Classified: 800.223.7524
www.Billboard.com/mediakit

Reprints: 646.654.4677

Charts: 646.654.4632

Research: 646.654.4633
billboard.com/bb/research

Billboard Directories:
To purchase: 800.562.2706
To advertise: 800.223.7524

■ **EVENTS** 646.654.4660
Sponsorship: 415.738.0745
www.BillboardEvents.com

■ **MARKETING & PUBLIC RELATIONS**
646.654.4644

■ **BRAND LICENSING** 646.654.4675
Content, chart, brand, logo, etc.

■ **ONLINE STORE**
www.OrderBillboard.com

BILLBOARD RADIO MONITOR

www.BillboardRadioMonitor.com
Advertising: Display: 646.654.4622

BILLBOARD.COM/BILLBOARD.BIZ

News/Editorial: 646.654.5582

Online subscriptions: 800.449.1402
www.billboard.biz/subscribe

Advertising:
Display: 646.654.5564
Classified: 800.223.7524

Content/Chart Licensing: 646.654.5522

Email newsletters: www.Billboard.com

Custom Publishing: 646.654.4618

Billboard PostPlay:
www.BillboardPostPlay.com

Billboard Bulletin: www.Billboard.biz

Billboard U. powered by Berklee:
www.BillboardU.com

Billboard Radio:
www.BillboardRadio.com

Chart Alert: www.Billboard.com

Entertainment Law Weekly:
www.EntertainmentLawWeekly.com

Billboard



Making The Brand

MICHAEL PAOLETTA mpaoletta@billboard.com

Andy Awards Attract Atlantic

Label Plays Major Part In Annual Ad Industry Shindig

The 2006 International Andy Awards, which honor those in the world of advertising, were recently handed out at Guastavino's in New York. The event, presented by the Advertising Club, was of course overflowing with agency creatives, producers and directors.

But music industry players were on hand, too, particularly top brass from Atlantic Records, the primary sponsor of the awards ceremony. (Yahoo and Time Inc. were corporate sponsors.)

"For us, this is a meeting of the creative minds," says Atlantic VP of strategic marketing Camille Hackney, who represented the company at the Andys, along with label chairman Craig Kallman, president Julie Greenwald, founding chairman Ahmet Ertegun, senior VP of marketing and artist development Livia Tortella and artist Toby Lightman.

Bad Boy Worldwide Entertainment chief Sean "Diddy" Combs also stopped by.

Though this is the first year Atlantic is the primary sponsor of the 42nd annual Andys, Hackney notes that it's the third year the label has been involved.

"Today, you must seriously look at every possible marketing tool—all the possible avenues to get the music heard," Hackney says. She stresses the importance of looking at those deeper partnerships, those bigger

campaigns that go beyond the 30-second TV spot.

To that end, Hackney and other label execs know that forming relationships and connections with those in the advertising community is crucial. Like nearly every other label, Atlantic knows the realities of today's business of music. In 2006, schmoozing with and befriending agency creatives is a way of life for record labels, artist managers, agents and music publishers.

As the primary sponsor, in addition to hobnobbing with the agencies, Atlantic "owned" the video screens (think music videos and artist

interviews) in the VIP area. And during the awards ceremony, Lightman treated the agency creatives and producers to a short set. "But it's not like a sales call from Atlantic," says Gina Grillo, executive director of the Advertising Club and the International Andy Awards. "Everyone is at the awards to honor the work and the winners." Of course, if an Atlantic artist just happens to make it onto a creative's radar screen, all the better.

According to Kallman, Atlantic is doing its part to keep its artists in the minds of creatives at agencies. And while he and Hackney won't give specifics, it appears that something is brewing between Lightman and a brand.

Hackney, by the way, will be very present during the 47th annual Clio Awards & Festival, taking place May 13-16 in Miami's South Beach. She will be among the participants on the Fusion of Music and Advertising panel (as will I), which will explore the layers involved in band/brand marriages. See you there.

FASHION FORWARD: Taking a cue from music-oriented fashion styles from Lucky Brand Jeans and Worn Free, Universal Music Publishing Group is licensing song lyrics to Lyric Jeans for use on jeans, corsets, belts and purses (billboard.biz, May 2).

"We see this as an extension to [artist] merchandising and an extra revenue stream for clients," says UMPG senior director for marketing and communications Heather Brown. Royalties are paid on each article of clothing sold.

Lyric's UMPG-certified clothes, which debut this fall, will be carried in department and specialty stores and mass merchants.

UMPG is also licensing lyrics to several other clothing companies that manufacture men's and women's hoodies and T-shirts. These fashions are making their way to stores now and feature lyrics from catalog and contemporary songs.



At the Andys, from left, are Time Warner Global Marketing's JOHN PARTILLA and MARK D'ARCY, Atlantic Records' CRAIG KALLMAN and AHMET ERTEGUN and Saatchi & Saatchi's TONY GRANGER.



Legal Matters

SUSAN BUTLER sbutler@billboard.com

EMI-WMG MERGER: WILL IT HAPPEN?

Warner Music Group has sparked a flurry of speculation after its board of directors rejected an EMI Music Group offer to acquire the company. Just for fun, Legal Matters asked some industry lawyers for their predictions. Will there be a marriage between the two companies and, if so, will they keep all of the publishing assets?

"Having been to the altar before in 2000, and each company having been in the other's underwear drawer, it's hard to gauge whether Warner's recalcitrance is based solely on price or on other things it may have found as part of due diligence—either in the books, paper or even the culture," one New York lawyer says. "Warner did a lot

of cost-cutting and layoffs, so there may not be much more fat to trim in order to obtain the perceived efficiencies of a merger, in Warner's estimation."

A few years ago, the European Commission rejected a bid for WMG and EMI to merge as anti-competitive, the lawyer notes. Still, Sony BMG sailed through an initial EC inquiry. "That is both a plus and minus—plus because it shows it was possible at one time to get something like this through, if you shed distribution and publishing, but minus because now it would be three majors, which likely will make approval that much harder. Remember, the EC, that incredibly efficient government en-

tion, is still reviewing the Sony-BMG merger some two years after the fact."

Nearly everyone asked believes that EMI will acquire WMG rather than vice versa, and that a merged entity would have to sell EMI Music Publishing or Warner/Chappell Music because merging the two largest publishers would never pass antitrust scrutiny. W/C, the smaller of the two, would be the one to go.

Gary Stiffelman in Los Angeles predicts that EMI will acquire WMG, and WMG chairman/CEO Edgar Bronfman Jr. "will cash out huge, along with his partners." Former W/C chairman/CEO Les Bider and Elevation Partners will buy W/C,

Stiffelman suggests, and Bronfman and associates will then buy the BMG interest in Sony BMG because Bronfman "will be high on doing this again." With the timing perfect and Bronfman's image as a money-maker, it won't be hard for them to raise the needed capital.

Matt Middleton in New York says that WMG accepting the EMI offer now would mean WMG investors doubling their original investment in less than four years. "Then it's a no-brainer. Edgar and Lyor [Cohen, chairman/CEO of U.S. Recorded Music for WMG] will take their profits and open up a music store on BurnLounge.com at the music mogul level. They will make more millions

until they find another media company to purchase." And, Middleton adds, Universal Music Group will give its publishing head David Renzer a gift (W/C).

Another New York lawyer predicts that WMG will let EMI make another offer to set the bar on valuation. Then WMG will make its bid to acquire EMI. "Why walk away now with a mere \$1.5 billion [WGM investor Bain Capital's take-home check if the current EMI offer were accepted] when you can turn your team loose on the struggling EMI and possibly more than double your return in another few years?" In this lawyer's vision, EMI Music Publishing's Marty Bandier and

Bider will lead the two main buyer groups for W/C, with Bider getting the company.

Legal Matters predicts that the WMG equity partners will acquire EMI. They will spin off W/C, which Bandier will land.

One attorney notes that a merged company could "park those [publishing] assets somewhere else in companies owned by the parents—like Sony and Bertelsmann did with Sony/ATV and BMG Music Publishing—and reap the financial gains, but it complicates things. It cannot be a complete buyout that way, so you are back to a Sony BMG model of a stand-alone merged record entity or you are left to selling stuff that makes a lot of money."



Tool's '10,000 Days' Packs Extra Punch

Just love the packaging for Tool's new album, "10,000 Days." Based on past experience, I will probably love the music too, but haven't heard the album loud yet, i.e., I played it in the office.

If you haven't seen the artwork for the Volcano/Zomba album yet, you should go out of your way to check it out. The elaborate packaging comes with, in the band's words, a "stereoscopic lens" embedded in the packaging. The lens folds over so that fans can interact with the album artwork over and over again, looking through the lenses at the richly designed booklet, which, including the inner sleeves of the package, totals 32 pages.

In this case, that means fans can use the lens to study some 16 pages of artwork that integrate all kinds of psychedelic and 3-D images without the need to drop mescaline. The music and the artwork promise hours of fun. But getting the package together must have been a project and a half.

Bob Anderson, senior VP of national sales for Zomba Label Group, acknowledges that it was a "difficult, intricate process that involved putting together parts that were obtained from different parts of the world. It was time-consuming and hand-packed."

But in the end it was worth it, Anderson says. "Packaging is a big part of marketing," he says. "This package really raises the bar."

And how are fans reacting? First-week sales broke the 550,000

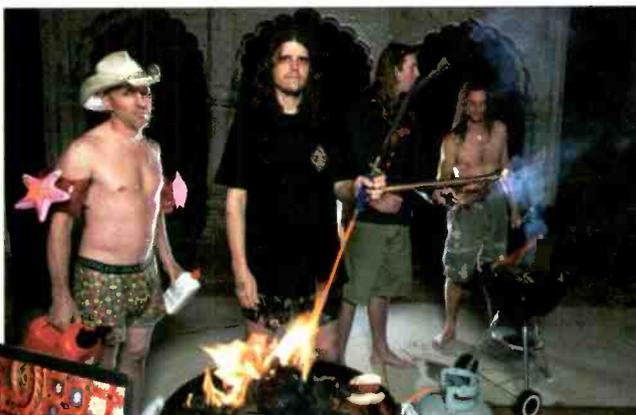
Brett Wickard, president of Portland, Maine-based Bull Moose. "We had a huge hit we thought we would be out of for the weekend, but we got replenishment on time."

Word is the package cost \$3, but Anderson's lips are sealed on that topic.

Tool guitarist Adam Jones says, "If it was \$3 per CD, we wouldn't be making any money. I don't remember the final budget, but it wasn't that much... We just had to be sensible about it—instead of using cloth, we had to use this, instead of using this glue, we used [that] glue..."

If the \$3 cost is correct, Tool is giving its fans a real bargain, considering the package carries an \$18.98 list, which means an \$11.87 boxlot price.

The band's management could have asked for the higher limited edition/special artwork pricing. But then again, maybe not, since the packaging will be used for perpetuity. It will be interesting to see how the packaging holds up through the years.



TOOL'S new album features artwork that can be viewed through a 'stereoscopic lens.'

Naturally, the band and its management rode herd over the artwork, and if you want to see who created it, one page of the booklet is devoted to the credits. In fact, the magnifying-glass effect of the lens provided me with the ability to not only see who created it, but also to finally read liner notes, something that I haven't been able to do since 12-inch vinyl albums disappeared.

I know I am getting old, but even if CDs came out in the 1970s, I doubt I would have been capable of reading the miniature print used in the vast majority of liner notes nowadays. Maybe all CDs should come with stereoscopic lenses, so we can all start identifying album songs again by names instead of track numbers.

TAKING A BREATH: On his departure from Virgin Entertainment Group North America, chief marketing officer Dave Alder says that after 20 years with the chain he simply wanted some time off.

"I was going to do it last summer, but the time wasn't right considering we were in the midst of creating a new merchandising platform for the store," Alder says. Alder hopes to take some down time and return to the industry in the not-too-distant future.

Additional reporting by Wes Orshoski.

EXTEND YOUR REACH! Get The aec Advantage

Over 255,000 CD titles
Over 55,000 DVD titles

Accessories, Adult, and Other High Margin Items

Great Prices

Deepest Catalog in the Industry

Personalized Service (sales reps across the U.S.)

Best B2B Real-Time Ordering Site in the Business

Same Day Shipping

Free Display Materials

Free aec Database

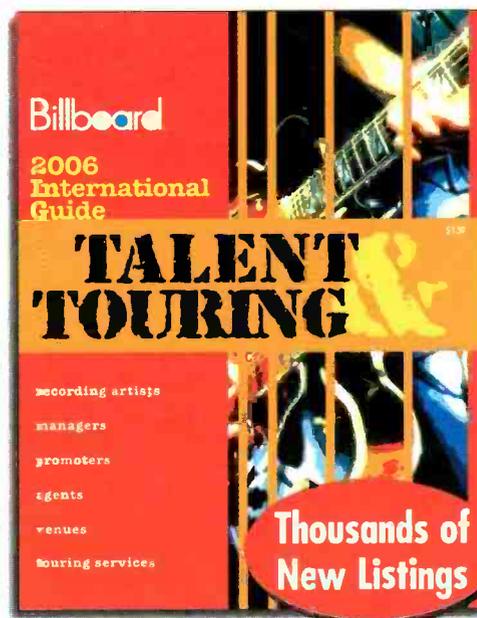
Weekly Award Winning Magazine

aec

New accounts call 800-635-9082
Or E-mail us at: domesticsales@aent.com
Visit our web site: www.aent.com

aec

THE INFORMATION YOU NEED FOR SUCCESSFUL TOUR PLANNING



Over 25,500 listings:

- Artists • Agents & Managers
- Concert Promoters
- Sound & Lighting Services
- Venues • Clubs
- Equipment Rentals
- Security Services
- Staging & Special Effects
- Charter Transportation
- Merchandisers
- Insurance Companies

Order online: www.orderbillboard.com

OR CALL 800-562-2706 • 818-487-4582

By Mail: Send payment of \$139 plus \$9.95 shipping (\$14.95 Canada/\$24.95 international orders) per directory with this ad to: Billboard Directories, PO Box 15158, North Hollywood, CA 91615-5158. Please add appropriate sales tax in CA, DC, FL, GA, IL, MD, MA, MN, MO, NJ, NY, OH, SC, TN, TX & CANADA. Orders payable in U.S. funds only. All sales are final.

Also available on mailing labels, for info. email: mwiesner@vnbubspubs.com
For advertising opportunities, call 800-223-7524 or email jserrette@billboard.com

A6TT14A

plane, landing the band its second debut appearance atop The Billboard 200. "If you show unique packaging to the consumer, it can really be a benefit," Anderson says.

Sources suggest that Sony BMG Music Entertainment Sales shipped about 900,000 units and has since received another 450,000 in reorders as of May 9 (see story, page 27). Even with that, there were some spot and potential weekend outages in the marketplace, but Sony BMG was quickly filling holes by drop-shipping product to stores. "I have to give Sony BMG [Entertainment Sales] props on filling the pipeline," Anderson says.

Retail backs up Anderson's observation. "I was really impressed with how quickly Sony BMG ramped up production for an album that did way beyond what anybody thought it would do," says

>>>FRENCH MARKET SLIDES

The French recorded music industry slumped in first-quarter 2006, according to labels body SNEP.

The trade value of shipments in the French market dropped 8.8% to €219 million (\$276 million), with volume down 22.1% to 28.3 million units. Physical shipments accounted for €208 million (\$262 million) of value, down 12% from first-quarter 2005. Digital sales grew 300% in value year-on-year over the same period to exceed €11 million (\$14 million). SNEP did not break out unit figures.

Sony BMG France chairman/CEO and SNEP VP Christophe Lameignère pointed to the effect of massive street demonstrations by students throughout France during the quarter as a possible explanation for the slump. —Aymeric Pichevin

>>>SPANISH AWARDS DRAW VIEWERS

Despite a graveyard time slot on public channel TVE1, the broadcast of Spain's 10th Premios de la Música gala attracted an average 571,000 viewers, representing a 9.3% share.

The feed went out between 12:30 a.m. and 3:15 a.m. on May 7. Last year's gala, broadcast between 8 p.m. and 10 p.m. on minority public channel LA2, averaged 322,000 viewers—a 3% share in its slot.

EMI Spain pop/rock duo Amaral was the big winner at the May 5 Madrid event. It collected three awards, including best album for "Pájaros en la Cabeza."

DRO/Warner Music artist Diana Navarro won two of six awards she was nominated for, as best new artist and for best artistic production with her debut album "No Te Olvides De Mi."

Other double winners included Sony BMG acts Pasióñ Vega and El Canto Del Locoplus and EGREM/Nuevos Medios' Cuban artist X Alfonso.

The 33-category Premios de la Música is organized by authors society SGAE and artists association AIE through their joint Academy of Music Arts and Sciences. Awards are voted on by Academy members.



VEGA

—Howell Llewellyn

>>>WOODWARD RISES IN U.K.

Shaun Woodward has been named the United Kingdom's new minister for the creative industries and tourism at the Department of Culture, Media and Sport. The post has primary dealings with the country's music business.

Woodward was previously minister for media and tourism. He replaces James Purnell, who has been appointed minister of state for pensions at the Department for Work and Pensions. The cabinet shuffle took place May 5, the day after a disappointing performance by the ruling Labour Party in local government elections for England and Wales.

Woodward's remit includes the broadcasting, music and film sectors. —Lars Brandle

>>>SONY BMG GETS AUSSIE ALBERT

Sony BMG Australia has struck an exclusive licensing deal to issue Albert Productions' catalog and new releases in Australia and New Zealand.

Sydney-based Albert Productions is the recording division of 120-year-old music publisher J Albert & Son. The label's catalog includes AC/DC, the Easybeats, Rose Tattoo, the Angels and John Paul Young. Since 2003, AC/DC and its catalog has been signed to Epic/Sony BMG outside Australasia. The new deal, effective June 1, means Sony BMG will distribute all AC/DC catalog globally.

The new agreement covers catalog, digital content and future releases from the Albert Productions roster. Current signings Dallas Crane, Breed 77 and the Answer are slated to release albums this year.

Albert's recordings were previously distributed in Australia by Festival Mushroom Records, which was acquired by Warner Music Australia in November 2005. —Christie Eliezer

SGAE Scales Back

Authors And Publishers' Society Cuts Presence At Cubadisco

MADRID—Spanish will be the common language at the 10th Cubadisco music trade fair May 20-28 in Havana, but a key Spanish accent will be missing.

Spanish authors and publishers' society SGAE, which had been one of the event's main supporters, has significantly downsized its involvement in this year's event.

Paco Galindo, director general of SGAE's promotional arm Fundacion Autor, says the body is cutting back its traditional role of promoting Spanish and Latin music at international trade fairs, including MIDEM in Cannes and PopKomm in Berlin.

"SGAE has decided to move to a new phase where labels, publishers and distributors themselves—and state bodies—should take leading roles," Galindo says. "The key from now on will be to share resources [with them]."

Executives fear SGAE's decision will affect the international presence of the Havana event.

"Cubadisco will work without SGAE—it has its own dynamic," says Seju Monzón,

founder of Madrid-based label Latin Soul, whose Cuban acts include Wena Onda, David Blanco and Después Te Explico. Monzón has attended Cubadisco since 1998.

"The main problem now will be a lack of international artists," he continues. "Cubadisco works as a big local event—the danger is that it will become just that."

Madrid-based Antonio Pérez Solis, director of music publishers APA and Nuevo Cauce, also attends Cubadisco annually. "With few exceptions," he notes, "Spanish artists played in Cuba thanks to Fundacion Autor funding. It is not viable for artists to go all that way and earn Cuban pesos."

However, Solis believes SGAE's reduced commitment will not irreparably harm the event. "It can fly on automatic pilot if it has to." Solis publishes Cuban artist X Alfonso.

Galindo declines to give details of past expenditures on Cubadisco, but claims SGAE spent €200,000 (\$254,000) to attend last year's PopKomm.

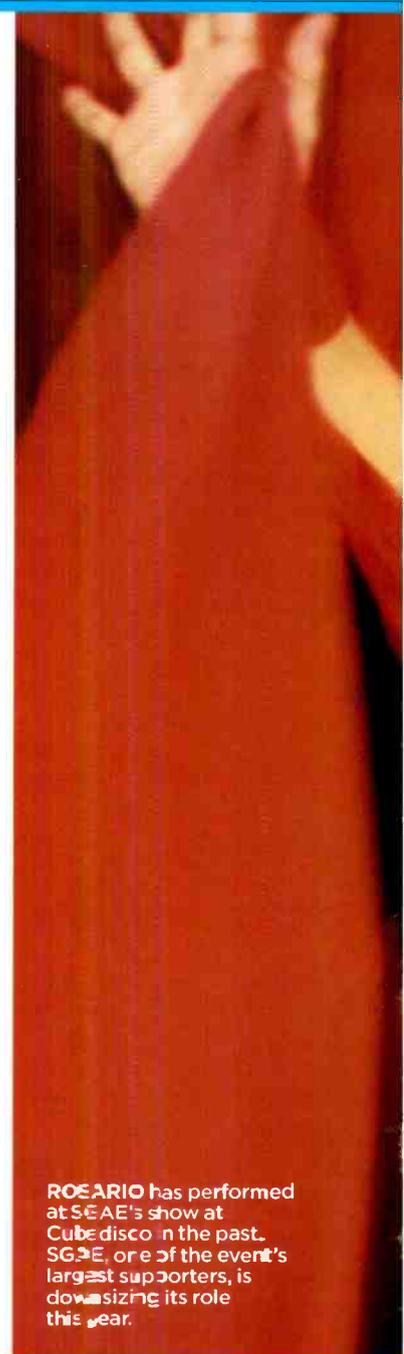
SGAE took the lead in setting up the first two Cubadisco fairs

in 1997 and 1998, although its role was subsequently assumed by a committee operating under the aegis of the Culture Ministry's Cuban Institute of Music. SGAE's new policy was first evident when it cut back on live performances at MIDEM in January, although Galindo says some 70 Spanish music companies still operated from the SGAE stand. He insists the body will continue to take stands at trade fairs, adding, "We are not abandoning any of them."

While a scaled-down SGAE presence at major cross-industry events like MIDEM and PopKomm might not attract attention, the impact upon the smaller, more genre-specific Cubadisco will be more noticeable.

SGAE's annual concert at Havana's 5,000-capacity Karl Marx Theatre on the final weekend of Cubadisco has always been one of the event's highlights. SGAE has brought in such leading Spanish acts as La Oreja de Van Gogh, Jarabe de Palo and Rosario to play the event.

However, this year's presence is limited to a stand manned by local staff. Galindo



ROSARIO has performed at SGAE's show at Cubadisco in the past. SGAE, one of the event's largest supporters, is downsizing its role this year.

Coalition Wants Acts To Be Heard

TORONTO—Many of Canada's top artists are demanding that the country's new minority Conservative government hear them loud and clear on cultural issues.

Barenaked Ladies' Steven Page, who serves as a spokesman for the nascent Canadian Music Creators Coalition, met with Canadian Heritage Minister Bev Oda and Industry Minister Maxime Bernier to discuss CMCC's issues. "It was a productive meeting," Page says of the May 8 meeting in Ottawa.

However, other organizations are crying foul and adding that the CMCC comes in with an agenda that does not represent them.

The CMCC launched in April with 14 founding members, including Avril Lavigne, Sarah McLachlan, Barenaked Ladies, Sum 41, Stars, Sloan

and Broken Social Scene (Billboard, May 6).

Page's meeting included discussion of three basic positions adopted by the CMCC on Canadian copyright and cultural policy reform initially voiced in an April 26 policy document:

- Suing music fans for downloading is "destructive and hypocritical."
- Digital locks are risky and counterproductive.
- Cultural policy and any copyright reform should support Canadian artists.

The Page meeting came as the government moves to overhaul Canada's copyright legislation. That process began under the previous Liberal administration but amendments to protect intellectual property online never made it

to parliamentary debate before the January election was called.

Oda says redrafted legislation will be introduced this fall that will seek ratification of two World Intellectual Property Organization treaties—the Performances and Phonogram Treaty

and the Copyright Treaty—that Canada signed in 1997. She claims CMCC input is welcome, saying: "If we have new voices to hear from, we are willing to listen and to meet with them."

Page claims ratification of the WIPO treaties could mean



BARENAKED LADIES

GLOBAL BY MARK WORDEN

Italian Biz Optimistic About PM-Elect Prodi

MILAN—Italy's music industry executives hope the advent of a new administration will bring help for their beleaguered business.

Following April's election, a center-left coalition headed by Romano Prodi is set to replace the center-right coalition of Italy's controversial Prime Minister Silvio Berlusconi.

Ministerial responsibility for the music industry remains unclear, as Parliament must elect Italy's new president before Prodi can name his cabinet. That process began May 8 and could take more than two weeks.

When the time comes, Enzo Mazza, president of labels body FIMI, says he has a full slate of proposals to present to the new administration. He adds that, during informal discussions, "the Prodi coalition's representatives have already shown interest in those measures."

FIMI's proposals include tax incentives

Limongelli says. "They seem to appreciate [that] music should be treated as a cultural product."

PMI also wants the Value Added Tax on recorded music reduced from 20% to 15% and seeks tougher government anti-piracy action. Both have long been part of the Italian music industry's agenda.

On piracy, Mazza claims Italy has "excellent" copyright legislation, "but the problem is enforcement."

The Berlusconi government, he concedes, "did some good things" during its five-year term, citing its adoption of European Union directives on copyright, commerce and enforcement.

However, he feels "its biggest error was passing the 'Ex-Cirielli Law,' which effectively scuttled Italy's war on piracy. We hope the new administration will repeal this legislation"

'The Prodi coalition's representatives have already shown interest.'

—ENZO MAZZA, FIMI



notes that some 2,000 Cubans belong to SGAE, which has 68,000 members.

Cubadisco is not a full-blown trade show such as MIDEM or PopKomm. It is viewed by Cuba's government as a cultural event with thousands of Cubans attending free or nominally priced events across Havana.

Other than SGAE, there is generally little international business presence beyond representatives from the guest country—this year, China—and independent Cuban-music specialists.

The gap left by SGAE looks unlikely to be filled by labels body Promusicae, judging by comments from Promusicae executive committee member Manolo Diaz, who is also president of EMI Spain. He dismisses Cuba's music market as "nonexistent."

"Cubadisco has no external TV coverage, unlike the [annual] Viña del Mar festival in Chile," Diaz says, "which is attended by Spanish artists because of TV coverage across Latin America."

Cubadisco representatives did not respond to a request for comment.

the RIAA tactic of suing individuals who illegally download music would be followed in Canada. "That's a direction I want to make sure we understand, as a community, we don't go toward," he says. "[Peer-to-peer] file sharing has become a vital part of the business. Now let's find ways to monetize it."

Unlike the RIAA, the Canadian Recording Industry Assn. has not yet sued members of the public for possessing illegally downloaded music. One reason is that such P2P file sharing is not as clear-cut a copyright violation in Canada as it is in the United States.

CMCC's view cuts little ice with some others, including noted Vancouver-based songwriter Jim Vallance. The coalition, Vallance says, "seems to view online music trading as a 'loss leader' to promote concert attendance. What about songwriters who aren't performers, who still

count on legal music sales for income?"

Other CMCC detractors note that the organization's founders primarily come from the roster of Vancouver-based Nettwerk Management. The company's CEO, Terry McBride, is a strong critic of U.S. lawsuits against downloaders. Among the Nettwerk-affiliated acts are McLachlan, Barenaked Ladies and Lavigne.

Others add that many of Canada's big name artists are not represented, and CMCC's initial membership includes no French-language artists.

"This is a constituency that needs to be heard from, but [CMCC does] not represent the voices of all artists," Canadian Independent Record Production Assn. executive director Cori Ferguson says. CIRPA represents Canada's English-language independent music sector. "They represent a voice of like-minded artists."

Not surprisingly, CRIA pres-

ident Graham Henderson concurs, calling CMCC "a group of artists speaking on behalf of themselves about a particular vision they have."

In the April 26 letter to Oda and Bernier, CMCC called the major labels in Canada "vocal in their desire for changes to copyright laws that would facilitate lawsuits against our fans and increase their control over the enjoyment of music."

CRIA "is a conglomerate of four companies [EMI, Universal, Sony BMG and Warner], none of which are Canadian, dictating or suggesting Canadian cultural policy," Page says. "That's an outrage."

CMCC's policy document acknowledges that "record companies and publishers are not our enemies," but also claims an "inherent conflict of interest" between labels and publishers has led to problems in the way Canadian artists have been represented, particularly over copyright reform.

for labels investing in new artists, government funding to encourage catalog digitalization and creating an office within the Cultural Heritage ministry to promote Italian music abroad.

According to IFPI figures published March 31, the Italian market chalked up \$669 million at retail in 2005, up 2.5% from \$652.5 million in 2004. Long term, however, it is declining: In 2001, retail value was \$732.9 million.

Physical piracy also remains a major problem. IFPI estimates counterfeit CDs account for between 25% and 50% of all sales.

In addition to sharing FIMI's goals, independent labels body PMI wants broadcasting quotas for Italian music and to have financial incentives available to film and video producers extended to music companies.

"In [preliminary] discussions with members of the Prodi coalition, we got the impression that we're dealing with credible interlocutors," PMI president Mario

(Billboard, Dec. 10, 2005).

Mazza admits to concerns about the Prodi coalition's ideological makeup, which ranges from moderate left-of-center politicians, like the prime minister-designate, to what he describes as "reconstructed Communists."

"Some are actively anti-copyright and anti-multinational," he notes. "We have to bear that in mind when approaching legislative issues."

One key issue for Italy's music publishers in dealing with the new government is the future of collecting society SIAE.

"The Berlusconi government interfered with SIAE and failed to respect its autonomy," says Universal Music Publishing Italy managing director Claudio Buja, who is also VP of publishers trade body FEM. "It treated it like a public organization—not one financed by its members' contributions. . . . We want the new government to assure us it will be more flexible and less intrusive."

In May 2005, FEM warned its members would consider leaving SIAE if it returned to administration by a government-appointed commissioner, as it was from 1999 to 2003 (Billboard, June 4, 2005).

Buja says he is encouraged by what he has heard from Prodi's coalition. However, he cautions, "Rather than seeing this as a case of left or right, it's more about who will be chosen for all-important jobs like the Cultural Heritage portfolio. It's still early days."

\$669M

Retail value of Italy's music market in 2005, according to the IFPI



BEATNIK TURTLE

The Indies

TODD MARTENS tmartens@billboard.com



Beatnik Turtle Coaches On Coming Out Of Your Shell

Very few months an act breaks out of indie rock obscurity by intentionally sharing its music for free on peer-to-peer networks and blogs. But Chicago's Beatnik Turtle is dishing out another kind of freebie to the online community: advice.

Beatnik Turtle, a longtime working bar band with a slight novelty streak (think *They Might Be Giants*, *Barenaked Ladies*), launched its "Indie Band Survival Guide" about two months ago. Spearheaded by lead vocalist Jason Feehan and horn/flute player Randy Chertkow, the project has been a couple of years in the making.

A few days after launching the guide at beatnikturtle.com, Stanford law professor and frequent *Wired* magazine contributor Lawrence Lessig name-checked the site on his blog. It was a career highlight for Chertkow, who cites Lessig's "Free Culture," a book that looks at the intersection of new technologies and old copyright laws, as a prime influence on the band's Web guide.

The members of Beatnik Turtle have split the guide into about a dozen chapters, looking at everything from major-label contracts (they're against them) to file sharing (they're for it) and physical distribution (their expectations are low). Perhaps what's most notable about the guide, however, is that it strives to offer practical advice based on

the experiences of an everyday band—most members of the eight-person group have a day job and a family.

"This guide has always been bubbling under the surface," Feehan says. "There's no sense for someone to reinvent the wheel. You can learn from our mistakes."

Chertkow says he purchased dozens of how-to guides while writing for the Web site but didn't find many that he believed related to his band. He also says he never thought about writing a book and pitching it to publishers, but if the blog community demands a paper version, he will heed the call.

"I bought a whole stack of books for research, and none of what's on our site was in one place, especially from the point of view of a band that isn't necessarily looking to find a big label," he says. "A lot of them are targeted at making your big break. From our point of view, we wanted to share what we learned, and we don't think we can charge for that. This is a living document."

To that end, the band will add new observations regularly. All chapters are annotated and linked to other sources, and the act is also working on an interviews section. It recently completed a Q&A with Bob Koester, who runs Chicago's Jazz Record Mart.

Chertkow says he hasn't re-

ceived many e-mails about the guide, but he says he knows it's being read. He searches for it, and is happy to see some Beatnik Turtle work getting shared online.

"Rather than talking to us, people are just blogging about it," Chertkow says.

SALE SALE SALE: How tough are times for indie retailers? Chicago's Reckless Records found a storewide sale, in which every product that has arrived at the store in the past six months was tagged for 30% off, didn't generate a significant increase in foot traffic.

Despite this, head buyer Brett Grossman says that overall things are going well at Reckless, and that weather conditions may have contributed to the low turnout. He adds that the sale was far from "extreme" for the store, which at one time regularly staged 50% off sales to blow out inventory.

"I like the 50% [sale]," Grossman says, "but the purpose of this sale was more of an advertisement rather than trying to achieve a loss of inventory."

ETC.: RED Distribution in New York has re-signed Los Angeles-based Immortal Records. Sources say the deal keeps the label at RED for another three years. Immortal's roster includes rock/emo acts *Scary Kids* and *Waking Ashland*.

LITTLE STEVEN'S UNDERGROUND GARAGE



GARAGE ROCK

Are you ready for this one?

After the Beatles' company Apple Corps sued Apple Computer for copyright infringement, Apple Computer agreed in 1991 not to enter the music distribution business. But a British judge just ruled that selling music in the digital domain doesn't qualify as the music business! Now as much as I'd like to believe the judge was making a statement about analog vinyl being so superior to digital downloading that the quality of digital doesn't qualify as music, that's not what he meant.

He said as long as Apple Computer isn't the source of the content it's cool! So what was all the noise about Napster a few years ago then? They weren't in the music business either I guess.

Apple Computer says it is not in the music business, it is in the data transmission business. And this fruitcake judge bought it! Welcome to George Orwell's "1984" because if that ain't Newspeak I don't know what is.

Look, let's be honest. The Beatles had the name first. There is a lot of positive emotional resonance that came with that name, so Steve Jobs owes them one already. How about he does the right thing and donates some piece of the action to charities designated by Paul, Ringo, Yoko and Olivia? Apple Corps doesn't want to keep Jobs out of the music business, they just want some respect. And maybe a little gratitude.

The Underground Garage world-premiered the new Joan Jett & the Blackhearts album "Sinner" this week. Its release is scheduled for June 6 to coincide with her headlining Vans Warped tour gig. The album is one of Joanie's best and includes 11 tracks she wrote or co-wrote, one song written by the Replacements' Paul Westerberg and a fabulous cover of Sweet's "ACDC."

See you next week.

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

COOLEST GARAGE SONGS

TITLE/LABEL	ARTIST
1 EVERYONE KNOWS Blackheart	JOAN JETT & THE BLACKHEARTS
2 NOTHING TERRIBLY NEW Universal	THE HELLACOPTERS
3 HANDS V2	THE RACONTEURS
4 WORLD WIDE SUICIDE J Records	PEARL JAM
5 STEADY, AS SHE GOES V2	THE RACONTEURS
6 I BET YOU LOOK GOOD ON THE DANCEFLOOR Domino	ARCTIC MONKEYS
7 WISH I NEVER LOVED YOU Cooking Vinyl	BUZZCOCKS
8 DON'T LISTEN TO THE RADIO Capitol	THE VINES
9 WALK OF FAME Teenacide	BOINK!
10 WELCOME TO MY HEAD 00:02:59	WILLIE NILE

COOLEST GARAGE ALBUMS

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

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

On The Road

RAY WADDELL rwaddell@billboard.com



Hagar Puts Cabo On Tour, Shots Included

When Sammy Hagar is fired up, he tends to talk kind of fast. Exhibit A: "Cabo-esque looking, a bunch of tents, with poles and all that, and we're filling all these little booths up with fun stuff, like taco stands, margarita stands, shot stands, and some outdoor grills with people grilling chickens and carne asada and making tacos out of 'em, and salsa, wandering mariachi bands, sand all over the place, we're putting up volley ball courts, it's all about bathing suits, bikinis, no shoes, no shirt, no problem, it's a whole different kind of concept."

Pheh. It turns out he's describing the shed version of the Cabo Wabo Village.

Hagar is bringing Cabo north of the border this summer. The Red Rocker's summer trek even has a Cabo San Lucas-themed concourse attraction—the Cabo Wabo Village—on each date, beginning with a sold-out show June 3 at the Hyundai Pavilion in Glen Helen, Calif.

Hagar's shed tour comes on the heels of six sellouts at Harrah's in Lake Tahoe, Nev., where he opened his first U.S. Cabo Wabo Cantina in 2004. He launched the first Cabo Wabo Cantina in Cabo

San Lucas, Mexico, in the early '90s.

Hagar is still talking breathlessly. "It starts at 3 o'clock with karaoke stages and body builders, like you're just going down to the beach in Cabo to see what's going on. So I'm just bringing that whole feel and look and sound and smell even to this village. People can start partyin' at 3, 6:30 the doors open, you go inside and continue to party inside the venue. I come on at 7:30 or 8:00, depending what the curfew is because we do a three-hour show."

Hagar's band the Waboritas will play first, then Hagar will hit the stage with his former Van Halen bandmate Michael Anthony in an outfit they call the Other Half. "Michael kicks off his classic Van Halen bass solo on steroids, then [the band and] I come out and do an hour of classic Van Halen. We're just trying to have some fun with it."

The band rips through around 10 Van Halen standards. "Eddie [Van Halen] and I wrote every one of those songs together," Hagar continues. "If those guys don't wanna come out and do it or make it difficult to do, whichever way you want to look at it, the fans deserve to hear 'em, I deserve to sing the songs I wrote, so I feel good with Mike doing it that way. Otherwise

I'd never do an hour of Van Halen in my show.

"Then we do a big grand finale with anybody in town that wants to come up and jam with us. I'm going to invite a lot of different people, kinda make it an open mic kind of situation, then we bust the pinata. If people can still walk, we'll come back with an encore."

He and Anthony are joined onstage by guitarist Vic Johnson, drummer Bro Lauser and background singers.

To Hagar, this summer's run is "just a new way of doing a tour and a concert, instead of just doing the same show you did the night before, packing up and leaving. It ain't that kind of show. It's an all-day event and it's user-friendly.

"If you've never been to Cabo, this will really put the hook in you. If you've been to Cabo, you're gonna sit there drinking shots and go, 'Man, it sounds and smells like I'm in Cabo.' It's just got a vibe we're trying to re-create."

Sounds like fun. Hagar will wrap up his tour with a performance, Cabo Wabo Village and all, at the Rock'n the Rally festival Aug. 10 in Sturgis, S.D. Hagar gave 650 tickets to the Sturgis performance to winners on his "Are We Having Fun Yet" cruise to Cabo.



SAMMY HAGAR, left, and MARK RUSSO are flanked by two Rock'n the Rally girls.

BOXSCORE Concert Grosses

Copyright 2006, VNU Business Media, Inc. All rights reserved. Boxscores should be submitted to: Bob Allen, Nashville, Phone: 615-321-9171, Fax: 615-321-0878. For research and pricing, call Bob Allen. FOR MORE BOXSCORES GO TO: BILLBOARD.BIZ

	GROSS/ TICKET PRICE(S)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$3,907,175 \$85/\$60	TIM MCGRAW & FAITH HILL Allstate Arena, Rosemont, Ill., April 28-30	47,108 three sellouts	Jam Productions
2	\$2,688,088 \$86/\$56	TIM MCGRAW & FAITH HILL Nationwide Arena, Columbus, Ohio, April 21-22	35,963 two sellouts	Live Nation
3	\$2,574,296 \$225/\$175/ \$127.50/\$87.50	CELINE DION Colosseum at Caesars Palace, Las Vegas, April 26-30	18,830 20,740 five shows two sellouts	Concerts West/AEG Live
4	\$2,459,370 \$126/\$28.50	JIMMY BUFFETT Verizon Wireless Amphitheater, Irvine, Calif., April 20, 22	31,680 32,100 two shows	Live Nation
5	\$1,034,437 \$150/\$49.50	VAN MORRISON United Center, Chicago, April 23	10,655 sellout	Live Nation
6	\$1,000,476 \$125/\$69.50	CIRQUE DU SOLEIL'S DELIRIUM TD Waterhouse Centre, Orlando, Fla., April 18-19	12,730 19,176 two shows	Live Nation, Cirque du Soleil
7	\$994,050 \$126.25/\$36.25	JIMMY BUFFETT Shoreline Amphitheatre, Mountain View, Calif., April 25	15,900 22,000	Live Nation
8	\$902,424 (\$193,020 Australian) \$68.46	NICKELBACK, ULTIMO Sydney SuperDome, Sydney, April 29	14,496 14,844	Dainty Consolidated Entertainment, Live Nation
9	\$884,644 \$99.50/\$69.50	CIRQUE DU SOLEIL'S DELIRIUM RBC Center, Raleigh, N.C., April 12-13	10,550 14,150 two shows	Live Nation, Cirque du Soleil
10	\$869,142 \$99.50/\$69.50	CIRQUE DU SOLEIL'S DELIRIUM Charlotte Bobcats Arena, Charlotte, N.C., April 28-29	10,207 20,155 two shows	Live Nation, Cirque du Soleil
11	\$827,933 \$65.50/\$55.50	KENNY CHESNEY, DIERKS BENTLEY, SUGARLAND UNI-Dome, Cedar Falls, Iowa, May 5	13,860 16,056	Police Productions, The Messina Group/ AEG Live
12	\$810,678 \$99.50/\$69.50	CIRQUE DU SOLEIL'S DELIRIUM Colonial Center, Columbia, S.C., May 2-3	10,705 18,303 two shows	Live Nation, Cirque du Soleil
13	\$806,762 \$85/\$45	RBD Pizza Hut Park, Frisco, Texas, April 29	12,599 24,633	Roctus
14	\$757,432 (\$867,580 Canadian) \$100.40/\$56.75	QUEEN + PAUL RODGERS Pacific Coliseum, Vancouver, April 13	10,698 sellout	House of Blues Canada
15	\$737,820 \$35/\$30	WIDESPREAD PANIC Alltel Pavilion, Raleigh, N.C., April 21-22	24,101 40,000 two shows	Live Nation
16	\$716,505 \$65	KENNY CHESNEY, DIERKS BENTLEY, SUGARLAND Mizzou Arena, Columbia, Mo., May 6	11,599 sellout	Police Productions, The Messina Group/ AEG Live
17	\$690,318 \$85.50/\$29.50	DEPECHE MODE Shoreline Amphitheatre, Mountain View, Calif., April 27	15,124 22,000	Live Nation
18	\$688,591 \$234.58/\$75	VAN MORRISON Theatre at Madison Square Garden, New York, April 24	5,449 sellout	Live Nation
19	\$684,610 \$125/\$55	RBD C.W. Mitchell Pavilion, The Woodlands, Texas, April 30	10,233 15,907	Roctus
20	\$682,853 (\$889,420 Australian) \$67.22	NICKELBACK, SMALL MERCIES Entertainment Centre, Brisbane, Australia, May 4	10,143 10,345	Dainty Consolidated Entertainment
21	\$665,410 \$65.25	KENNY CHESNEY, DIERKS BENTLEY, SUGARLAND Mark of the Quad Cities, Moline, Ill., May 4	10,716 sellout	The Messina Group/AEG Live
22	\$663,063 (\$754,252 Canadian) \$57.80/\$43.74	BROOKS & DUNN, SARA EVANS, AARON PRITCHETT Rexall Place, Edmonton, Alberta, April 21	12,568 sellout	House of Blues Canada
23	\$657,646 (\$748,925 Canadian) \$57.52/\$43.47	BROOKS & DUNN, SARA EVANS, AARON PRITCHETT Pengrowth Saddledome, Calgary, Alberta, April 20	12,377 sellout	House of Blues Canada
24	\$636,999 \$126.75/\$59.50	VAN MORRISON Target Center, Minneapolis, April 22	7,143 sellout	Live Nation
25	\$593,823 (\$794,221 Australian) \$71.70	KORN, DISTURBED, HATEBREED, 10 YEARS Sydney SuperDome, Sydney, April 27	9,015 9,420	Chugg Entertainment
26	\$542,661 (\$622,567 Canadian) \$57.09/\$43.15	BROOKS & DUNN, SARA EVANS, AARON PRITCHETT Pacific Coliseum, Vancouver, April 18	10,559 11,331	House of Blues Canada
27	\$535,848 (\$601,472 Canadian) \$57.59/\$43.52	BROOKS & DUNN, SARA EVANS, AARON PRITCHETT MTS Centre, Winnipeg, Manitoba, April 23	10,270 sellout	House of Blues Canada
28	\$518,590 \$85/\$45	RBD AT&T Center, San Antonio, April 28	7,670 13,432	Roctus
29	\$513,306 (\$600,569 Canadian) \$55.98	MÖTLEY CRÜE Enmax Centrum, Red Deer, Alberta, April 5, 11	9,621 12,396 two shows	House of Blues Canada
30	\$499,537 (\$568,657 Canadian) \$57.54/\$43.48	BROOKS & DUNN, SARA EVANS, AARON PRITCHETT Credit Union Centre, Saskatoon, Saskatchewan, April 22	9,687 12,460	House of Blues Canada
31	\$479,227 (\$561,438 Canadian) \$54.44/\$42.25	MÖTLEY CRÜE Credit Union Centre, Saskatoon, Saskatchewan, April 4	8,857 11,000	House of Blues Canada
32	\$451,017 (\$526,834 Canadian) \$54.63	MÖTLEY CRÜE MTS Centre, Winnipeg, Manitoba, April 3	8,442 10,400	House of Blues Canada
33	\$444,409 \$61.75/\$51.75/ \$41.75	ANDRÉ RIEU, JOHANN STRAUSS ORCHESTRA St. Pete Times Forum, Tampa, Fla., April 19	7,989 15,419	André Rieu Productions
34	\$429,351 \$73/\$58/\$43	R. KELLY Chicago Theatre, Chicago, April 26-27	6,747 two sellouts	Jam Productions, Billy Sparks
35	\$383,823 (\$504,911 Australian) \$68.80	NICKELBACK, ULTIMO Entertainment Centre, Newcastle, Australia, May 2	6,135 6,598	Dainty Consolidated Entertainment

MOBILE BY ANTONY BRUNO

Mobile Music Looks Beyond Ringtones

The trend of personalizing one's mobile phone with music has proved quite lucrative for the world's record labels.

Ringtones, once dismissed as nothing more than a passing fad, have become a \$3 billion worldwide market. But it's a market that is nearing maturation, with growth rates expected to fall to about 20% this year after doubling in 2005.

As a result, labels are now preparing different types of music clips they hope consumers will buy to personalize other mobile phone features.

"There's a lot of potential to provide great music personalization beyond the ringtone," says one major-label source, who asked not to be identified, citing sensitivities of ongoing negotiations with wireless operators.

Within a matter of weeks, several wireless operators are expected to introduce musical "alert tones"—a snippet of a song lasting between two and five seconds, that users can assign to play when they receive incoming text messages and voice mail, similar to a ringtone.

Sony BMG offers a series of spoken-word alert tones from such artists as Anthony Hamilton and Cassidy, available on all major wireless carriers. Company sources say they will expand the selection to clips of actual songs as well once U.S. wireless operators request them. Sources say Universal Music Group has converted "hundreds" of tracks into alert tones, including Nirvana's "Smells Like Teen Spirit," 50 Cent's "Candy Shop" and "In Da Club" and Gwen Stefani's "Hollaback Girl." UMG also is creating

original, made-for-mobile alerts tones by "key artists."

Warner Music Group executive VP of digital strategy and business development Alex Zubillaga pointed to alert tones as the label's next mobile music push during a speech in Germany. EMI Music Group has voiced interest as well.

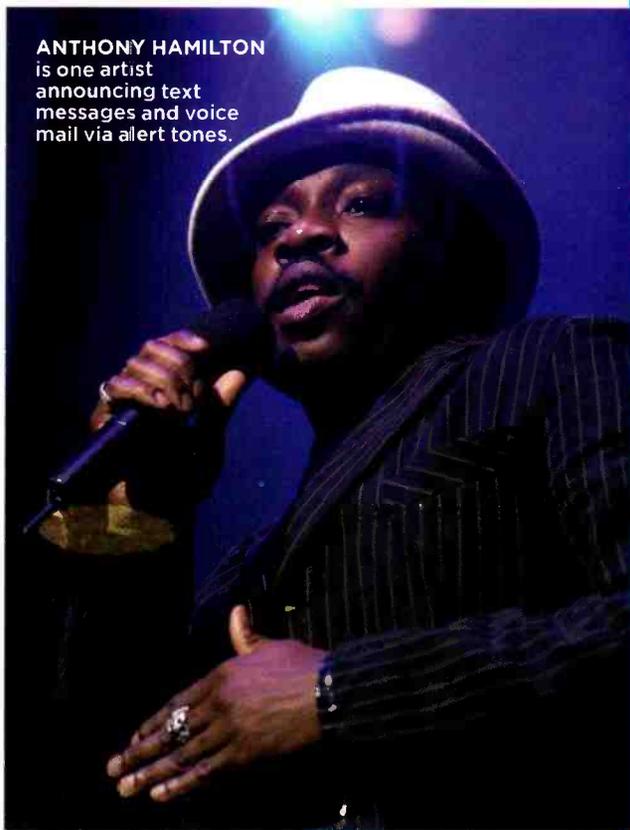
With 9.8 billion text messages sent per month, according to CTIA, it is plain to see why labels and carriers are interested in monetizing that function.

"There's a wide portfolio of products and services that broaden our relationships with the labels," says Nancy Beaton, Sprint GM of wireless music and personalization.

The question is, will subscribers want to buy them? The market for music-related phone personalization options is getting a bit saturated—ringtones, video ringtones, wallpaper images, ringback tones, alert tones.

And it doesn't stop there. A company called Endtones seeks to replace the beeping that occurs when a call has been dropped, concluded or otherwise disconnected with a musical alert. Another, PhoneBites, has a service called Razz that enables phone users to insert audio clips into active conversations, outgoing messages and voice mail.

However, it may be too much of a good thing. "The personalization thing would appear to be played out," says Seamus McAteer, executive VP/senior analyst at mobile monitoring firm M:Metrics. "There are lots of ways music



ANTHONY HAMILTON is one artist announcing text messages and voice mail via alert tones.

can be used to make a statement or add context, but it can go from the sublime to the ridiculous. You can't just add a jingle to everything you want to do with a phone. There are limits."

Ringback tones in particular have shown a lot of promise but have yet to deliver. When first introduced by SK Telekom in South Korea in 2002, ringback tones attracted 6 million subscribers in just nine months.

In the United States, growth has proved much slower. Boost Mobile, Sprint, T-Mobile and Verizon Wireless all have offered ringback tones for more than a year, but collectively have attracted only 3.6 million subscribers as of March, according to M:Metrics.

While that's a 350% growth rate over the 1 million reported in March 2005, it's still a drop in the bucket compared to ringtones, which in the same month were downloaded more than 19 million times.

Yet McAteer projects the United States could see more than 10 million ringback tone subscribers by the end of the year once other carriers enter the market. That move is expected this summer.

"Ringback tones are going to take off," he says. "They are

the big sleeper right now, but you'll see a tipping point with these things where they'll start doubling every month."

Record labels also hope ringbacks and ringtones will prove crossover hits beyond mobile phones. Ringback tones use technology embedded in the phone network, not the handset. This means traditional landline phone carriers can offer the service as well.

Meanwhile, Internet telephone service provider Skype hopes the ringtone phenomenon will prove as popular on its service as it did for mobile. The company has struck master ringtone licensing deals with EMI Music Publishing, Sony/ATV Music Publishing, Warner/Chappell Music and WMG (Billboard, May 6).

These efforts may seem a bit far-fetched. But so did ringtones at one point. Neither the music nor the wireless industries plan to second-guess the possibility of an equally lucrative fad catching hold in the future.

"When we first saw ringtones in '98 it was just a gimmick," McAteer says. "But they've become a mainstay for the music business. So I don't want to underestimate anything. You just don't know."

BITS & BRIEFS

BANK-ABLE TUNES

Unsigned artists in the Pacific Northwest and Northern California looking to get a little attention have a new outlet to turn to for exposure—their bank. Umpqua Bank, an independent community bank serving that region, launched a project aimed to promote local acts called Discover Local Music. In addition to playing selected music in more than 96 bank locations, Umpqua created an online music store that lets users preview 30-second clips and make customized CDs for 75 cents per song that are then mailed to them in three to five business days. Umpqua is working with music marketing agency Rumblefish to identify which artists to include in the service. Currently, about 48 artists are involved. The bank says it plans to have 1,500 songs available by the end of the year.

TICKETS IN A FLASH

SanDisk and Philips have teamed up to make it easier to use mobile phones as a concert ticket or mobile wallet. Philips is providing SanDisk with a near

field communications-enabled chip that can be embedded in the company's TrustedFlash removable memory cards. Phones with such a card inserted in them can transmit a unique ID code, allowing users to just wave their phones near special receivers at either checkout counters or event turnstiles to gain entry—like a ticket. Many new mobile phone models are incorporating the technology. But by adding the virtual ticket to a removable card, owners of older phones will be able to take advantage of it too.

ORCHESTRAL PLAY

JMP Productions has launched a new concert series focusing on live performances of famous videogame compositions called PLAY! A Video Game Symphony. The tour will kick off May 27 at Chicago's Rosemont Theater and run through June 14 in Stockholm. Additional dates are scheduled for Detroit, Philadelphia, Virginia and Toronto. The full orchestra and choir will feature music from such games as "Final Fantasy," "Halo" and "World of Warcraft."

HOT RINGTONES™ M Billboard

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ORIGINAL ARTIST
1	4	9	MS. NEW BOOTY	BUBBA SPAROOX FEATURING YING YANG TWINS & MR. COLLIPARK
2	2	82	SUPER MARIO BROTHERS THEME	KOJI KONO
3	5	7	GRILLZ	NELLY FEATURING PAUL WALL, ALI & GIPP
4	8	70	MISSION-IMPOSSIBLE	LALO SCHIFRIN
5	4	7	BEST FRIEND	50 CENT & OLIVIA
6	5	25	LAFFY TAFFY	D4L
7	6	6	MY HUMPS	THE BLACK EYED PEAS
8	7	80	THE PINK PANTHER THEME	HENRY MANCINI
9	12	9	LOVE	KEYSHIA COLE
10	13	6	WHAT HURTS THE MOST	RASCAL FLATTS
11	9	9	TOUCH IT	IUSTA RHYMES
12	10	14	SO SICK	NE-YO
13	11	7	GIRL	DESTINY'S CHILD
14	15	11	BETCHA CAN'T DO IT LIKE ME	D4L
15	14	20	GASOLINA	DADDY YANKEE
16	16	82	HALLOWEEN	JOHN CARPENTER
17	23	4	SCOOBY DOO, WHERE ARE YOU?	WILLIAM HANNA & HOYT CURTIN
18	19	20	FRESH AZIMIZ	BOW WOW FEATURING J-KWON & JERMAINE DUPRI
19	18	65	CANDY SHOP	50 CENT FEATURING OLIVIA
20	20	5	WHAT YOU KNOW	TL



Rascal Flatts has this week's highest-charting country title as "What Hurts the Most" climbs 13-10. This week the trio is up 31% to 9,000 downloads.

Based on polyphonic ringtones data provided by Nielsen Mobile

CTIA

HAMILTON: MICHAEL CAULFIELD/WIREIMAGE.COM

EASY RIDER

Finally, a GPS navigation system that even men who refuse to ask for directions can use.

The Garmin StreetPilot provides not only 2-D and 3-D navigation help, it includes a MP3 player, audiobook streams, a remote control and Bluetooth connectivity for hands-free mobile phone calls. And for XM Radio subscribers, there's an optional satellite antenna that will stream the company's music, traffic and weather alerts through the device.

A weatherproof version for motorcycles transmits audio alerts to headphones within riders' helmets and accepts spoken commands.

The StreetPilot is expected to hit North American shelves in June for \$1,184.

—Antony Bruno



BY KEN SCHLAGER

Miraculous as it may seem, Marian Leighton, Bill Nowlin and Ken Irwin remain business partners 36 years after launching Rounder Records.

Nowlin and Irwin were roommates at Tufts University in Boston; Leighton bonded with the pair over their shared passion for rural American sounds. The label they started in 1970 now has a staff of 110 and annual revenue of more than \$40 million. And while still true to its independent roots, Rounder has been distributed by Universal Music & Video Distribution since January 1999 (and PolyGram for about six months before that).

The label has diversified from its pure folk beginnings with a roster totaling 50 artists and imprints dedicated to alternative (Zoë), reggae (Heartbeat) and DVD (Zoë Vision). There is a joint venture for jazz, Marsalis Music, with Branford Marsalis; there's even a book division. Rounder has enjoyed successes in a variety of genres, but none bigger than multiplatinum star Alison Krauss, who debuted on Rounder in 1987.

Key current releases include titles by James Hand, Claire Lynch and Irma Thomas. In the pipeline are albums from Slaid Cleaves, Bruce Cockburn, and new signings Vienna Teng and Bradley Walker. Jazz vocalist Madeleine Peyroux, whose 2004 breakthrough was a triumph for Rounder, is working on a new set for September release.

All three owners are still involved in Rounder matters, although the day-to-day is largely handled by president/CEO John Virant (who started at Rounder in 1992), COO Jeff Grady (who joined in 1999 from Ryko) and GM Paul Foley (who came aboard in 1998 from PolyGram). In the coming months, the operation will move from its funky office and warehouse complex in Cambridge, Mass., to modern quarters in nearby Burlington.

Billboard visited Rounder in its old digs and talked at length with Irwin, who remains involved in A&R activities, producing and mastering albums and assembling Rounder compilations.

Q: You have kept a three-way partnership going for 36 years. What's the secret?

A: A lot of it has to do with having the passion for the music and the artists. That's the way we started out . . . it was just to put out the music we loved that no one else was issuing. It has changed somewhat, but we still do get a chance to put out a lot of the music that we are most passionate about.

Q: Rounder has diversified and expanded substantially. Does it ever feel like it's getting too big?

A: I still feel that the size of the company hasn't really affected what we're able to do and what we want to release as much as what's going on in retail, and those issues are largely outside of our control.

Q: How important is annual revenue growth to Rounder?

A: What matters to me is that we are profitable and able to keep doing what we are doing and doing it well, rather than actual revenue. I'm sure there

are some years that the gross isn't as high, but the net might be better because we have such a wide variety of musics. A lot depends on how much we spend, as with any other company of any kind.

Q: Has it affected the original vision of the company to be working with a major distributor?

A: Major distribution helps the artists who are really out there touring and [in situations] where we and the artists can create enough demand so the records will sell . . . For the most part, the records that have the potential to sell are selling better than they have in the past.

The harder part is for the albums that don't sell enough to make it worth it for either of us to put those records through Universal. We've had different [independent] distribution for those titles. And that's getting more and more difficult regardless of who the distributor is, given the continuing consolidation of retail. A number of retailers who used to stock almost

everything that came out aren't doing that anymore.

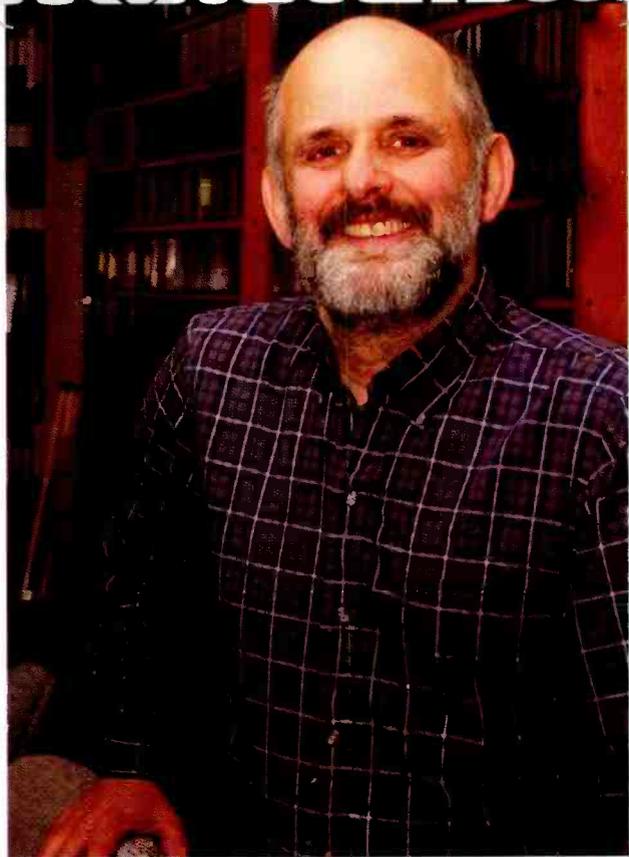
Q: How has the Internet helped with sales of niche artists who can no longer get shelf space at traditional retail?

A: We're feeling that, but as with everybody, the Internet sales aren't quite making up for the loss of retailers. When you lose 1,000-1,500 retailers over a few years, it's going to take awhile to sell enough on the Internet to make up for it. In some of our genres it's a little bit slow . . . The bluegrass audience has a lot of people who are still very "country"—many of whom probably don't shop at all on the Internet.

A lot of our artists are touring, and a lot of people prefer to buy from the artist at the shows, and that's been a very positive thing for us, which hasn't changed at all and in fact might have increased as retail has consolidated.

Q: What genres have proved strongest in recent years?

Ken Irwin



A: Well, interestingly, bluegrass, which we've been doing for years, after ["O Brother, Where Art Thou?"] began to increase and is doing very well. Certainly triple-A has increased considerably over the last five or six years since the founding of the Zoë label. And I don't know where you put Madeleine Peyroux, but we love her!

Q: Let's talk about Peyroux, who essentially flopped on a major but has broken through on Rounder to the tune of 390,000 scans. What's the explanation?

A: Hard work. Maybe the right record at the right time. Maybe being a big fish in a smaller pond. I think it's been a combination of all those . . . you know, we are still working that record. It's probably getting close to a year and a half, two years since its release, and that's something that you usually don't see at

major labels at this point.

Q: Is the younger generation turning on to Rounder's type of artists?

A: There's a lot of dissatisfaction with a lot of the popular music, and I think a lot of people are coming back and trying to look for things that are real. And that's something we've been doing all along.

Q: How important is Alison Krauss to your overall business?

A: Alison is important in terms of her sales, but I think more than that . . . she is looked upon by the industry as not only a quality artist but as a quality person. That she stayed with us this long I think reflects very well on us. A lot of people—I'm talking about managers and artists—see that, and that's been very helpful.

Q: You've recruited major-label

talent for key executive roles at Rounder. How has that helped?

A: We have people who [have worked with the staff at UMVD] and that also know all the accounts, and they know how that end of the business works. It's an interesting combination here where we have people who have grown up within the company—that this was the first job that they had and came here for the music—and then have other people who have worked at major labels and have much more of a business background coming in. We feel that we have a great combination of the passion and the business.

Q: Have you been able to maintain a cost structure that allows you to continue issuing lower-selling niche albums?

A: Largely we have. We still are doing most of the kinds of records that we have in the past. We are probably being more careful in our selection, trying to do what most labels have been doing, which is trying to find an artist that is farther along in their career in terms of having management or at least booking.

There are occasionally albums that we've decided not to do where we felt that retail would be so lacking in support that we felt we couldn't do much more for those artists than they could do on their own. That's been a little frustrating as in our early years we felt we could put out almost anything and break even or make a little bit of money.

Q: Is there an exit strategy for the three owners?

A: I can only speak for myself. I don't see myself retiring . . . I don't know what else I'd do. I have a work ethic, and what I do for relaxation is often what other people do for work. ♦♦♦

A warehouse worker walks into a small recording studio in Virginia and asks if anyone has ever heard of a guy named Big Jon. The room falls silent. "Big Jon Platt?" someone asks. The workman, whose song was recorded on a demo, says this Big Jon guy offered him something called a publishing deal. They accuse him of lying.

From small towns to major cities, practically everyone who wants to make it in hip-hop wants to "get with" Big Jon Platt, EMI Music Publishing's executive VP and head of urban music. Usher calls him an idol maker. Island Def Jam Music Group chairman Antonio "L.A." Reid tags him a hitmaker.

During the 11 years since the former Denver DJ hooked up with EMI to sign songwriters, Platt has changed the landscape of music publishing and redefined the publisher's role. But what is it exactly that makes talent like Shawn "Jay-Z" Carter, Usher, Kanye West and Pharrell Williams sing Platt's praises?

To answer that question, Billboard hung out with Platt one spring day as he went about his business in New York.

11:30 a.m.: A hired driver welcomes Platt and Billboard, opening the door to a black SUV at a Manhattan hotel where Los Angeles-based Platt is staying. Almost immediately, Platt's cell phone rings. After listening to the caller for a moment, he laughs, "Stay out of the magazines and send me some music!"

With a click of his thumb, Platt's on another call, rattling off names of top managers to a writer/artist who is looking for representation. Next call: Platt asks the caller whether the songwriter in question is just looking for a big check or wants a publishing deal in which EMI can use its resources to build a catalog, i.e., a full repertoire of a writer's songs that can generate revenue for years to come.

Revolutionary thinking, all before noon. Building a catalog in hip-hop music is something relatively new.

"There is a business attitude that hip-hop music in general isn't catalog music," Reid says. "When Big Jon started to sign writers like Jay-Z and Kanye West, I think many publishers had to stand up and take note that it was real songwriting. It wasn't just samples and 25 writers trying to split up a song. They were actually guys who could craft music from scratch and be majority writers, in some cases 100% [share] writers. Publishers really didn't pay attention to hip-hop before Big Jon."

As the SUV weaves through New York traffic, Platt handles another half dozen calls before beginning a lengthy conference call. He's negotiating with a songwriter's representatives who want another advance. Although Platt says no to the proposal, his tone never turns negative. He patiently explains another advance is not possible because the writer's first advance was based on the expectation that a greater number of songs would make it onto an album. Even though the album is selling, because songwriting expectations were not met, the writer's advance is not yet recouped. EMI has to recover the first advance before giving a second. Typically a publisher like Platt would have lawyers negotiate the deals, but Platt prefers to handle the basic terms himself.

Platt pulls out his BlackBerry, responding to text messages without missing a beat of the negotiations. He places the device on his legs and pulls out a second ringing cell phone. With a phone on each ear, he handles the calls with amazing ease.

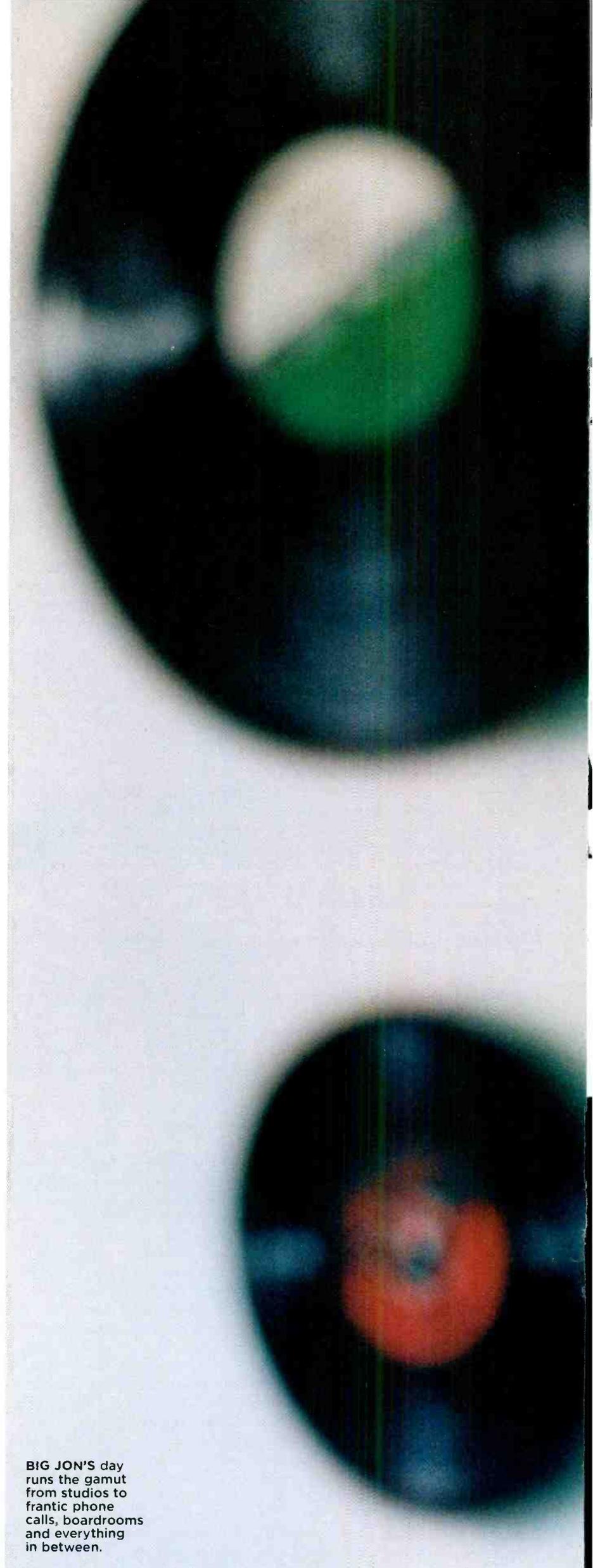
Noon: Two guys jump into the SUV—Atlanta-based manager Bernard Parks Jr. and DJ Toomp, who produced/co-wrote T.I. hits like "What You Know," a No. 1 Hot Rap Song in April, and "U Don't Know Me." Platt has set up meetings to introduce Toomp around town.

"In writing, it's not just about physically doing the work," Usher says. "You've got to place it. Big Jon's got the right relationships. He takes pride in being able to put young entrepreneurs in this position to have bigger dreams."

A DAY IN THE LIFE OF BIG JON

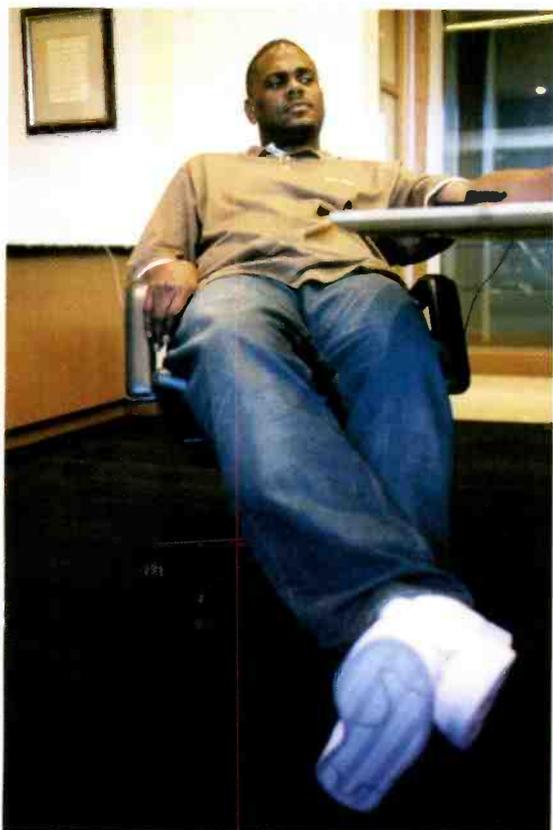
Buckle up and hold on for the ride—Billboard tags along for one seriously long day

**By Susan Butler
Photographs by Ken Missbrenner**

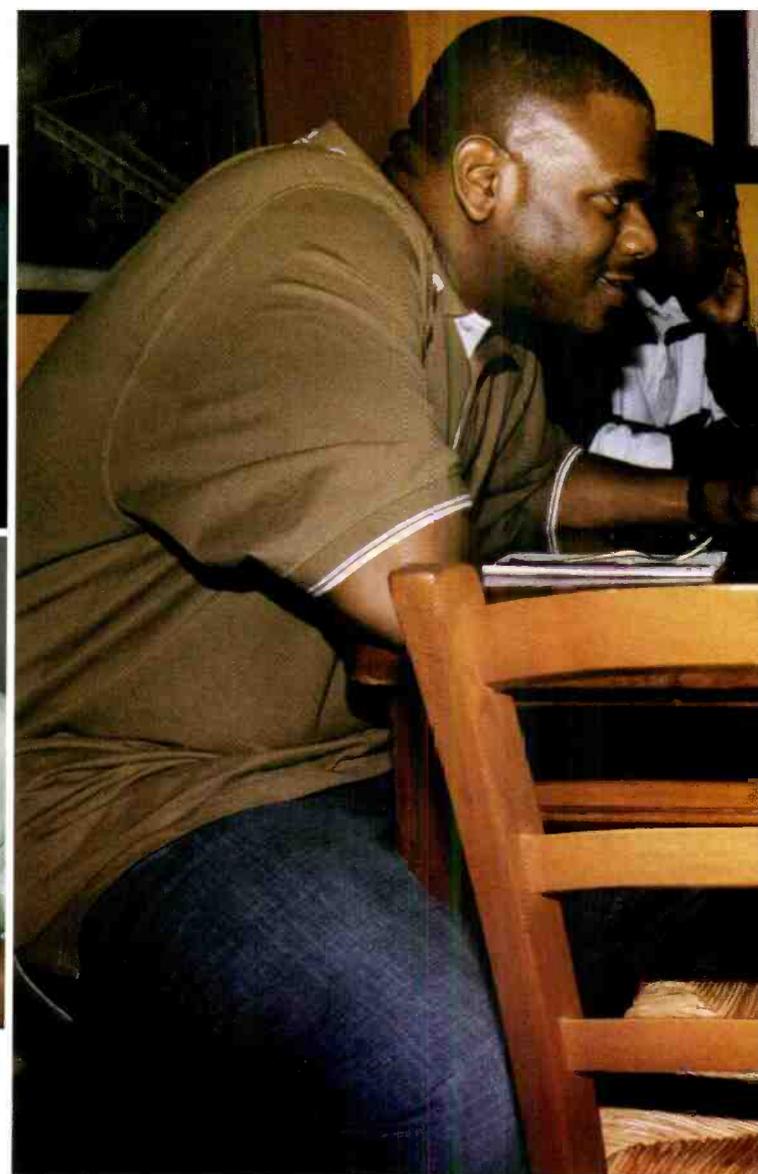
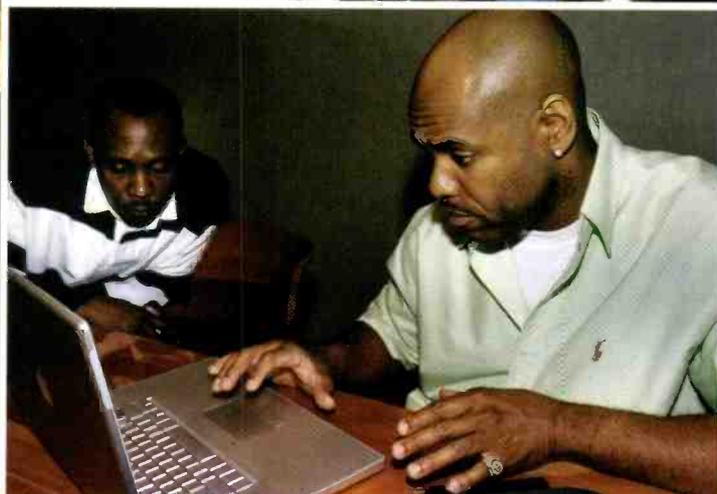


BIG JON'S day runs the gamut from studios to frantic phone calls, boardrooms and everything in between.





(Left) PLATT listens to recordings of songs written by soon-to-be-signed songwriter KRISTAL OLIVER and welcomes her to the EMI Music Publishing family (right). DJ TOOMP (below, right) burns CDs of his beats for artists and executives to hear as manager/business partner BERNARD PARKS JR. helps him select the top 10 to pitch.



12:15 p.m.: At EMI's offices, Toomp burns his beats to CDs to give the executives.

Platt checks in with EMI chairman Marty Bandier and meets with creative/A&R director Jessica Rivera to explain certain deal terms. He's paying it forward. Platt has been mentored during the years by Bandier and executive VP Jody Gerson. "I was happy to bring him into an inner circle and teach him whatever I knew about the music publishing business," Bandier says. "He just soaked it up like a sponge. In no time at all, he was out on his own making whatever deals we both thought were appropriate."

12:45 p.m.: Arrive at Sony BMG Music. Anton Marchand, VP of A&R for Sony Urban, promptly sends text messages to Jay-Z and others in their network of friends, joking about Platt arriving with Billboard shadowing him. Marchand cranks up the sound system to hear Toomp's beats on huge speakers. As everyone listens, Marchand and Platt furiously punch their BlackBerrys, responding to the messages the joke spurred. Marchand slowly burns some of Toomp's beats to a CD for the label's artists to hear.

Record executives say that they have come to depend on Platt to develop talent. "He doesn't just place a song and walk away, or introduce you to a writer and walk away," Reid says. "He'll go inside. I call it 'go into the hood.' He'll go into the hood and make sure you get a hit record. He's a really rare commodity."

2:20 p.m.: Toomp is all smiles after meeting with Jay-Z. Legend has it that Jay-Z, upon hearing someone's beats, will stand next to an artist and start rapping. Toomp just experienced it himself.

Platt signed Jay-Z to EMI nearly 10 years ago. "It took me a while to really talk to Big Jon," Jay-Z says. "We came from a place where we had friends already, although I trusted him as far as

handling the publishing. When we bonded, I could see that he's a special guy. In a game where people are taking other people's publishing—how it can be viewed as a shady business—he gives you 100% confidence that the business is being handled correctly."

Jay-Z likes Toomp's beats; he calls one of his best friends and sends Toomp to see her.

2:30 p.m.: Toomp hands his CD to Platt, who promptly hands it back to him.

"You give it to her," Platt says. "If I give it to her, then I have the relationship with her. You've got to have the relationship with her. I already know her!"

Beyoncé is gracious and welcoming as she stops her recording session after Jay-Z's phone call to hear Toomp's beats. Producer/writer Rich Harrison laughs and jokes with Platt in the studio, thanking him for the "gift basket"—a big royalty check.

Platt signed Harrison after hearing one song—before any release. Platt expected the first album Harrison wrote would result in an artist selling 2 million copies, but it barely went gold. About a year later, Harrison was in the studio with Beyoncé, co-producing/co-writing "a little ditty called 'Crazy in Love,'" which hit No. 1 on The Billboard Hot 100 in 2003 and stayed on Billboard's charts for 41 weeks.

Platt "hears it early," Jay-Z says. "He travels in the circles, so he knows what's happenin' on the street a little earlier than some of the guys that are flyin' at 50,000 feet."

Platt says he does not bet on records, he bets on writers.

"The first person to ever cut me a real check was Big Jon Platt," Usher says. "There's many milestones in your life that you will remember, but the day that you get a real publishing check is the day that makes a real difference, and you begin to understand. He gave me an opportunity to be taken seriously as a songwriter in this industry."

In the studio, Toomp plays his first beat. Beyoncé whispers, "That's hot." She says it again for the second and third tracks. When the sixth beat hits, Harrison walks up to the board and cranks up the sound.

After several more tracks, Harrison says, "Yo! Let us breathe for a minute! You are hittin' us over the head!" Everyone laughs, and the music stops. Toomp hands Beyoncé his CD. Their relationship has begun.

"Man, Big Jon, I don't know how you do it," Toomp says, walking out of the studio. "Every time I'm with you, you change my life."

3:15 p.m.: Over plates of pasta, Platt advises Toomp. They talk about the state of the music industry, the range of publishing royalties in videogames (5%-15% of net revenue) and which Toomp beats should be available to what acts. After Toomp's success with T.I., many people have been pressing to use his beats. It has been challenging for him to figure out when to say no and how to handle that pressure.

"Don't wake up with a no on your mind," Platt advises. "Listen to each opportunity that matters. It's their job to push on you because you've got the heat. If an artist doesn't bring a

DEAL MAKER

Big Jon is a man on the move who delivers the goods

Big Jon Platt often sits down with his songwriters to figure out what percentage of each song a writer owns.

"A lot of people just do these albums and think that the publishing kind of takes care of itself," Platt says. "We can't do anything without song splits."

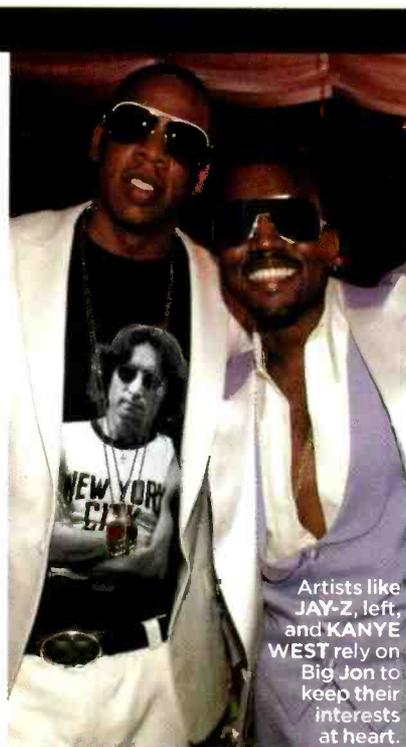
For Kanye West, clearing samples is the primary goal.

"Big Jon gets me way better rates and way better splits," West says. "That's one of the best things about having him as a publisher."

"Diamonds From Sierra Leone," the first single from West's album "Late Registration," included a sample from "Diamonds Are Forever," penned by John Barry for the James Bond movie of the same name. The sample was impossible to clear at first, says G Roberson, West's manager. "Big Jon played Inspector Gadget and helped us get to the man. He's a real lifesaver," he says.

Roberson says it's all about the one-two punch: You release one single to set up the second.

"Can you imagine if we never dropped that record? Without us dropping it to follow through with the second punch of 'Gold Digger,' who knows where we'd be at?" And given that part of the track's appeal is because of elements included from another great song, Ray Charles' "I Got a Woman," who knows indeed.



Artists like JAY-Z, left, and KANYE WEST rely on Big Jon to keep their interests at heart.

LEFT: RICK DIAMOND/WIREIMAGE.COM

MAGIC MENTOR

Defining career moments

drive \driv\ *n* (1) In 1978, Platt travels hours by bus to watch the Denver Nuggets practice. Coach Donnie Walsh makes the "Big Fella" their ball boy. (2) During the 1980s he becomes top Denver DJ. He loans Public Enemy his equipment for a concert. Two years later, Platt hosts a Public Enemy show in Denver, and Chuck D tells him: "What are you going to do with your life? Every time I come to Denver, you're the man here. But unless you dream bigger, that's all you'll ever be—just the man here. You've got something to offer the music industry." (3) Follows Chuck D's advice and lands USC basketball players an EMI publishing deal in 1992. He commutes back and forth between Los Angeles and Denver.

(4) In 1993, he turns the EMI Music Publishing conference room into his office. Executive VP Jody Gerson says: "He was literally holding court, having meetings in an office that did not belong to him. I kept asking, 'Who's the dude in the office, and how much money are we spending on his phone calls?' The response was, 'Who cares? He's terrific.'" (5) Creative manager post opens at EMI Music Publishing in 1995. Platt says: "I'm going to take this opportunity and will show you how much I'm

The BlackBerry may be man's best friend. Constant communication is the thread through BIG JON'S day.

worth, then we'll talk about money." (6) He meets Jermaine Dupri through Gerson and builds relationships with his "first wave" of writers, including Warryn Campbell, Mike Mosley, Tamara Savage, Walter Milsap, AZ and Jay-Z. (7) In 2005, Platt is named executive VP and head of urban.



publishing hat, a lawyer hat, an A&R admin hat, an accounting hat," says West's manager G Roberson, who calls Platt "the mediator."

5:30 p.m.: With Toomp and Parks back at their hotel, Platt prepares for a meeting with soon-to-be-signed songwriter Kristal Oliver. He meets every songwriter he signs in person.

"I like a certain type of person and a certain type of songwriter," he says. "Most of my writers don't drink and don't smoke. They're about business." He does not mean that this is a requirement to get signed, but he explains, "They want to learn, they want to be the best."

A group gathers in the EMI conference room and listens to recordings of Oliver's songs. "We want to be a big part of your career to put it to the next level," Platt tells her. "I push hard. All I ask is that you work as hard as we work for you."

8:30 p.m.: Platt meets lawyers Matt Middleton and Nicole George for dinner. Amid the laughter, they talk about mutual friends, business matters and who's hot on the streets.

Platt finds talent in numerous ways. Sometimes he receives music from attorneys, managers and his current songwriters. Other times, he hears songs during recording sessions. Whatever the source, he relies entirely on his gut instincts to sign a writer.

11 p.m.: Back at the hotel, Platt orders warm peanut-butter cookies and water and takes two more meetings—with an indie publisher and a songwriter's lawyer.

1 a.m.: Platt is still working. Billboard calls it a day.

What advice does Platt give his songwriters? "If you really want to write songs, then write songs every day," Platt explains. "It's that simple."

Harold Lilly, the former Virginia warehouse worker who is now a Grammy Award-winning songwriter, can attest to Platt's magic. "Ever since I met Big Jon, I don't believe in writer's block," Lilly says. "Doctors don't have doctor's block. Teachers don't have teacher's block. You just do it. Big Jon says, 'You got to write the bad songs to get to the good ones, and you got to write the good songs to get to the great ones.'"

Since meeting Platt, Lilly has co-written the Grammy-winning Alicia Keys song "You Don't Know My Name" (produced by West and Keys) and co-produced/co-wrote Jamie Foxx's single "Unpredictable," among others.

"Big Jon is passionate about music and about changing music," Williams says. "When you're looking at those great pivotal moments in music in the last 10 years, those are always Big Jon moments." ■■■

spark to you, your job that day may be to say no. It's no different than your job going into labels and trying to get on projects. When they say no, it's not personal to them. You just didn't come up with the goods that day. Don't internalize it."

Other writers value Platt's advice as well. "People usually don't take the time out, educate you and try to take you to the next level," Williams says. "But Big Jon does. This guy affects people's lives in a very positive way. When I first got a chance to work with him, I knew I was in the big leagues. He's the guy you want to run something by."

Platt's hands-on style is what separates him from other publishers. "Kanye is a perfect example," Reid says. "When the record is done, Big Jon is in the office wanting to know, 'What are your singles choices? What's your marketing strategy? How far are you gonna go with this?' If he has something to say about it, he'll say it. And there are times we'll factor those things into the plan."

This kind of involvement typically falls within the role of a manager rather than a publisher. "Sometimes I have to tell a manager, 'Just sit back and let me help you look good,'" Platt admits.

Managers do not seem to be put off by Platt's style. "There's a calmness about him that's nonthreatening," Reid says. "He's gonna give great guidance, pure honesty. He's not trying to leverage it to be the manager one day or take the client, so he's not a threat in that sense."

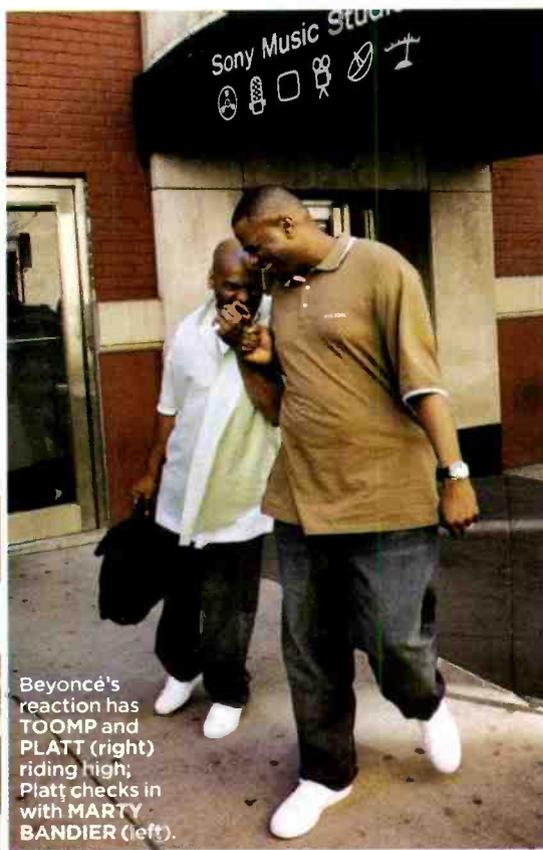
4 p.m.: Both cell phones start ringing. "Now my day really begins," Platt says.

Producer/writer Rick Rock is on the line. Can Platt get Duro to mix a track featuring Snoop Dogg for hardcore rap collective Federation's new record? Platt makes a call, then gets Rock back on the line. "[Duro] says you've always got an open door. He can fly out tomorrow," Platt says. In less than five minutes, Platt arranges for the track to be transferred to Duro and sets up a mixing session.

Why is a publishing executive arranging a mixing session? "They're all EMI writers," Platt shrugs. Rock, Duro and Snoop.

"Big Jon wears an A&R hat, a

'He knows what's happenin' on the street a little earlier than some of the guys that are flying at 50,000 feet.'
—SHAWN 'JAY-Z' CARTER



Beyoncé's reaction has TOOMP and PLATT (right) riding high; Platt checks in with MARTY BANDIER (left).

**REGISTER
ONLINE
TODAY
AND SAVE!**

DISCOUNTED RATES:

- Early Bird by 7/4: \$500
- Pre-Registration by 8/18: \$550
- Full Registration by 9/5: \$600
- Walk up: \$650

Billboard

R&B hip hop conference awards

"The Billboard Conference is one of the most necessary conferences for music executives, artists and anyone who is in any way related to the music business."

-JERMAINE DUPRI
E.O. SOUTHWEST VIRGINIA

SEPTEMBER 6-8

THE RENAISSANCE WAVERLY • ATLANTA

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

highlights

- ✓ SUPERSTAR INTERVIEWS
- ✓ COCKTAIL PARTIES
- ✓ LIVE ARTIST SHOWCASES
- ✓ INDUSTRY EXPERT ROUNDTABLE DISCUSSIONS
- ✓ PROVOCATIVE CONFERENCE SESSIONS
- ✓ THE STAR STUDED AWARDS SHOW
- ✓ GET FACE-TO-FACE WITH THE INFLUENTIAL LEADERS IN THE INDUSTRY

**contact
info**

REGISTRATIONS • www.BillboardEvents.com

SPONSORSHIPS • Karl Vontz • 415.738.0745

SHOWCASES & QUESTIONS • Margaret O'Shea • 646.654.4698

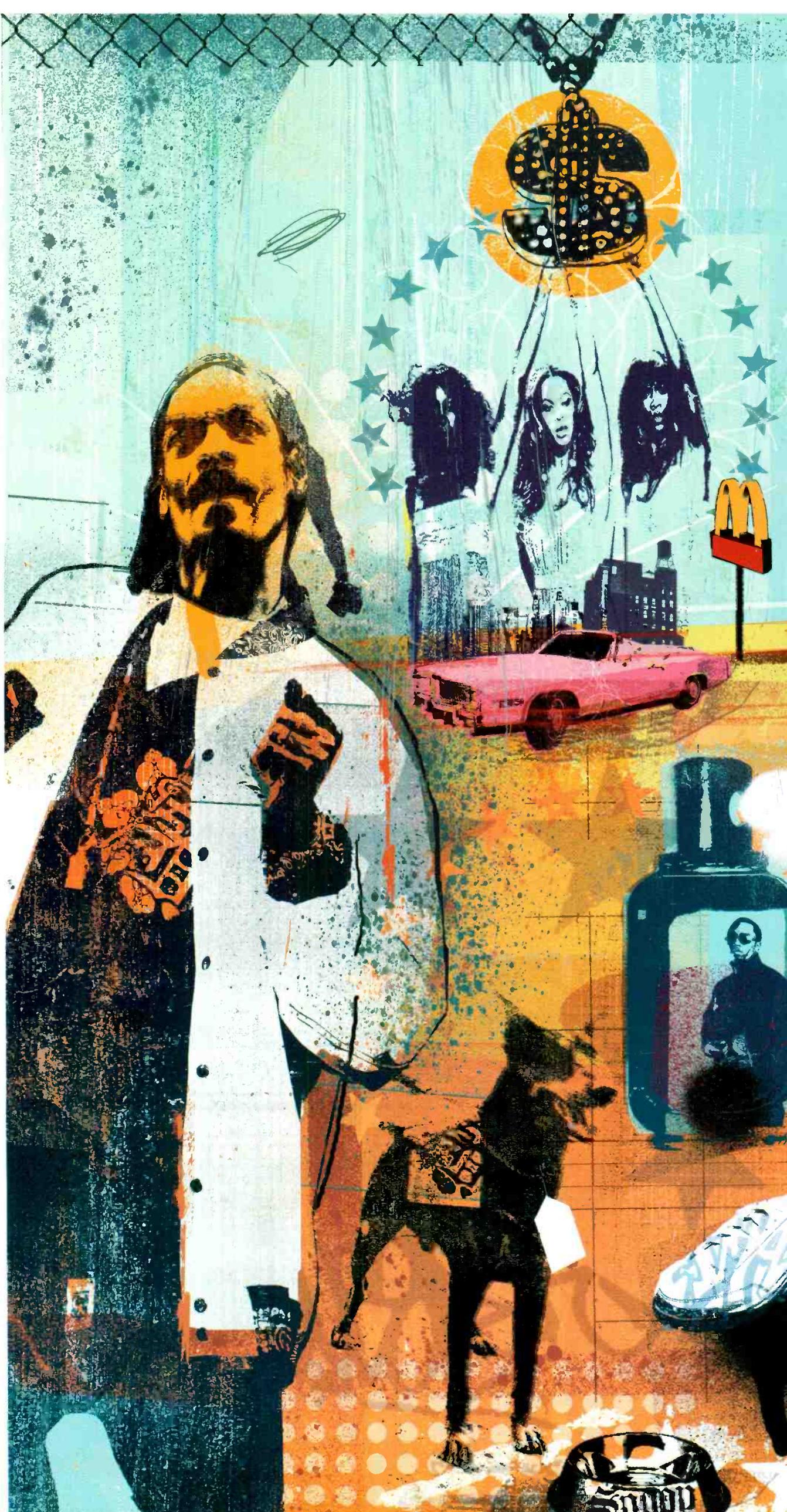
HOTEL • Renaissance Waverly • 800.468.3571

RESERVE BY AUG 11 FOR DISCOUNTED RATE OF \$149

FOR FULL SCHEDULE OF EVENTS AND TO REGISTER TODAY GO TO
WWW.BILLBOARDEVENTS.COM!



TOP BRAND BUILDERS



From
Clothing
To Pet
Products,
Urban
Artists
Have A
Lock On
Brand
Marketing
Illustration by
Tim Marrs

A few years ago it was more an exception than the rule, but now brand marketing has become a must-have component in the world of R&B/hip-hop artists. • Paralleling its chart and sales dominance, R&B/hip-hop has watched its business fortunes explode. Early forays into the endorsement arena with clothing and athletic shoe lines have given way to automobiles, perfumes, soft drinks, jewelry, videogames, cell phones, credit cards, restaurants, liquor, cosmetics and everything in between. The product tie-in list is seemingly endless. Rapper Snoop Dogg has even inspired a new line of pet products, as well as a brand of foot-long hot dogs. • In this inaugural Urban Quarterly, Billboard looks at 10 artists who have been particularly savvy with brand marketing.

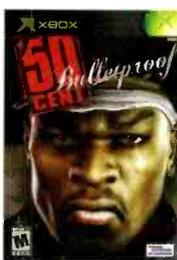
Product tie-ins seem endless for Snoop Dogg and Diddy.

50 CENT

After releasing his multi-platinum-selling "Get Rich or Die Tryin'" (Shady/Aftermath/Interscope) in 2003, 50 Cent expanded his cache to include a bevy of product endorsements and brand conduits.

He began his own label, G-Unit Records, housing Lloyd Banks, Tony Yayo, Young Buck, Olivia, MOP and Mobb Deep. Reebok also came knocking with a shoe deal titled the G-Unit Collection by RBK, and the rapper soon added G-Unit clothing in a partnership with Ecko Clothing. In 2004, he joined with Queens, N.Y.-based Glacéau Vitamin Water for a specialty drink called Formula 50.

Last year 50 introduced his own videogame, "50 Cent: Bulletproof," as well as his Paramount Pictures feature film and G-Unit Books biography, "Get Rich or Die Tryin'." 50 rounded out 2005 by releasing a luxury watch collaboration with hip-hop outfitter Jacob the Jeweler.



THE BLACK EYED PEAS

The multi-culti Black Eyed Peas know the power of brand marketing. Smart partnerships with a variety of national brands—including the NBA, Dr Pepper, Verizon and Best Buy—helped the quartet extend its reach beyond the hip-hop community.

Earlier this year, the group's chart-topping single "My Humps" became the first 2 million-selling master single. The track is one of many hits culled from the Peas' 2005 album "Monkey Business" (A&M), which has sold nearly 4 million copies in the United States, according to Nielsen SoundScan.

Of course, the Peas were also one of the first acts to have their music ("Hey Mama") featured in a campaign for the Apple iPod.

Also, the group—comprising will.i.am, apl.de.ap, Taboo and Fergie—was tapped to headline this year's sixth annual Honda Civic tour. This deal encompassed a BEP-created custom Honda Civic Hybrid, proving that the group makes strategic impressions in a marketing world that exists outside of traditional radio and video outlets.

SEAN "DIDDY" COMBS

Bad Boy Worldwide Entertainment Group founder/CEO Sean "Diddy" Combs is a master at intertwining celebrity and branding. Since unveiling his Sean John clothing line in 1998, Combs has fearlessly and successfully merged the two worlds. These days, his multimillion-dollar empire encompasses entertainment, restaurants and fashion.

Earlier this year, Sean John Fragrances, a division of Estée Lauder, launched the men's fragrance Unforgivable. Intentionally or not, the provocative images used in the print campaign proved too hot for some, with several retailers refusing to run the ads. A second image was lensed for these merchants. Naturally, such controversy paved the way to additional press and TV appearances. Two months after Unforgivable debuted, it had become the No. 1-selling men's fragrance in department stores in the United States, according



to Sean Jean Fragrances.

An upcoming international launch and ancillary products (deodorant stick, after shave, body spray) will surely keep Unforgivable at the top. Ditto for Combs, who recently partnered with industry veteran Emilio Estefan Jr. to form Bad Boy Latino, which will launch this summer.

DESTINY'S CHILD

Look up the definition of brand marketing, and you are likely to see the name Destiny's Child.

Before signing off as a trio last year, the group personified the strategic relationship that can result between band and brand. McDonald's, Wal-Mart and Pepsi are just three of the key branding platforms the group stood on to help drive music and tour marketing while growing its audience.

These days, though they are no longer a trio, the ladies have not lost that branding touch.

Beyoncé, who stars in the film adaptation of Broadway's "Dreamgirls," still maintains multiyear deals with Tommy Hilfiger Toiletries/Estée Lauder (True Star perfume) and L'Oreal. Plus, her House of Dereon clothing line is set for a hard launch this fall/winter. Kelly Rowland continues her spokeswoman role for Soft Sheen's Dark & Lovely hair care products (a L'Oreal division), while Michelle Williams recently appeared in Gap's "Favorites" ad campaign.

LUPE FIASCO

Chicagoan Lupe Fiasco is new to hip-hop's marketing game, but Reebok global VP of lifestyle marketing Que Gaskins does not care.

Gaskins realized that Fiasco's quirky personality and diverse interests—including skateboarding—appealed to Reebok's core audience. Thusly, Reebok recruited him for its 2006 RBK campaign featuring established artists Lil' Wayne, Daddy Yankee, Mike Jones and Nelly before he even released his album.

Fiasco also shrewdly linked with the cult street wear Web site Hypebeast. The site harbored his blogs and the Internet-only release of the "Fahrenheit 1/15: Revenge of the Nerds" mix tapes. In addition, Fiasco began his own record label, First and Fifteenth Entertainment, which is distributed through Atlantic Records and published through BMG.

Meanwhile, his Righteous Kung Fu company, which began as a shoe-customizing venture, has flowered into a multimedia design entity that works on everything from album covers to clothing. And rounding it all out is the First and Fifteenth weekly radio show—aka "FNF Radio"—airing via the Illinois Institute of Technology.

BEYONCÉ'S True Star remains one of the artist's key branding deals, while the Black Eyed Peas recently unveiled a new partnership with Honda Civic.



RYAN TOBY OVERFLOWS WITH NEW PROJECTS

Songwriter Set To Bear His 'Soul' On Solo Debut

Ryan Toby has not exactly been twiddling his thumbs since leaving short-lived trio City High. Many will recall the Wyclef Jean-founded group—featuring Toby, Robby Pardio and Claudette Ortiz—mined platinum certification and a Grammy Award nomination with its 2001 self-titled album as well as a hit single ("What Would You Do?").

Toby had earlier earned his songwriting stripes on Will Smith's "Big Willie Style" album (including the song "Miami"). Since City High disbanded, he has penned songs for Usher ("Caught Up") and more recently Mary J. Blige, LL Cool J and Bobby Valentino. But that wasn't enough.

So Toby and now-wife Ortiz established Overflow Entertainment to satisfy what he recalls as "the bug that began itching me." The company's first project, released through Mass Appeal Entertainment/Fontana/Universal Music Group Distribution is Toby's solo debut, "Soul of a Songwriter."

"Before I signed another contract, I wanted to see what I could do on my own," the singer/songwriter says. Ortiz provides background vocals and is executive producer of some tracks.

His July 18 release is a solid fusion of R&B and hip-hop that also marks Toby's teaming with longtime industry colleague Marcus "DL" Siskind. A songwriter/producer (Queen Latifah, Lauryn Hill), Siskind originally established Mass Appeal as a production company in the early '90s. Following its transition into a label, Siskind signed a multiyear deal with Fontana in 2005.

The label's first release was an album by G-Unit's Young Buck. Recorded in the late '90s, "T.I.P." was issued last November.

Based in his hometown of Boston, Siskind works out of Blue Jay Recording—a studio he bought and renovated with partner Kevin Richardson of the Backstreet Boys. From this locale, Siskind is producing several other Mass Appeal projects. These include buzzed-about Boston underground rapper Dre Robinson, whose "This Is Me" hits stores July 18 as well. Label-

mate Toby guests on Robinson's first studio album along with rappers Jae Millz, Papoose and Remy Ma.

"The New England [hip-hop] scene is in need of some attention," Siskind says. He has been working with Robinson for the last three years.

Also in 2006, Mass Appeal plans to issue albums by '80s Latin/R&B singer Lisa Lisa (of Cult Jam fame), pop/R&B singer Debreca (who reworked 50 Cent's "21 Questions" as "21 Questions Again") and Cape Verdean singer Suzanne Lubrano.

"I want to establish an outlet that's realistic in terms of sales and profits," Siskind says, "while at the same time giving good artists a chance to succeed."



RYAN TOBY

ASCAP REDUX: People are still talking about the organization's first annual "I Create Music" Expo in Los Angeles last month. Among the key sessions for urban music industry professionals was the "Rhythm & Soul: \$tacking Paper" session. Moderated by ASCAP senior VP Jeanie Weems, the panel paired key songwriter/producers (including Johnta Austin and Nisan Stewart) with their publishers (including Chrysalis Music Group's Valerie Patton and Universal's Maani Edwards). The result was a lively—and realistic—discourse on the writing end of the music game.

Decrying an industry that's become too name-driven and follow-the-leader, panelists urged the neophyte writers in the audience to be patient, respectful and persistent while maintaining passion for their craft instead of approaching it simply as a paycheck. The bottom line: just write good music.

With the recent success of such lyrically strong songs as Mariah Carey's "We Belong Together," John Legend's "Ordinary People" and Ne-Yo's "So Sick," here's hoping the panel's advice is a portent of even better songs to come.

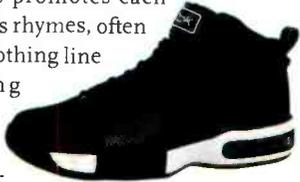
from >>p25

JAY-Z

Jay-Z is no stranger to the lucrative business of branding. Solidifying himself as not only one of the best MCs and marketers alive, he continually cross-promotes each project through his rhymes, often referencing his clothing line Rocawear, among other things.

In 2005 alone, Jay-Z became president of Def Jam Records and gained control of Roc-a-Fella Records and Rocawear Clothing from his former partners Damon Dash and Kareem Burke. He began Roc-La-Familia to house the label's international acts and tap into the reggaeton craze with artists like Noreiga.

Jay-Z was Reebok's flagship endorsement deal in 2003 with the S. Carter by RBK shoe line, followed by the S. Carter II in 2004. He also has the S. Carter high-end clothing line and a venture with Swiss watch company Audemars Piguet. Plus, he boasts 40/40 clubs in New York and Atlantic City, N.J., as well as a partial ownership of the New Jersey Nets basketball team.



LUDACRIS

Born Chris Bridges, rapper/actor Ludacris is ramping up his branding game.

Following critically acclaimed roles in the Academy Award-winning films "Crash" and "Hustle & Flow," Ludacris is pushing consumers to step into some Puma Suedes shoes. Within the next few months, look for the debut of various Ludacris-branded Puma products. First up: the shoes. The rapper is designing a model that features the Atlanta skyline on the side and the logo of his Disturbing Tha Peace Records on the back.

He is concurrently pitching the virtues of Pontiac's Solstice roadster as his track "Two Miles an Hour" plays in the background.

Having earned plaudits for a recent guest appearance on TV show "Law & Order: SVU," Ludacris told Billboard in the March 18 issue that his branding philosophy centers on "being versatile and doing the unexpected. I never do anything for the check—I have enough money."

QUEEN LATIFAH

Rapper-turned-author-turned-actress Queen Latifah is a one-woman branding machine. Make no mistake, the woman's reach is vast. She has struck business deals with Pizza Hut and Cover Girl, after all. Last fall, in fact, Latifah announced that her partnership with Cover Girl was expanding to include her own line, the Queen Collection.

In the fashion world, Latifah has also expanded her relationship with VF Intimates' Curvation line of intimate apparel. For this



Cover Girl recently announced Queen Latifah's own cosmetics line, the Queen Collection.

multimillion-dollar partnership, Latifah is a spokeswoman and creative consultant for the brand. Additionally, her image appears on Curvation packaging and point-of-sale signage. The icing on the cake? She receives royalties based on sales.

At the tail end of 2005, Latifah was one of five artists featured in Wal-Mart's Home for the Holidays campaign, which encompassed TV, print and online components, as well as in-store signage. For Latifah, such brand partnerships help build on the success of the other facets of her career, including music and film.

RIHANNA

Newcomer Rihanna made quite a splash last year with "Pon De Replay." The hip-shakin' jam peaked at No. 2 on The Billboard Hot 100 and reached the summit of the Hot Digital Songs tally. Meanwhile, the SRP/Def Jam artist's debut album, "Music of the Sun," debuted in the top 10 of The Billboard 200 and the Top R&B/Hip-Hop Albums list.

Though Rihanna is new to the world of branded entertainment—her inaugural foray was her participation in the 2005 Secret Body Spray tour—she knows a powerful deal when she sees one (or two).

To help launch her sophomore album, "A Girl Like Me," the singer partnered with JCPenney and Nike. The shoe company used the album's lead single, the in-

fectious "SOS," to help introduce its new women's dance-inspired clothing line and the interactive music video "Nike Rockstar Workout: Hip-Hop."

JCPenney, meanwhile, enlisted the artist to be the face of its new juniors line, Miss Bisou. Yes, Rihanna appears in the national ad campaign. But her music and videos are spotlighted in all JCPenney juniors departments, too.

In June, Fuze beverages will launch a Rihanna promotion that includes touring, advertising and contest elements.

SNOOP DOGG

When it comes to branding, Snoop Dogg possesses dogged determination. There is the obligatory self-named clothing line, shoes (Pony line Doggy Biscuits) and cars (Chrysler, Cadillac). However, the rapper also packs plenty of image versatility.

Partnerships with XM Satellite Radio, T-Mobile, EV microphones, Nokia, America Online and Vital Toys have transformed him from gang member to Madison Avenue darling. The rapper also recently launched his own line of foot-long hot dogs with Platinum Stars, while JAKKS Pacific is developing a series of Snoop Dogg-inspired pet products. In addition, he and MTV are promoting the Hip-Hop Gaming League, the underground, online VIP videogame league Snoop co-founded.

"Most artists only last so long in the rap game," he told Billboard in July 2003. "I thought, 'If I had other hot commodities associated with me, there would be people still with me whether I had a hot record or not.'"

Reporting by Gail Mitchell in Los Angeles and Hillary Crosley and Michael Paoletta in New York.

Real Talk

DUO HITS GROUND RUNNING The Runners Are Producing The Hottest New Singles

HILLARY CROSLY hcrosley@billboard.com

There's something brewing down in Florida. Scott Storch's ubiquitous production aside, a new screwed-up anthemic sound is bubbling courtesy of Orlando, Fla.-based duo the Runners.

The team, Dru Brett and Jermaine Jackson, who met in preschool, got their industry buzz with Fat Joe's "All or Nothing" album cut "Does Anybody Know" and Lil' Wayne's "Tha Carter II" album joint "Money on My Mind." And while heads wondered why "Money" wasn't Wayne's syrupy second single, Miami MC Rick Ross popped into the mainstream with the Runners-produced hit "Hustlin'," which is No. 26 on Billboard's Hot R&B/Hip-Hop Songs chart. Ross had worked the local scene for years, but incorporating hip-hop buzz word "hustlin'" in the title and screwing it up thrust him into the limelight. It also made the Runners hip-hop's newest commodity.

"We started in Orlando in 2003 and used radio to create a buzz," Jackson says. "If you're trying to blow, you have to take over your region first."

Connecting with WJHM (102 Jamz) Orlando mixer D-Strong, the two remixed Jay-Z's "Change Clothes" and "Dirt Off Your Shoulder." Strong played it during 102 Jamz's "9 O'Clock Bomb" feature and Disturbing Tha Peace-affiliated DJ Nasty heard it. Nasty reached out to the duo, shopped the pair's beats and placed them on Fat Joe's "All or Nothing." Now the two are working with everyone from Young Buck to R&B singer Mario.

But don't expect the Runners to hide in anyone else's album filler. These guys are strictly looking for singles.

"There's a way to keep your sound in forever like Dr. Dre or Timbaland," Brett says. "We did 'Murda Murda' for Juelz Santana and 'Money on My Mind.' But 'Hustlin'' was better than any album cut we've ever done as far as what it's done for us. By keeping it consistent with singles, you're going to keep your sound new and fresh. That's what'll keep you in the game."

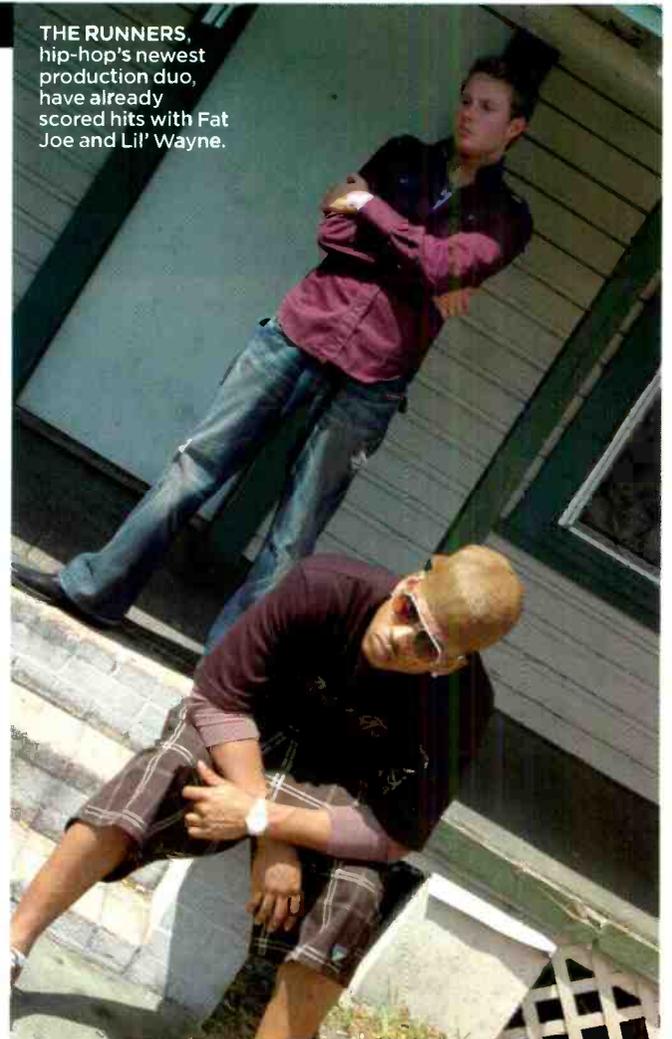
And with label plans on the far horizon, the Runners intend to lead this year's sound. The duo is co-managed by Brett, Nasty and Miami favorite DJ Khaled, and they'd like to branch out to pop. Britney Spears, they're waiting for your call.

Terror Squad member Khaled, however, is chauffeuring his own Florida rebirth, pinpointing Miami as hip-hop's next hot spot. And with Trina, Trick Daddy, Ross and producer Dre on the city's roster, he might not be wrong. Khaled's June Terror Squad/Koch Records compilation, "Listennn . . . The Album," includes posse track "Holla at Me" featuring Paul Wall, Lil' Wayne, Pitbull, Ross and Fat Joe. The song is No. 45 on Hot R&B/Hip-Hop Songs this issue.

"It's really unifying for hip-hop," Khaled says of his single. " 'Holla' has been researching well at radio, and 'Listennn' is incredible. It's full of singles, and Miami's behind it."

With tracks from what seems like the entire hip-hop community (from Kanye West to Styles P), "Listennn" could be radio's new best friend this summer.

THE RUNNERS, hip-hop's newest production duo, have already scored hits with Fat Joe and Lil' Wayne.





Rebel Meets Rebel
Vinnie Paul Abbott rocks on with new label



Gabriel & Dresden
Dance remix duo spins self-titled debut



The Drones
Aussie act's new record sets Europe abuzz



Reggaeton Rising
Genre still hot with acts like Rakim & Ken-Y



'Nashville Star'
Can Chris Young beat the sales slump?

28

28

30

31

32

MUSIC

MAY 20, 2006

ROCK BY WES ORSHOSKI

HARD WORK PAYS OFF FOR TOOL'S 'DAYS'

The four men of Tool—anonymous band members behind vaguely androgynous frontman Maynard James Keenan—had a credo when they formed the band 16 years ago: “substance over style, art over image.”

“We wanted people to get into the music, instead of going, ‘Well, how long is their hair?’ and ‘Are they cute?’” guitarist Adam Jones says. “We just stood in the shadows and worked really hard.”

Without ever really leaving those shadows, Tool has quietly become one of the world’s most commercially—and uniquely—successful bands. And it has done so while repeatedly bucking industry convention. Tool often waits up to five years between albums. Its last three singles—including current hit “Vicarious”—have averaged more than seven minutes, forcing some radio programmers to create their own edits. And while the music business clamors to embrace digital formats, Tool has yet to reach an agreement with its label, Volcano/Zomba, for such distribution.

Yet Tool is more popular than ever. The band’s new

album, “10,000 Days,” marks Tool’s second appearance at the apex of The Billboard 200, with 564,000 albums sold its first week, according to Nielsen SoundScan. This follows the sale of more than 8 million copies of its first three studio albums in the United States. In the United Kingdom, “10,000 Days” scored the group its highest bow with a No. 4 debut on the albums chart. The title debuted in the top 10 throughout Europe.

Tool fans span a cross-section from metalheads to emo kids, punks to goths, with its arty, prog-drenched heavy rock. And it seems the more the band follows its own vision, the more it underscores its cult-band cool—it’s just a cult of hundreds of thousands at this point.

Zomba shipped 900,000 copies in the United States, according to sources (see Retail Track, page 11), and the label delivered 480,000 albums outside the States, nearly double its initial shipment of Tool’s previous disc, 2001’s “Lateralus.”

Zomba Label Group president/CEO Barry Weiss calls the band a “throwback to the

old days when Led Zeppelin came out with an album—everybody bought the album. It’s that simple.” Tool’s success, he says, is fueled by a double effect of true artist mystique and a less-is-more mentality.

“They don’t oversaturate their audience,” says Mike Stern, VP of programming for Emmis/Chicago. “There’s not a record every 14 months and a tour every summer.”

The band has long tended to its mystique. Ballooning from the popularity of its early, pioneering videos—especially the stop-motion animation of “Prison Sex,” rising eerily above the masses of grunge and urban pop on MTV in 1993—Tool has carefully cultivated a dark image, through album and T-shirt artwork and onstage visuals.

“We’ve basically used art as a very strong propaganda tool to coincide with the music,” Jones says. In general, he says, the band “is just a really cool experimental project that we’re all in.”

The experimental approach certainly included the packaging for “10,000 Days.” The album is configured like a folding book, with one flap car-

rying stereoscopic lenses, and the other a booklet containing sets of paintings and photographs on each page. When spied through the lenses, each set emerges as one 3-D image.

Retailers often frown on unusual packaging because of increased concerns regarding shipping and display. But call it one more example of Tool flying—high—in the face of industry convention.

Fans love it, says Bryan Everitt, director of music operations for the 153-store Hastings Entertainment chain. “It’s great to see music lovers reading the liner notes and really enjoying holding the product in their hands again,” he says, noting that the album set the Amarillo, Texas-based chain’s record for midnight sales with 5,000 copies sold on the album’s release date, May 2.

A proud Jones, who came up with the concept, says, “[Avant guitarist] Robert Fripp was at our show the other day, and he said, ‘This is the best album art since the ‘70s’ . . . We’re always trying to think of something to do that’s never been done before. We want people to get more than their money’s worth.”

TOOL: TIM CADENTE



Rebel With A Cause

Music Gives Vinnie Paul Abbott Reason To Look Ahead

Vinnie Paul Abbott looks over his shoulder when he enters the restaurant in Austin.

Maybe he's looking for his dead brother "Dimebag" Darrell Abbott, who was gunned down onstage by a crazed fan's barrage of bullets during a Damageplan gig on Dec. 8, 2004, in Columbus, Ohio. Or maybe he thinks he sees his brother's killer, even though he was shot dead by police at the scene.

He takes a breath, sits down, smiles and orders a drink. Abbott still has a difficult time entering crowded places—some shocks never go away. However, he's turned his grieving process into a positive celebration of what he and his brother lived for—rock'n'roll.

For Abbott, who played with Dimebag in metal/hard rock bands Pantera and Damageplan, rock is back. He has his new indie label, Big Vin Records, and its self-titled debut release from his band Rebel Meets Rebel is heating up at radio. And who knows, they might even sell a few records.

On numerous occasions in

the years leading up to Dimebag's death, the brothers—along with Pantera bassist Rex Brown (who together were known as the Cowboys From Hell, a reference to the title of Pantera's 1990 debut album) and guitarist/vocalist/country outlaw legend David Allen Coe—recorded about a dozen songs under the band name, Rebel Meets Rebel.

Fondly looking back on those sessions, Abbott says he saw an opportunity to not only move on in his own life, but also keep Dimebag's memory alive. "After spending time in a very dark place after my brother's death, it came to me what to do," Abbott says.

He took the Rebel Meets Rebel material to Damageplan's label, Atlantic Records, which had first refusal rights. Abbott says it didn't know what to do with it.

Not to be discouraged, Abbott started Big Vin Records and inked a distribution deal with Fontana. "I always wanted to have my own label," Abbott says. "My brother and I had a production company, and we had a couple of bands we wanted to get records deals

for, but for one reason or another never could."

Rebel Meets Rebel tracks "Nothin' to Lose" (which has an accompanying video) and "Get Outta My Life" have been getting buzz at rock radio.

Cindy Miller, PD at WBFR Fort Wayne, Ind., is playing both songs. "We're getting amazing phone calls," she says. "Listeners are always calling to ask when the album is coming out and search for more information."

In addition to the Rebel Meets Rebel album, Big Vin also released "Dimevision, Volume 1: That's the Fun I Have," a DVD that features on and offstage archival footage from Dimebag. Abbott says Dimebag always had three things with him—a guitar, a cocktail and a video camera, which he often used for antics and pulling jokes on people.

Starting Big Vin Records and releasing the Rebel Meets Rebel album and the Dimebag DVD has been good therapy for Abbott. "I feel like I'm working with my brother again, I'm that close to it," he says.



>>>BOWIE CREATES NEW FEST

David Bowie, theatrical producer David Binder and producer Josh Wood have created the High Line Festival, a 10-day event that will bow next May in New York. Bowie will curate the fest's first year. The event, which takes place in a public park and in neighboring venues, will include all art media, including music, film and visual art. The 2007 festival will culminate in an outdoor concert by Bowie. A different artist will serve as curator each year.

—Melinda Newman

>>>MOORE SETS NEW ALBUM DATE

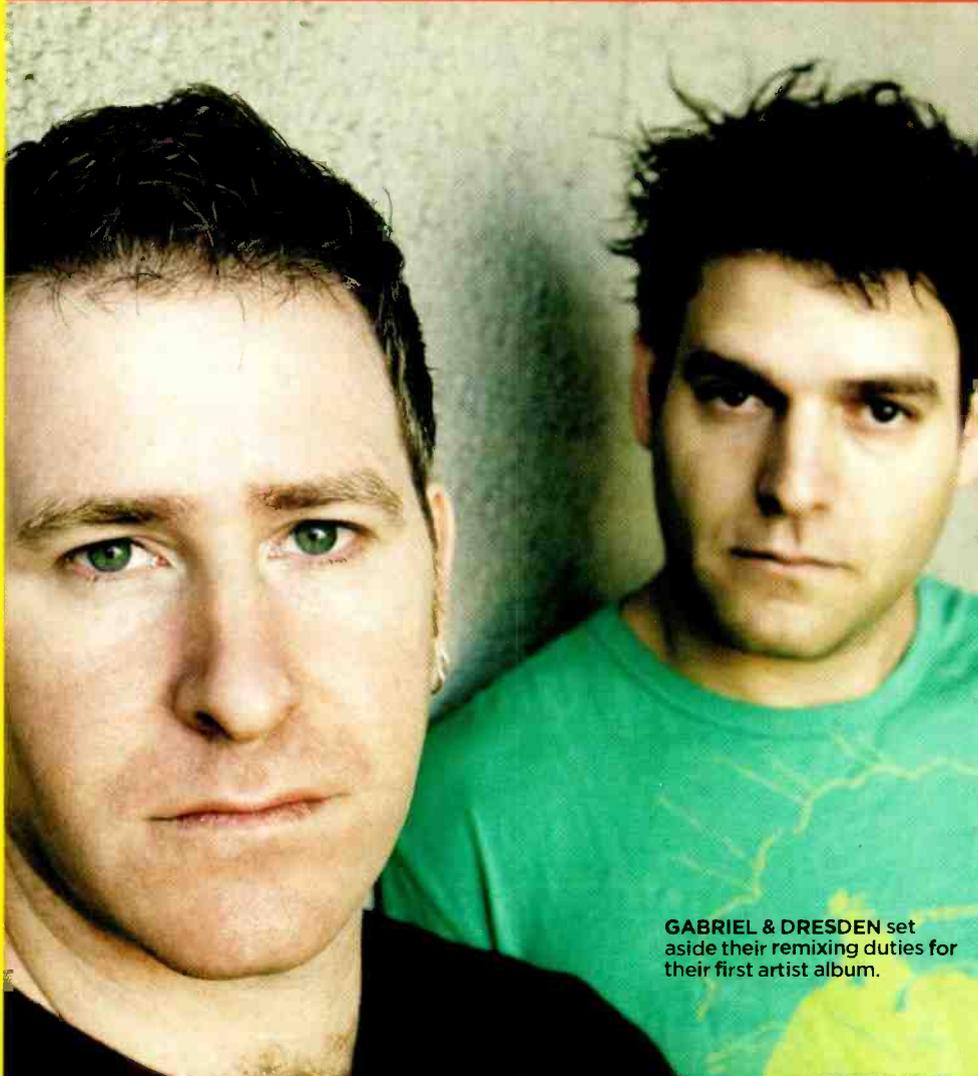
Sam Moore's new solo album, "Sam Moore: Overnight Sensational," will now be released Aug. 29. Originally due to street May 16, the Rhino Records project was delayed by Moore's performances including recent shows at South by Southwest and the New Orleans Jazz & Heritage Festival. The Randy Jackson production features such guests as Eric Clapton, Vince Gill and Sting.

—Gail Mitchell

>>>GOOD CHAMEL TO KOCH

Good Chamel Records, run by Goo Goo Dolls bassist Robby Takac and industry veteran Gregg Bell, has signed an exclusive U.S. distribution deal with Koch Entertainment Distribution. The label, whose roster includes the Juliet Dagger and Last Conservative, was previously handled by Minneapolis-based Oarfin Distribution. It has also added singer/songwriter Katrina Carlson, through a deal with Bell's Kataphonic Records, to its roster. Good Chamel's first release via Koch will be this summer's compilation "Music Is Hope," proceeds of which will benefit Buffalo, N.Y.-based Summit, a school for autistic children. The album will feature unreleased tracks from the Goo Goo Dolls and Ani DiFranco, among others.

—Todd Martens



GABRIEL & DRESDEN set aside their remixing duties for their first artist album.



BeatBox

KERRI MASON kmason@billboard.com

DANCE DUO IS

By 2005, after only four years as a team, Gabriel & Dresden had remixed 13 tracks straight to the top of Billboard's Hot Dance/Club Play chart. Their polished, trance-inflected style—known for its lush sounds and musical structure—had given everyone from Jewel ("Serve the Ego," "Intuition") to Britney Spears ("Me Against the Music") a certain intangible mystery.

And their original single "As the Rush Comes" with singer Jes as Motorcycle hit the top of that chart too, and infiltrated radio, both dance and commercial.

But the two—Josh Gabriel, a trained composer and sonologist, and Dave Dresden, a life-long DJ and former Promo Only

A&R rep—were ready for something more.

"We've always been the guys in the fine print—'produced by,' 'co-written by'—and other people ended up taking the glory," Gabriel says. "We said, 'You know what, screw this. We're doing the work, we might as well be benefiting from it, and we have a lot to say on our own.' So we said 'Let's clear our plates—no more remixing—and see what happens.'"

A year later, the result is a self-titled debut album, released on the duo's own Organized Nature label. The 12-track set includes four songs each with vocalists Molly Bancroft—including first single "Tracking Treasure Down," already a hit overseas—and Jar Burton, plus



The Beat

MELINDA NEWMAN mnewman@billboard.com

Radio Tuning Out MySpace

Does radio have a case of MySpace envy?

A cadre of radio programmers at the recent Muxexpo conference in Los Angeles were quick to sound the death knell for the hugely successful social networking site, now owned by News Corp. But the proclamations of doom may actually be the sounds of their egos in denial. Three of the four panelists at the radio session denied needing MySpace to help find new music acts.

according to a rep for the site. Now some of those may be Aunt Tillie the tuba player, but the numbers are still staggering.

Of course, given those figures, expecting to stand out on MySpace is like expecting one blade of grass to stand out in a field, but its very stature has made it mandatory to have a page on the site. "MySpace has provided the community with such a well-used vehicle that I'm now shocked when a band is not involved with the service," a major-

hood, will never add to their tight playlists.

And for those who are seeking alternatives to MySpace... some A&R execs are looking at youtube.com and tagworld.com as sites that could become increasingly significant to their business.

TIDBITS: Billboard hears that CBS has put a cap on licensing fees it will pay to place a track on a TV show at \$45,000 (combined for synch and mechanical). We under-

'MySpace is truly "it" right now, mostly because everyone and everything is there.' —AN A&R EXECUTIVE

This was a particularly humorous discussion since the drubbing came right after Kevin Stapleford, VP of programming for modern rock XTRA (91X) San Diego, had just finished talking about how his station airs a weekly specialty show called "Heard It on MySpace," which features acts gleaned from the Web site.

The moderator's question was twofold. Did they use MySpace, and did they believe MySpace's ride of popularity was over? The first three programmers denied using the site to source music and said they believed its day had been and gone. Stapleford was not so sure but joked about his own use... or not. "No, not if they don't!" he told the audience with a grin.

Word floating around Muxexpo was that the number of music acts with pages on myspace.com has surpassed the 500,000 mark. We thought that could not be true. And, we were right. It turns out that MySpace has more than 1.8 million acts, signed and unsigned,

label exec says.

While at least one A&R exec we know has signed an act after discovering it on MySpace, others tell Billboard they use it more as a reference tool simply because it is so complete.

"I have to say that MySpace is truly 'it' right now, mostly because everyone and everything is there," says one A&R exec, calling it "one-stop shopping."

That hardly sounds like MySpace has passed its prime. More likely, it means that it has arrived at the point of critical mass—that point, whether it be MTV 20 years ago or "The Sopranos" in season two, when those who consider themselves tastemakers (even if it's self-appointed) want to distance themselves from it and want to be able to claim they are already on to the next thing.

Which is great, but they're missing the mark if they dismiss MySpace. Many of their listeners are taking MySpace very seriously and are finding out about acts that PDs and label heads have never heard of—and, in all likeli-

stand how costs are spiraling as music plays a larger and larger role, but it seems somewhat foolish to set a cap, especially when music has become such a driver in many shows.

We have also noticed a tendency to use a catchy tune to make up for a weak plot. As many may remember, the April 16 pilot for "What About Brian," which aired in the Sunday slot normally reserved for "Grey's Anatomy," included such high-ticket tunes as "American Girl" by Tom Petty & the Heartbreakers, "Baba O'Reilly" by the Who and "Sometimes You Can't Make It on Your Own" by U2.

No subsequent episode has used such instantly ear-grabbing tunes, and we cannot imagine any show has the music budget to sustain that kind of usage. But that could be one reason why the ratings have dropped drastically. To be fair, it could also be because the show moved to its normal Monday time slot and has not drawn in viewers.



Recording an album and starting a label have helped Vinnie Paul Abbott in the grieving process over the onstage murder of his brother, 'DIMEBAG' DARRELL ABBOTT, in 2004.

GOING ITS OWN WAY

three instrumentals.

The collection defies style: It's not an extension of the trance-y Motorcycle sound or a companion piece to the duo's remixography. It's cleaner, meaner and more song-oriented (only three break the seven-minute barrier), and therefore more vital.

Bancroft, for example, is a folk-rock singer who has toured with Indigo Girls, an unusual choice for progressive dance music. But her unadorned, just-me-and-my-guitar delivery, combined with Gabriel & Dresden's precise, springy beats, make for a new, uniquely American sound. Meanwhile, tie tracks with Burton, formerly of London-based electronic duo Syntax, nod to the duo's

affection for the Cure and Depeche Mode, and recall Deep Dish's collaborations with similarly arty singer Morel.

"'Dance music artist album' shouldn't be an oxymoron," Gabriel says. "It seems like artists get unduly punished because the instruments they chose are kick drums and synthesizers. We feel like we're a band. We happened to live through acid house and take ecstasy a couple of times, so that's part of the influence. But we're a band, we make music, and dance music is part of the tools we use to express ourselves."

SUMMER SIZZLE: 'Tis the season to get nostalgic, apparently. Summer will see the re-

lease of best-of compilations from three of dance music's finest entities: party music specialist Fatboy Slim ("The Greatest Hits: Why Try Harder," Astralwerks), elegant house composer Kaskade ("Here & Now," Om) and New York club-classic stable Twisted Records ("Let's Get Twisted: The Ultimate Twisted Records Collection"). Each is better than your average retrospective comp, because each subject has enough grand-slam material to warrant an individual release.

Astralwerks will also release a companion Fatboy Slim DVD featuring all his videos, including the now legendary, Grammy Award-winning Christopher Walken clip, "Weapon of Choice." ...



Aussie Drones Are Busy Bees In Europe

Melbourne, Australia's the Drones are in Europe to promote their award-winning second album, "Wait Long by the River and the Bodies of Your Enemies Will Float By."

The set was issued in Australia and New Zealand by Infidelity/Shock in April 2005; London-based ATP Recordings released it under license last October in the United States

and Europe.

In March, the album won the inaugural Big Pond Australian Music Prize (billboard.biz, March 8). The act's Sydney-based manager Tim Hegarty says most of the \$25,000 Australian (\$18,500) AMP cash prize settled debts from a four-month 2005-06 European and U.S. tour.

The AMP victory also brought national airplay, in-

creased sales, sold-out shows and a publishing deal with Melbourne-based Mushroom Music, Hegarty adds. "It increased our profile immensely and opened us up to a much broader audience," he says.

The band returned to Europe May 6 for a six-week tour including U.K. and Spanish festival dates plus European slots opening for Dinosaur Jr,

booked by Nottingham, England-based CNL.

The Drones' third album, "Gala Mill," is due in August.

—Christie Eliezer

APPETITE REGAINED: U.K. alternative pop act Scritti Politti returns after a seven-year hiatus with fourth album "White Bread, Black Beer" (Rough Trade).

For most of its career, Scritti Politti has been an alias for singer/songwriter Green Gartside, but the act first emerged in 1977 in Leeds, England, as a raw, politically charged funk-reggae trio.

After that early lineup disbanded, Gartside revealed a smoother, literate, pop/soul style on 1982 debut album "Songs to Remember" (Rough Trade). Subsequent successful albums "Cupid & Psyche '85" (1985) and "Provision" (1988) on Virgin (Warner Bros. in the United States) and several U.K. hit singles preceded a lengthy break until 1999's hip-hop-influenced "Anomie & Bonhomie" (Virgin).

Rough Trade rolls out "White

Bread, Black Beer" internationally May 29-June 5. A U.S. release is being finalized, London-based Rough Trade label manager Kasra Mowlavi says.

The album's 14 Chrysalis Music-published songs cast echoes of Gartside's past and classic 1960s pop in a sparse digital-age setting. National AC station BBC Radio 2 has provided early U.K. airplay.

A notorious perfectionist prone to stage fright, Gartside played low-key London dates earlier this year—his first shows since 1980—but Mowlavi promises "full-blown touring" to support the album. "We're hoping to confirm U.K. festival dates for this summer," he adds.

—Tom Ferguson

HIT GENERATOR: French house DJ Bob Sinclar's "Love Generation" is still generating sales 11 months after its first release. The single has shipped more than 1 million units globally—including 200,000 in France—according to Paris-based label Yellow Productions, the label founded by

Sinclar in 1994.

"Love Generation" was first released in France in June 2005, distributed through Barclay/Universal. Yellow Productions product manager Mehdi Ouriaghli says the track has been licensed in 21 countries; licensees include the United Kingdom's Defected Records and Tommy Boy in the United States.

Vocals on "Love Generation" are by New York-based Gary Pine, who fronts Bob Marley's former band the Wailers. The Sinclar/Pine song is published by Mighty Bop Sessions/Universal.

"'Love Generation' will become a classic," predicts Ouriaghli, who notes that the track has been used internationally in a string of TV commercials. It has remained in the top 20 of Billboard's Hot 100 European Singles chart since September 2005 and is a current top 10 hit in Australia.

Sinclar's new album "Western Dreams" was released April 12 through Universal/Barclay in France. —Aymeric Pichevin



THE DRONES' new album will bow in August.



Latin Notas

LEILA COBO lcobo@billboard.com

SPANISH 'SPANGLLED' NOT A SOLO ACT

When I first heard about the impending recording and release of "The Star Spangled Banner" in Spanish, my first reaction was: This is a small, cute story. As the story and the roster of participating artists grew, I thought, "This is a beautiful statement, a brilliant marketing ploy, but still a small, cute story."

Since then, I have heard the final version of this anthem—"Nuestro Himno"—and, like everybody else, have been barraged by TV reports, radio discussions and even presidential comment on the subject, leading to stories on the front pages of The Wall Street Journal and The New York Times.

The level of interest and extraordinary degree of attention afforded to it by the mainstream press highlights the huge divide that still exists between Latinos and non-Latinos in this country, specifically when it comes to music.

While the mainstream oohs and aahs over the Spanish anthem, Spanish-language radio has virtually ignored the track. For the week ending May 3, only four stations among those monitored by Nielsen BDS had played it. The one station that had it on heavy rotation, Los Angeles' KXOL, has since taken it off the air.

Instead, Latin radio plays other kinds of hard-hitting immigration songs that mainstream radio hosts and reporters have clearly never heard.

Molotov's "Frijolero" (Beaner), Ricardo Arjona's "Mojado" (Wetback) and a slew of tracks by Los Tigres del Norte come to mind.

Of course, these songs are in Spanish, and that makes them virtually invisible to many. Furthermore, until recently, Mexican

groups such as Los Tigres didn't have top-notch American publicists working for them.

Even when they do, though, selling Spanish music coverage to national mainstream outlets is tough as any publicist will tell you. Unfortunately, the entertainment press continues to treat Latin music as an anomaly, to be covered once a year. Sadly, our yearly allocation of coverage seems to have been taken up by a national anthem whose convoluted lyrics (for those of you who do not speak Spanish, trust me when I say it's even more complex than the original) none of us is likely to ever learn.



IVY QUEEN is one of more than a dozen artists who recorded 'Nuestro Himno,' the Spanish version of 'The Star Spangled Banner.'

THE DIGITAL DIVIDE: And while on the subject of divides, there appears to be a nearly unbreachable one between record labels and young consumers.

At the "Teen Frenzy" panel that took place as part of the Billboard Latin Music Conference, 15 Miami teens, all hailing from different countries (including the United States), bluntly stated that none of them had ever purchased a digital track. However, they all downloaded on a daily basis from services like Kazaa and Limewire. When it was pointed out that such behavior was illegal, one logically countered: "If that is the case, why doesn't either of these sites state that?"

The logical question is what would make them actually purchase that digital track instead of simply snatching it? It isn't money. These kids said they are willing to spend the cash for an actual CD if they are passionate about the artist and the music.

But even though they agreed that an ideal price for a digital download is 50 cents, they would still be reluctant to spend it, given that the music is readily available for nothing. They have a point. Why should they be held to a higher standard? The one thing that would deter them is if this musical theft was indeed treated as theft instead of status quo. That, obviously, is the point the RIAA has tried to get across with its lawsuits. But these suits, few and far in between, have yet to strike a chord.

What if, we queried, you could get fined (as is the case if you drive drunk or without a license) or even arrested for stealing music?

"Oh, my God," one 16-year-old said. "I wouldn't want to get in trouble."

Not Just Daddy's Genre

Other Artists Sustain Reggaetón's Appeal Beyond Superstars

Less than a year ago, Rakim & Ken-Y were fighting for space on "El Draft," UBO's compilation of up-and-coming reggaetón acts. Today, the pair's debut album, "Masterpiece: Nuestra Obra Maestra" (Pina/Universal Music Latino), has been certified RIAA Latin gold for shipments of 100,000 copies, only two months after its release.

Despite some industry skepticism that the genre is driven solely by Daddy Yankee and Don Omar with no heirs apparent, Rakim & Ken-Y are one of four new reggaetón acts whose debuts have entered Billboard's Top Latin Albums chart in the top 10 during the last six months.

These artists aren't selling Daddy Yankee numbers yet, but for the U.S. Latin music realm—where breaking acts is notoriously difficult—labels have garnered sales for new reggaetón acts at a much faster rate than they tend to for regional Mexican or pop acts, whose debuts rarely enter the Billboard Latin sales chart.

"We're witnessing a natural process," says Lorenzo Braun, VP of marketing/A&R for Sony BMG's urban division. "First, you see explosive growth. Then a bit of uncertainty. Then there is a leveling of the genre, and you start to see new acts."

Reggaetón's growth has been aided on several fronts. At radio, the Latin rhythmic format has stabilized at 15 Nielsen BDS-monitored stations, with many more stations playing the occasional breakout reggaetón track. For the first time in Puerto Rico, according to the most recent Arbitron ratings, a reggaetón station is No. 1.

The major labels are also getting into reggaetón in a big way. For a genre that first rose to prominence on the backs of artists marketing themselves, it is worth noting that most new reggaetón acts are in some way affiliated with major labels, either as direct signings or via joint ventures or licensing deals.

Last year, for example, Universal Music Group launched Machete Music. That label's biggest success story so far is Wisin & Yandel, who made history earlier this year by placing four tracks simultaneously in the top 10 of Billboard's Hot Latin Songs chart—an accomplishment helped along



Reggaetón's newcomers have yet to sell on the scale of genre heavyweight DADDY YANKEE.

by major-label marketing muscle.

That kind of push makes a difference, says Fido, one half of Alexis & Fido, whose album "The Pitbulls," on Sony BMG, debuted at No. 4 in December. "The fact that people in Los Angeles, for example, know that we exist, is thanks to the work of our label and their distribution."

Tito "El Bambino" (formerly of Héctor & Tito), signed directly with a major, EMI Televisa, precisely because the label had no major reggaetón experience. "They were a new label with different ideas and I had a new concept," says Tito, whose album contains 20 tracks and includes plenty of pop and R&B.

EMI Televisa execs say that from the onset, they wanted to work Tito just as they would a pop act.

"From the way he looks to the music he makes, he was the most [obvious] to make a cross over into pop music," EMI Televisa senior VP of creative Adrian Posse says.

Rakim & Ken-Y are also being marketed to the pop world.

"Beyond the musical credibility they have as a reggaetón act, they have a certain look," says Walter Kolm, senior VP of marketing for Universal Music Latino.

As a result, the duo's first video is not the typical reggaetón video full of practically naked girls, but instead, has a storyline and more clean-cut images.

In order to generate a stronger bond between the duo and its fans, Kolm says, the label has taken the pair to smaller meet-and-greets, developed the fan club and online presence—especially on MySpace—and is discussing a high school tour.

This marriage of the standard pop promotion at which major labels excel, and the street marketing and live performances germane to the genre, is driving sales, Braun says.

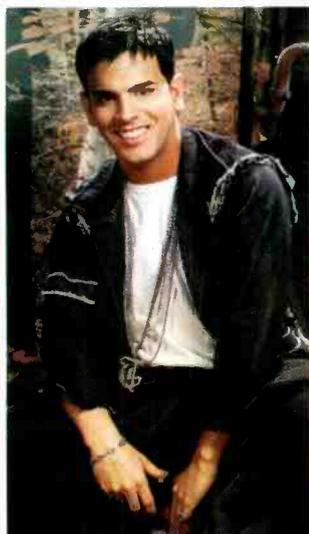
John Sepulveda, VP of the entertainment division for SBS, says that reggaetón's maturity has reached the concert halls. SBS put on last year's "Megatón" shows featuring multiple acts, and Sepulveda says that acts at a secondary level last year are now headlining shows. Audiences still want to see the big stars, he says, but "they want other options."

WHO'S YOUR [NEXT] DADDY?

No artist has yet broken out of the reggaetón barrio to sell Daddy Yankee numbers. But here are six up-and-coming acts—each with an album on the Top Latin Albums chart—who show great promise. Peak chart position is in parentheses.



WISIN & YANDEL
Machete Music
"Pa'l Mundo" (No. 1)
The most successful of the new crop, they have sold 240,000 copies, according to Nielsen SoundScan.



TITO "EL BAMBINO"
EMI Televisa
"Top of the Line" (No. 3)
Former member of Héctor & Tito blends beats with balladry and social conscience.



CALLE 13
White Lion/Sony BMG Norte
"Calle 13" (No. 6)
Irreverent lyrics, wacky music, lots of hip-hop.



ALEXIS & FIDO
Sony BMG Norte
"The Pitbulls" (No. 4)
Hard-hitting and outspoken, energetic performers.



RAKIM & KEN-Y
Pina/Universal Music Latino
"Masterpiece: Nuestra Obra Maestra" (No. 2)
Cute and edgy, romantic and danceable.



ANGEL & KHRIZ
MVP/Machete
"Los MVPs" (No. 51)
Not a high debut, but stable, consistent sales.



TV Show's No. 1 Slump

Chris Young Wins 'Nashville Star,' But Can He Move Records?

As 20-year-old singer/songwriter/guitarist **Chris Young** takes the reins as the newest "Nashville Star" victor, he doesn't have particularly big shoes to fill.

The talented Young, who had long been the show's front-runner, beat out nine other TV contestants—and hundreds of hopefuls who never made the cut at regional auditions—to win the fourth season of the USA network's country talent series May 2.

The victory nets him a recording deal with Sony BMG Nashville. Young has been assigned to the RCA Records roster and his first album for the label is due in the fall.

Young previously self-financed two studio albums and a Christmas album, selling them at his shows out of the trunk of his car.

Sony Music Nashville (now Sony BMG) was the program's partner for the first two seasons, bestowing record deals on winners **Buddy Jewell** in 2003 and **Brad Cotter** in 2004. Last

year's winner, **Erika Jo**, signed with Universal South Records.

Yet none of the previous winners has set the world on fire with record sales. While Jewell's debut album sold 557,000 pieces, according to Nielsen SoundScan, a 2005 follow-up sold only 80,000 copies.

Second-season winner Cotter, who emerged as an outspoken critic of Music Row following his victory, released the one album he was entitled to as the winner but was quickly dropped by Sony after it sold just 136,000 units.

Teenager **Erika Jo's** 2005

debut sold 119,000 copies. She remains signed to the label and is working on a follow-up.

Thus far the most successful and promising of the "Nashville Star" alumni was not a winner at all. **Miranda Lambert**, who finished third in the show's first season, was signed to Sony much later. Her album, "Kerosene," has moved more

than 700,000 units to date and continues to sell decently.

The only other "Nashville Star" contestant known to have landed a significant record deal is Texan **John Arthur Martinez**, who came in second to Jewell and ahead of Lambert in the show's first season. He recorded one album for Dualtone Records but hasn't been heard from since.

IN RESERVE: Executives at the 6-year-old Nashville studio

Cartee Day Entertainment are expanding their operations to include publishing, production and artist management arms as well as a new independent label, Reserve Records. The label's first releases—from the group Rhinestone and country/Christian singer **Shirelle**—are scheduled to street mid-May.

Cartee Day's **Alan Cartee** and **Diana Day-Cartee** will serve as the label's president and COO, respectively. Alabama entrepreneur **Brent Tidwell** joins the label as CEO. Day-Cartee says they're selectively looking for five more artists to sign. They also plan to add five writers to the publishing division.

ON THE ROW: Broken Bow Records has eliminated its publicity department, resulting in the departure of publicists **Summer Harman** and **Jenifer Herrington**. Label GM **Brad Howell** says the layoffs were not performance-based, but the label could no longer afford to pay for both independent publicists for its artists and

for an in-house publicity staff.

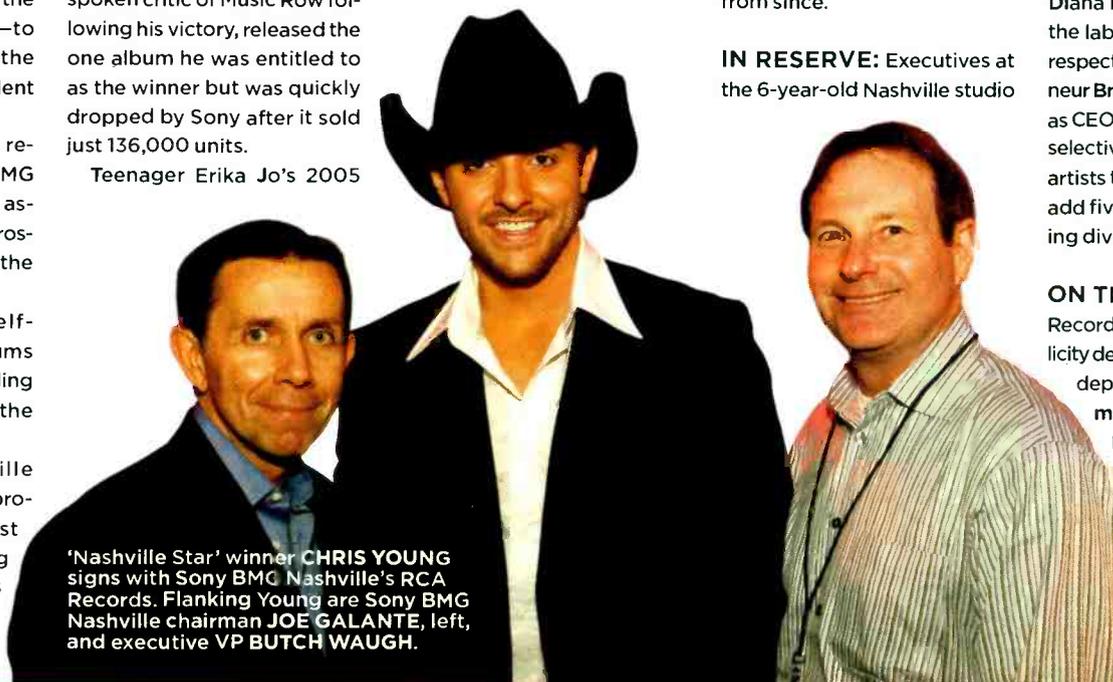
The BBR roster includes country artists **Craig Morgan**, **Jason Aldean** and newcomer **Megan Mullins**, among others.

In other news, **Jeff Allen** is the second casualty of the recent combining of Sony Music Nashville and RCA Label Group.

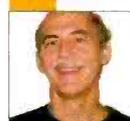
Allen joined Sony as VP of finance in 1995 after three years in the same role at Capitol Records Nashville. He is expected to exit the company shortly. His ouster comes on the heels of the April 19 layoff of Sony Music Nashville president **John Grady**.

Elsewhere on the Row, **Jimmy Rector**, the longtime Southeast regional promoter at BNA Records, has joined Raybaw Records as head of promotion. Rector will also be a partner in the Warner Bros.-affiliated label, which was launched in late 2004.

Other partners in the label include artists **Kenny Alphin** and **John Rich (Big & Rich)**, **Jon Nicholson**, **Cowboy Troy** and **James Otto**, and executives **Cory Gierman**, **Marc Oswald**, **Dale Morris** and **Ashley Worley**. Raybaw's roster includes **Troy** and **Otto**. ...



'Nashville Star' winner **CHRIS YOUNG** signs with Sony BMG Nashville's RCA Records. Flanking Young are Sony BMG Nashville chairman **JOE GALANTE**, left, and executive VP **BUTCH WAUGH**.



Jazz Notes

DAN OUELLETTE douellette@billboard.com

Labels Rely On Van Gelder's Engineering Touch, Again

In jazz, the RVG brand has mighty clout and speaks multiple volumes on sonic purity. It's no surprise then that Blue Note and Prestige are capitalizing on the RVG tag with a new series featuring remastered classic CDs.

The man behind the abbreviation is **Rudy Van Gelder**, the sound engineer who revolutionized the way jazz is recorded, beginning in 1954 in his parents' living room in Hackensack, N.J., and continuing in his own studio in Englewood Cliffs, N.J., from 1959 to the present. He recorded all the jazz greats who made first-class discs for all the important in-the-day indies such as Blue Note, Prestige, Impulse, Verve and CTI.

"Rudy defined the way sev-

eral generations expect to hear jazz," says **Michael Cuscuna**, director of catalog for Blue Note and the impetus behind the label's RVG Series. "He's the one who got closest to the way jazz sounds live at front-row center. Most engineers in the '50s were timid and moved the microphones away from the musicians. Rudy miked up close, recorded with as much volume as possible to avoid hiss and got the power, clarity and individuality of all the players."

Freelance engineer **Joe Ferla**, who started recording in 1971 and has worked with a range of musicians from drummers **Paul Motian** and **Bobby Previte** to guitarists **John Scofield** and **Charlie Hunter**, sings Van

Gelder's praise: "Rudy changed the way we perceive jazz recordings and the way engineers approach jazz."

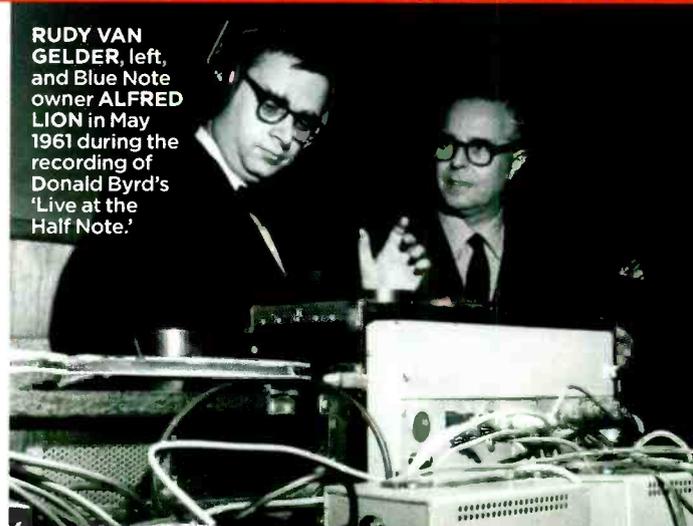
Bassist **Ron Carter**, who recorded many of his own albums as well as hundreds of session dates at Van Gelder's studio, says, "Rudy not only set and maintained the standard of jazz recordings, but he also set the standard for recording the acoustic bass."

Blue Note's RVG Series, which started years ago, continues with February's release of more than a dozen gems including **Dexter Gordon's** "Dippin'" and **Lee Morgan's** "Tom Cat." Two more batches arrive Sept. 12 and 26, including dates by **Donald Byrd** ("Off to the Races")

and **Horace Silver** ("Doin' the Thing at the Village Gate").

Meanwhile, Prestige Now, an imprint of Concord Music Group, inaugurated its own RVG series in March with 10 masterworks, including **Sonny Rollins' "Saxophone Colossus"** and the **Miles Davis Quintet's "Relaxin'."** Van Gelder, in an e-mail exchange, says that he remembers the sessions and the artists well, and that today he still "feels strongly that I am their messenger." More Prestige RVG remasters arrive June 13 and July 18, including discs by **Etta Jones** ("Don't Go to Strangers") and **Oliver Nelson** ("Screamin' the Blues").

Here's how the labels work with Van Gelder: They send him



RUDY VAN GELDER, left, and Blue Note owner **ALFRED LION** in May 1961 during the recording of **Donald Byrd's** "Live at the Half Note."

the masters that he originally recorded. "First I examine the tapes to see if they're playable," he explains. "Next step, I hook up a chain to do an analog transfer. Every tape is different, so I do a lot of listening."

When asked if he has any favorites in the upcoming Prestige series, Van Gelder at first says, "I can't have a favorite." Then he notes, "But anything with Miles Davis is OK with me. And Etta Jones is pure emotion on this album." As for the Blue Note series, he says,

"They're all great music. I love them all, but Horace Silver is something special."

Cuscuna says that when he first approached Van Gelder to revisit the masters, he was hesitant: "Rudy was reticent to look to the past. But then it kicked in how much more he could do with the new equipment and what he had learned. He saw it as a challenge and opportunity. He's given a new lease on life to some of these titles as Rudy brings the music out of the tape." ...

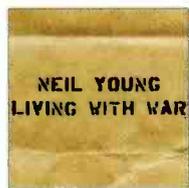
REVIEWS

SPOTLIGHTS

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

ALBUMS

ALBUMS



NEIL YOUNG
Living With War
Producers: *Neil Young, Niko Bolas*
Reprise
Release Date: *May 9*

Young's follow-up to the contemplative "Prairie Wind" is a sharp-tongued rock album that serves as a fiery salute to the American spirit and a seething indictment of current political policy. Teamed with former bandmates Chad Cromwell (drums) and Rick Rosas (bass) along with a 100-voice choir, Young takes well-aimed shots at the White House in biting rockers "After the Garden," "Shock and Awe" and the much-publicized "Let's Impeach the President." He takes a more philosophical approach on sadder songs like "Families" and "Flags of Freedom," and lets his liberal flag fly high on "Lookin' for a Leader." Young may be riding a wave of popular opinion and will clearly benefit from well-deserved publicity here, but there's no doubt some will question where the Canadian native gets all this "we" stuff. In any case, a milestone effort.—RW



T BONE BURNETT
The True False Identity
Producer: *T Bone Burnett*
Columbia/DMZ
Release Date: *May 16*

Fourteen years after his last release, T Bone Burnett arrives with "The True False Identity," a gripping yet comic collection of Americana songs braced with wit, heartbreak, social critique and spirituality. After prominent behind-the-scenes work as producer and soundtrack director, Burnett bursts back with his own

hard-edged and softhearted tunes set in a clanky, snaky soundscape colored by his studio standbys like guitarist Marc Ribot and drummer Jim Keltner. Highlights include the eerie leadoff track "Zombieland," the Stagger Lee/Delia-like, eight-bar blues-based "There Would Be Hell to Pay," the Bush-bash "Fear Country" and the indelible rocker "Baby Don't You Say You Love Me." While Burnett's tunes brim with turbulence and intrigue, the fault lines open to a deep quest for faith. As he poignantly sings in "Every Time I Feel the Shift," "When you run from truth, it comes in waves."—DO



THE RACONTEURS
Broken Boy Soldiers
Producers: *Jack White, Brendan Benson*
Third Man/V2
Release Date: *May 16*

A freewheeling, hook-heavy romp that clocks in at just over 30 minutes, the debut album from this supergroup of sorts is an amalgamation of Jack White's dirty blues, Brendan Benson's pop melodies and the Greenhornes' garage stomp, courtesy of Patrick Keeler (drums) and Jack Lawrence (bass). Detroit natives White and Benson trade vocals on much of the album, and on tracks like the British Invasion-flavored "Intimate Secretary," it's hard to tell where one begins and the other picks up. Along the way, the band delves into Graham Bond-style organ R&B ("Store Bought Bones"), three-chord rockers ("Steady, As She Goes") and Beatles-esque harmonies ("Hands"). No one is breaking any ground here, and White fanatics looking for a new White Stripes record should temper their expectations. But as far as side projects go, this is as good as it gets.—BG

SINGLES



EAMON (How Could You) Bring Him Home (3:40)
Producers: *Happy Perez, Jeff Smith, MilkDee@FirstPriority Music.com*
Writers: *various*

Publishers: *various*
Jive (CD promo)
Eamon is best-known for bringing the dirtiest four-letter word to pop prominence via "(Fuck It) I Don't Want You Back," which reached the top 20 in 2004. "(How Could You) Bring Him Home" is another angry retort that puts a cheating woman in her place. Again, the melodic appeal is undeniable, with an in-your-face, been-there-lived-that lyric, crisp, edgy production and a vocal that displays the singer's passion. Sounds like an instant impact release for top 40, destined to fire up legions of teenaged guys looking for confirmation that gals can be equal-opportunity offenders when it comes to fidelity. Eamon furthers his rep as a champion of the hurtful Everyman, without a trace of weakness.—CT



GNARLS BARKLEY
Crazy (3:01)
Producer: *Danger Mouse*
Writers: *various*
Publishers: *various*
Downtown/Atlantic
(CD promo)

Operating under the phonetically fun moniker Gnarl's Barkley, Atlanta rap shaman Cee-Lo (Goodie Mob) and producer extraordinaire Danger Mouse ("The Grey Album," Gorillaz) have already made U.K. history. "Crazy," initially a digital-only release, became the first U.K. single to hit No. 1 solely on download sales. Stateside, the über-catchy crossover smash has debuted on *Billboard's* Modern Rock chart at No. 29, and is now ready to groove with equal success at R&B/hip-hop and top 40. A tantalizing neo-soul jam with a string-laden chorus, "Crazy" finds a smooth-voiced Cee-Lo conjuring Al Green over Portishead-meets-PlayStation beats full of warm nostalgia. The dance-pop gem is highly contagious: Triple-A darling Ray LaMontagne has already offered a man-with-guitar version.—SP

ROCK

HOOBASTANK
Every Man for Himself
Producer: *Howard Benson*
Island

Release Date: *May 16*
▶ Hearing "Every Man for Himself" open with a drill sergeant barking orders of conformity is a little painful. Hoobastank hands down performs corporate modern rock, so the presence of anthems about independence ("Born to Lead," "The First of Me") is somewhat smirk-inducing. Compounding the irritation is that the two best tracks (the midtempo ballad "If Only" and exotically flavored "More Than a Memory") arrive at the very end, where the group must have felt it was safe to take chances. "Inside of You" is a quirky come-on with startling frank lyrics—Doug Robb doesn't usually sing about lust. But "Without a Fight," "Don't Tell Me" and "Look Where We Are" are bland rock filler. Nearly every cut shoots for maximum radio mileage, and the album's lack of stimulation makes such pandering harder to overlook.—CLT

THE TWILIGHT SINGERS
Powder Burns
Producer: *Mike Napolitano*
One Little Indian

Release Date: *May 16*
Former Afghan Whigs frontman Greg Dulli has spent nearly 20 years advancing his sound, with "Powder Burns" his newest evolution. Producer Napolitano heavily influenced what would otherwise be Dulli's straightforward, self-loathing rock recordings, adding layers of crunchy guitars, piano and throbbing effects. While Dulli's bitter, drunken voice remains front and center, the backup vocals and orchestras nearly make the songs sound like a parody, marrying a beast to a beauty. The affected "Candy Cane Crawl," with vocals by Ani DiFranco, is too pretty for Dulli's off-kilter caterwauls. Otherworldly standout "There's Been an Accident" (with Joseph Arthur) capitalizes on Dulli's lyrical desperation with crashes galore and a climax of cinematic strings. Dulli's lyrics haven't advanced

much since he began using the Twilight Singers moniker, but the production and arrangements have seemingly moved forward without him.—KH

R&B

JAGGED EDGE
Jagged Edge
Producers: *various*
Columbia/Sony Urban Music

Release Date: *May 9*
▶ Jagged Edge is undoubtedly one of the most harmonious quartets R&B has seen this side of Boyz II Men. With each successive album, including this self-titled fifth effort, the group has consistently offered silky, charming ballads like "Gotta Be" and "Let's Get Married" alongside edgy hits like "Where the Party At?" But that charm is often eclipsed by stale lyrics full of clichés and relationship jargon, made evident on tracks like "A** Hypnotic" and "So High" ("This girl is like my drug, I gotta re-up"). And because it rarely experiments with different melodies and ranges, the group's songs tend to resemble each other. But when band members do stretch beyond their vocal zones ("Seasons Change" featuring John Legend), the results can be lovely.—CH

CHRISTINA MILIAN
So Amazin'
Producers: *Cool & Dre*
Island Def Jam

Release Date: *May 16*
▶ With her third album, "So Amazin'," Christina Milian tries to fully transform from peppy pop sweetheart to sweet urban soulstress. But the former Disney Channel hostess still has yet to pinpoint her true identity. Here, the mostly midtempo production provided by Miami-based duo Cool & Dre gives synergy, and though Milian often comes off as a third-rate Beyoncé, her feathery soprano captivates when her lyrics do not. Lead single "Say I" featuring Young Jeezy is instantly rousing, and her well-publicized breakup with ex-boyfriend actor Nick Cannon seems to be fodder for scorned-woman cuts like "Fooling" and "Who's

Gonna Ride" featuring Three 6 Mafia. Ultimately, Milian is not strikingly distinctive (besides physically), and although it can be a fun listen, "So Amazin'" only scratches the surface of who she really is.—CH

BLUES

CHARLIE MUSSELWHITE
Delta Hardware
Producer: *Chris Goldsmith*
Real World

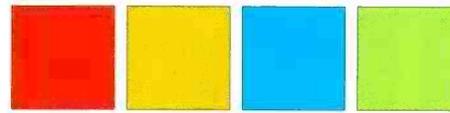
Release Date: *May 16*
The blues has been Musselwhite's job since the 1960s. Thirty-nine years after his debut album, the singer/songwriter/harmonica player still puts in the hours and the effort. Eschewing the illustrious guests of 2004's "Sanctuary," Musselwhite sticks with his own band and, mostly, his own songs. (The exceptions are two quintessential Little Walter harmonica blow-outs and a very clever Billy Boy Arnold cut called "Gone Too Long.") Recent events give post-Katrina tunes "Black Water" and "Invisible Ones" their lamentable immediacy, brought home by Musselwhite's long, lonesome harp riffs. Opener "Church Is Out" is a hard-hitting, irreverent rock'n'roll tune, while "Town to Town" finds him trying on his infrequently played electric guitar. It's the story of a hard-luck, hard-working fellow that, at least metaphorically, could be about the man singing the song, just doing his job and doing it well.—WR

DANCE/ELECTRONIC

BANANARAMA
Drama
Producers: *various*
The Lab/Fuel/UMVD

Release Date: *May 16*
▶ In the United States, Bananarama has been missing in action for 10 years. But with "Drama," the duo and a handful of beat-savvy producers (including Mute8 and Ian Masterson) deliver a cohesive collection of dancefloor-ready jams. Like contemporary British girl groups Girls Aloud and the Sugababes, Bananarama's current sonic landscape revels in pop-alicious rhythms that cull from electro, trance and disco. **continued on >>p34**

REVIEWS



SINGLES

from >>p33

The disc opens with international singles "Move in My Direction" and "Look on the Floor (Hypnotic Tango)," and except for the lackluster "Waterfall," the momentum remains until the final track (the Solasso remix of the act's early-'80s hit "He Was Really Saying Something"). "I Love the Way" and "Rules of Attraction" sound just fine when played alongside Kylie and Goldfrapp, respectively, while the gorgeously chilled-out "Middle of Nowhere" detours to the beaches of Ipanema.—MP

JAZZ

CHRISTIAN MCBRIDE Live at Tonic

Producers: Andy Blackman Hurwitz, Christian McBride *Ropeadope*

Release Date: May 16

While live sets can be dud, this three-CD package detonates. Recorded over two nights at New York's venerated Tonic, the plugged-in trilogy showcases McBride on acoustic and electric basses leading his band into funkyland (disc one), then hosting late-night improv jams with an array of guests (discs two and three). With McBride's basses perfectly mixed and prominently featured, he and his band flame through the tribute to late comedian Flip Wilson, "Clerow's Flipped," and scorch a 14-minute take on Weather Report's "Boogie Woogie Waltz." The jams start out slowly but develop magnificently with few downturns. McBride establishes a groove, then ushers in such marquee friends as Charlie Hunter (inventive guitarspeak) and Jason Moran (power-packed pianism) for the first night, and DJ Logic (scratch percussion) and Soulive's Eric Krasno (guitar stingo) for the

second. Label it all bottled lightning.—DO

WORLD

GIGI

Gold & Wax

Producer: Bill Laswell
Palm Pictures

Release Date: May 16

★ Ethiopian vocalist Gigi (Ejigayehu Shibawbaw) delivered a stellar debut in 2001 with her self-titled disc for Palm Pictures. Bill Laswell produced that initial project, which introduced world music fans to a rare talent. He's behind the boards again here, helping Gigi reaffirm the potential she showed five years ago. A natural-born songwriter, blessed with a splendid, supple voice, she keeps the right sort of company in the studio. In addition to Laswell's bass, percussionists Karsh Kale and Aiyb Dieng, keyboard wiz Bernie Worrell and guitarist Buckethead put the buzz in these tracks. The vibe is a dynamic synthesis of Africa and avant, epitomized by the profound groove of "Salam" and the Asian funk of "Hulu-Dane." "Gold & Wax" strikes an ideal balance between exoticism and instinctive groove.—PVV

LATIN

JEREMÍAS

Ese Que Va Por Ahí

Producer: Sebastian Kryst
Universal Music Latino

Release Date: May 9

★ Venezuelan singer/songwriter Jeremías' major-label debut (after one independently released album) is a collection of intimate and commercial songs. Jeremías is a disciple of the Latin American singer/songwriting tradition; a troubadour who tells stories with his guitar, a style that has not been successful in the United States in the past several years. But if anyone can break the jinx, it would be

Jeremías, with his catchy songs, colloquial lyrics and knack for storytelling such as the single "Uno Más Uno Es Igual a Tres," a tale of a two-timing girlfriend. True to its roots, "Ese Que Va Por Ahí" is sparsely produced but effective thanks to Jeremías' coaxing voice and fine songs.—LC

CHRISTIAN

BRIAN LITRELL

Welcome Home

Producers: various
Reunion

Release Date: May 2

▶ Backstreet Boy Brian Littrell makes his solo debut with a stunning pop album, and its potent songs about life, faith and hope. Littrell is targeting the Christian market with this project, and the lyrical depth will no doubt strongly resonate with that audience, but the uplifting tone and gorgeous performances will strike a chord with BSB fans as well. Littrell's warm, engaging voice has never sounded more compelling. The a cappella "Jesus Loves You" is a joyous romp featuring Take 6 and Littrell's son Baylee, while "Angels and Heroes" is a beautifully written treatise on the essence of human nature and man's relationship to God. But the album's most powerful moment is "Gone Without Goodbye," which conjures one of the most heartbreaking images of Sept. 11, 2001, yet to be heard. Littrell plans to continue with Backstreet, but this album signals the arrival of a major new player in the Christian market.—DEP

www.billboard.com
THIS WEEK ON
.com

ADDITIONAL REVIEWS:

- Sunset Rubdown, "Shut Up, I Am Dreaming" (Absolutely Kosher)
- The Stills, "Without Feathers" (Vice)
- La Oreja De Van Gogh, "Guapa" (Sony BMG)

POP

CASCADA *Miracle* (3:25)

Producers: DJ Manian, Yanou

Writers: Y. Peifer, M. Reuter
Publishers: Rocks, ASCAP; Edition La Castella X-It Media/Hanseatic Musikverlag

Robbins (CD promo) While "Everytime We Touch" is a fun, knee-bobbing singalong anthem, it sounds like hundreds of high-energy songs that have preceded it. And yet, pop radio was primed for a non-hip-hop rhythmic track after years of shunning the genre and propelled Cascada into The Billboard Hot 100's top 10. But as label Robbins is well aware—via its 2005 smash with D.H.T.'s "Listen to Your Heart," whose successor was DOA at radio—such songs seldom engender artist development (how many are even aware that Cascada is a German trio, not a solo act?). So the potential for follow-up "Miracle" is shady, especially considering that the track is cut from precisely the same melodic cloth as "Touch." A new U.S. mix attempts to differentiate it ever so slightly, but there's no denying that this is more redux than new. Seven mixes might give the song some retail muscle and dance radio should indulge, but Cascada already sounds like a one-hit wonder.—CT

JOSH HOGE *360* (3:50)

Producer: Troy "TR" Johnson

Writers: J. Hoge, T. Johnson, Alias
Publishers: various
Epic (CD promo)

★ New Epic artist Josh Hoge may be a Nashville native, but he's anything but country. Meshing pop, rock and R&B into a smooth groove comparable to Justin Timberlake, Hoge should earn high marks at top 40 with launch single "360." The gentle pop ballad simmers over a R&B groove as Hoge warns a former love, "You might decide you want me back/But it'll be too late for that/What goes around comes around/It's coming right back to you." Given his soulful sound, distinctive voice and puppy-dog eyes, we don't think Hoge will remain brokenhearted for long, especially as this track lights up the charts. Look for

the full-length "Call It What You Want" this summer.—KT

R&B

DMX *Lord Give Me a Sign* (3:09)

Producer: Swizz Beatz

Writer: DMX

Publisher: not listed

Sony Urban (CD promo) Sometimes cornerstone MCs can reclaim their original glory, while other times it's more like a reminiscent rattle. "Lord Give Me a Sign" from DMX, unfortunately, conjures the latter. For all of X's drug and cop-impersonating drama, he's always been a God-fearing Yonkers man, and this track has him asking the Lord for guidance. Like the prayer he made famous, and almost infamous, at his live shows, X tells God that he's tired of feeling alone, but he'll follow the omnipotent path wherever it rolls. The Swizz Beatz-produced single showcases a driving organ, speedy '80s guitar licks and a gospel choir crescendo featuring DMX's gruff tenor. While his "I'm gonna make it"-themed tracks have long been a trusted staple, this one shows the master "Slippin'."—HC

COUNTRY

ROCKIE LYNNE *Do We Still* (3:40)

Producers: Blake Chancey, Tony Brown, Kevin Law
Writers: R. Lynne, R. Crosby, W. Rambeau

Publishers: various
Universal South (CD promo)

▶ Lynne cracked the top 30 with his first effort and deserved an even higher score. He should achieve it this time around with the impressive "Do We Still." Lynne wrote the song with Rob Crosby and Will Rambeaux, and the lyric captures the emotional angst of a relationship that's unraveling, especially in the clever hook, "We said 'I do,' but do we still." Lynne has a warm, evocative sound, and he perfectly captures the sadness and uncertainty of a man caught in an unsettling emotional vortex. He has one of those great country voices equipped to deliver such a poignant song with an authority that's strikingly compelling. This is one of many potential hits on Lynne's noteworthy

Universal South debut.—DEP

ROCK

BLACK STONE CHERRY *Lonely Train* (3:50)

Producers: Richard Young, David Barrick

Writer: Black Stone Cherry
Publishers: Them Young

Boys/Bug, ASCAP Roadrunner (album track) Black Stone Cherry's "Lonely Train" is catching the retro-rock trend as the single from the group's forthcoming Roadrunner Records debut gains radio traction. The Kentucky band counts Led Zeppelin, Black Sabbath and Lynyrd Skynyrd among its influences, which this track clearly reflects. But the song really comes across as a lighter version of Zakk Wylde's Black Label Society—dense, bruising guitars, dark undertones and a craggy-voiced singer. "Lonely Train" seems to be an anti-war lament, although some of its lyrics ("You can't judge a book looking at the cover/You can't love someone for messing with another") muddle the theme. Its thumping drum beats and jagged guitar solo are appealing, but Black Stone Cherry should forge more of a sound it can truly call its own.—CLT

AC

CHICAGO WITH RASCAL FLATTS *Love Will Come Back* (3:48)

Producer: Jay DeMarcus
Writers: J. Scheff, J. DeMarcus, C. Sandford

Publishers: various

Rhino (CD promo)

▶ "XXX" marks the spot for Chicago, whose new album on Rhino marks more than 35 years on the charts, a staggering achievement. While the full-length project is experimental, even daring in spots, second single "Love Will Come Back" is a vintage, hit-worthy effort, featuring the intricate harmonies, grandiose production and signature horn section that have made the group an AC staple for the past couple of decades. Jason Scheff is joined on vocals by the red-hot Rascal Flatts. AC embraced first single "Feel," but here's a song that the format can lead to the top. "Love" is truly a return to form.—CT

LEGEND & CREDITS

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

CONTRIBUTORS: Leila Cobo, Hillary Crosley, Brian Garrity, Katie Hasty, Clover Hope, Dan Ouellette, Michael Paoletta, Sven Philipp, Deborah Evans Price, Wayne Robins, Chuck Taylor, Christa L. Titus, Kristina Tunzi, Philip Van Vleck, Ray Waddell

PICK ▶: A new release predicted to hit the top half of

the chart in the corresponding format.

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

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

THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS



GNARLY

>>Even before Gnarls Barkley's physical album hit stores, digital sales of its "St. Elsewhere" set dent four Billboard charts (see Over the Counter, right). The union of Danger Mouse and Cee-Lo Green also leads Euro Digital Songs for a seventh week, as "Crazy" has sold 158,000 downloads thus far.

JACK JACKS ONE

>>Veteran singer Jack Ingram sees "Wherever You Are" rise 5-1 on Hot Country charts (see Between the Bullets, page 45). It is the first time either he or new label Big Machine lead the country singles list.



DOUBLE DUTY

>>Trumpeter Roy Hargrove debuts on Top Jazz Albums with "Nothing Serious" (No. 13) while "Distractions" by his side project, the RH Factor, enters Top Contemporary Jazz (No. 3). Hargrove's music is also heard in the film "Inside Man."

Billboard

CHARTS



Over the Counter

GEOFF MAYFIELD gmayfield@billboard.com

Rock Keeps Rolling With Tool, Pearl Jam, Peppers

A career-best sales week for Tool, 13 years after the band garnered its first Billboard chart ink, offers the latest proof that neither rock nor artist development are dead.

Tool's new "10,000 Days" takes no prisoners with first-week sales of 564,000, easily grabbing the top step on The Billboard 200.



Aside from beating Tool's prior best Nielsen SoundScan week, the new album's start represents a substantial lead of 283,000 over the chart's runner-up. Not that the No. 2 album slouches, as Pearl Jam's new self-titled set roars in with 279,000 sold, the veteran band's best sales week since 1998.

That's when "Yield" opened at No. 2 with 359,000 copies. Two years later, Pearl's "Binaural" would also start at No. 2, but with lighter sales (226,000).

The band, of course, has seen taller

heights. In 1993, "Vs." became the first album of the Nielsen SoundScan era to surpass 900,000 in its first week (950,000). The following year, "Vitalogy" sold 877,000 when it became the second of three No. 1 career albums.

Tool, on the other hand, has never stood taller. Its last outing, "Lateralus," sold 555,000 when it became the band's fourth charting album and its first No. 1 in 2001. The band also grows in the global market, entering Billboard's Albums Eurochart at No. 1 for the first time. "Lateralus" entered that chart at No. 7, which turned out to be the title's peak.

Rock will continue its roll next issue, when another longstanding band is poised to keep the No. 1 spot in rock's camp for a third straight week. Chains' first-day numbers indicate Red Hot Chili Peppers' double-album "Stadium Arcadium" should have no trouble topping 400,000, more than enough to rule the roost.

Godsmack, now at No. 7, began rock's streak last issue when "IV" topped the page with 211,000 copies.

UNPLUGGED, PLUGGED: Aside from leading The Billboard 200, Tool is also No. 1 on trend core-store chart

Tastemakers and billboard.biz list Top Rock Albums. The chart it cannot possibly lead is Top Digital Albums, as the band opted to forgo digital distribution for "10,000 Days."

That's not the only high-profile album to sidestep iTunes and its ilk recently. Prince also said no to download sales when "3121" became his first No. 1 since 1989, and independent label Victory kept Hawthorne Heights' "If Only You Were Lonely" out of the digital marketplace.

Another indie holdout, TVT, has elected to join the download party, as evidenced by new entries on Hot Digital Songs from Lil Jon and Ying Yang Twins at Nos. 12, 56 and 75.

Much-buzzed-about Gnarls Barkley eagerly jumps into the digital stream, putting downloads of its "St. Elsewhere" up for sale a week before the physical album's May 9 street date. Aside from starting at No. 11 on Top Digital Albums, it also shows up at No. 7 on Top Electronic Albums, No. 11 on Top Heatseekers and No. 28 on Top Independent Albums.

Digital-only releases would not typically qualify for the last three mentioned charts, but street-date violations are also a factor, accounting for 9% of 4,000 sold

and prompting the title's pre-CD bows.

Of digital-only releases that have bowed on Top Digital Albums since that chart arrived in the Sept. 24, 2005, issue, Gnarls Barkley holds the biggest one-week sum, edging Fiona Apple's "iTunes Originals" by about 200 units.

OBSERVATION DECK: Although Tool's chart-leading 564,000 beats the No. 1 album from the same week of 2005 by more than a 2-to-1 margin, overall album sales are down from that comparable frame.

Nine Inch Nails' "With Teeth" was your champ a year ago when it opened at 272,000. In fact, this week's top 10, weighing in at 1.5 million, outsells the 10 best sellers from the stanza that ended May 8, 2005, by 29%. Thus, you might be surprised to see this issue's Market Watch lag year-ago album numbers by more than 9%. That indicates softer sales among slower-turning titles.

At this point of calendar year 2006, the No. 200 title on The Billboard 200 has averaged sales of 5,189, compared with 5,489 in the same span of 2005.

Catalog sales this year lag 2005 by 2.2% and in this particular tracking week by 16.2%.

CHART BEAT

READ FRED BRONSON EVERY WEEK AT BILLBOARD.COM/FRED

>>What does Jewel have in common with Jefferson Airplane and Neil Sedaka? The answer lies down Lewis Carroll's rabbit hole and is revealed in this week's Chart Beat.

>>Fred Bronson also reports on the return of Nelly Furtado to The Billboard Hot 100 after a five-year hiatus, what this year's German entry in the Eurovision Song Contest has achieved on the charts and how the "American Idol" effect continues, benefiting KT Tunstall and Shinedown.

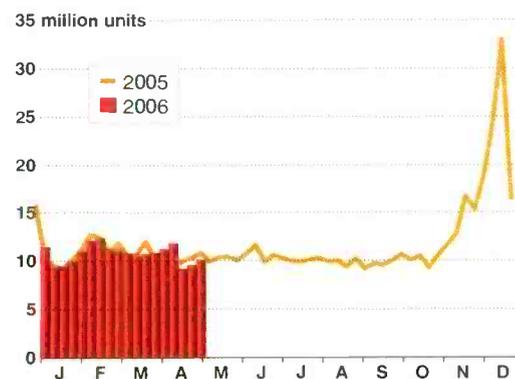
Market Watch

A Weekly National Music Sales Report

WEEKLY UNIT SALES

	ALBUMS	STORE SINGLES	DIGITAL TRACKS
This Week	10,064,000	50,000	10,027,000
Last Week	9,517,000	53,000	10,242,000
Change	5.7%	-5.7%	-2.1%
This Week Last Year	11,115,000	94,000	6,416,000
Change	-9.5%	-46.8%	56.3%

WEEKLY ALBUM SALES



YEAR-TO-DATE

	2005	2006	CHANGE
OVERALL UNIT SALES			
Albums	196,630,000	192,113,000	-2.3%
Digital Tracks	107,778,000	195,155,000	81.1%
Store Singles	1,548,000	1,179,000	-23.8%
Total	305,956,000	388,447,000	27.0%
Albums w/TEA*	207,407,800	211,628,500	2.0%

*Includes track equivalent album sales (TEA) with 10 track downloads equivalent to one album sale.

Album Sales

'05	196.6 million
'06	192.1 million

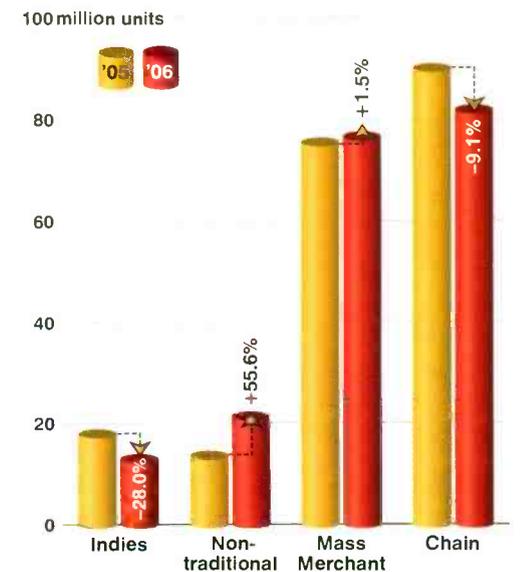
SALES BY ALBUM FORMAT

CD	190,825,000	181,125,000	-5.1%
Digital	4,224,000	10,146,000	140.2%
Cassette	1,151,000	509,000	-55.8%
Other	430,000	333,000	-22.6%

For week ending May 7, 2006. Figures are rounded. Compiled from a national sample of retail store and track sales reports collected and provided by

Nielsen SoundScan

YEAR-TO-DATE ALBUM SALES BY STORE TYPE



MAY 20 2006

THE Billboard 200



Main Billboard 200 chart table with columns for Rank, Artist, Title, Weeks on Chart, and Peak Position. Includes callouts for artists like Tool, Pearl Jam, and Chris Brown.

Enger is now five to five in studio albums reaching the top 10. Bows with 82,000 units sold.

Bend's last set opened in the top 10 with a first week of 74,000 sold; its latest starts with only 46,000 copies.

Australian buzz band bows with 37,000 on the radio strength of "Mother" single. No. 1 on the Modern Rock chart.

On May 2, an "American Idol" contestant performed Tunstall's "Black Horse & the Cherry Tree"; record is up 78%.

Backstreet Boy's solo now at No. 74 sales the Hot Shot Debut on Top Christian Albums (No. 3, 13,000).

THE BILLBOARD 200 ARTIST INDEX

Artist index table listing artists and their corresponding chart positions across various categories.

LEGEND FOR HOT 100 AIRPLAY LOCATED BELOW CHART. HOT DIGITAL SONGS: Top selling paid download songs compiled from Internet sales reports collected and provided by Nielsen SoundScan. This data is used to compile both The Billboard Hot 100 and Pop 100. ADULT TOP 40/ADULT CONTEMPORARY/MODERN ROCK: 75 adult top 40 stations, 82 adult contemporary stations and 75 modern rock stations are electronically monitored 24 hours a day, 7 days a week. See Chart Legend for additional rules and explanations. © 2006, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

AIRPLAY MONITORED BY SALES DATA COMPILED BY
 Nielsen Broadcast Data Systems Nielsen SoundScan

Billboard HOT 100

MAY 20 2006

HOT 100 AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	17	#1 TEMPERATURE	SEAN PAUL (VP/ATLANTIC)
2	4	9	HIPS DON'T LIE	SHAKIRA FEAT. WYCLEF JEAN (EPIC)
3	2	12	WHAT YOU KNOW	T.I. (GRAND HUSTLE/ATLANTIC)
4	6	10	RIDIN'	CHAMILLIONAIRE (UNIVERSAL MOTOWN)
5	5	11	BAD DAY	DANIEL POWTER (WARNER BROS.)
6	3	26	BE WITHOUT YOU	MARY J. BLIGE (Geffen)
7	8	14	SOS	RIHANNA (SRP/DEF JAM/IDJMG)
8	7	16	MS. NEW BOOTY	BUBBA SPARXXX (NEW SOUTH/PURPLE RIBBON/VIRGIN)
9	9	20	UNWRITTEN	NATASHA BEDINGFIELD (EPIC)
10	11	9	WHEN YOU'RE MAD	NE-YO (DEF JAM/IDJMG)
11	10	18	LEAN WIT IT, ROCK WIT IT	DEM FRANCHIZE BOYZ (SO SO DEF/VIRGIN)
12	15	7	IT'S GOIN' DOWN	YUNG JOC (BLOCK/BAD BOY SOUTH/ATLANTIC)
13	14	5	GIMME THAT	CHRIS BROWN FEAT. LIL' WAYNE (JIVE/ZOMBA)
14	12	19	YOU'RE BEAUTIFUL	JAMES BLUNT (CUSTARD/ATLANTIC)
15	19	6	SO WHAT	FIELD MOB FEAT. CIARA (DIP/GEFFEN)
16	28	6	ENOUGH CRYIN'	MARY J. BLIGE FEAT. BROOK-LYN (MATRIARCH/GEFFEN)
17	13	16	WHO SAYS YOU CAN'T GO HOME	BON JOVI (ISLAND/IDJMG)
18	18	17	WALK AWAY	KELLY CLARKSON (RCA/RMG)
19	23	8	SNAP YO FINGERS	LIL' JON (BME/TVT)
20	20	8	GETTIN' SOME	SHAWNNA (DIP/DEF JAM/IDJMG)
21	16	10	GIRL	PAUL WALL (SWISHHOUSE/ASYLUM/ATLANTIC)
22	21	7	SAY I	CHRISTINA MILIAN FEAT. YOUNG JEEZY (ISLAND/IDJMG)
23	30	4	WHERE'D YOU GO	FORT MINOR FEAT. HOLLY BROOK (MACHINE SHOP/WARNER BROS.)
24	27	9	SAVIN' ME	NICKELBACK (ROADRUNNER/IDJMG)
25	34	4	ME & U	CASSIE (NEXT SELECTION/BAD BOY/ATLANTIC)

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
26	25	24	ROMPE	DADDY YANKEE (EL CARTEL/INTERSCOPE)
27	22	24	SO SICK	NE-YO (DEF JAM/IDJMG)
28	17	20	YO (EXCUSE ME MISS)	CHRIS BROWN (JIVE/ZOMBA)
29	32	9	WHY	JASON ALDEAN (BROKEN BOW)
30	36	10	4 MINUTES	AVANT (MAGIC JOHNSON/GEFFEN)
31	39	10	WHEREVER YOU ARE	JACK INGRAM (BIG MACHINE)
32	26	17	EVERYTIME WE TOUCH	CASCADA (ROBBINS)
33	37	8	SETTLE FOR A SLOWDOWN	DIERKS BENTLEY (CAPITOL (NASHVILLE))
34	45	4	WHY YOU WANNA	T.I. (GRAND HUSTLE/ATLANTIC)
35	33	11	BEST FRIEND	SO CENT & OLIVIA (G-UNIT/INTERSCOPE)
36	24	16	LOVE	KEYSHIA COLE (A&M/INTERSCOPE)
37	41	7	SOMETHING'S GOTTA GIVE	LEANN RIMES (ASYLUM-CURB)
38	31	27	CHECK ON IT	BEYONCE FEAT. SLIM THUG (COLUMBIA)
39	49	3	DJ PLAY A LOVE SONG	JAMIE FOXX FEAT. TWISTA (J/RMG)
40	35	17	WHAT HURTS THE MOST	RASCAL FLATTS (LYRIC STREET)
41	29	22	TOUCH IT	BUSTA RHYMES (AFTERMATH/INTERSCOPE)
42	46	6	WHEN THE STARS GO BLUE	TIM MCGRAW (CURB)
43	51	4	TORN	LETOYA (CAPITOL)
44	42	8	THE LUCKY ONE	FAITH HILL (WARNER BROS. (NASHVILLE)/WRN)
45	57	5	GOOD LUCK CHARM	JAGGED EDGE (COLUMBIA)
46	56	3	OVER MY HEAD (CABLE CAR)	THE FRAY (EPIC)
47	48	5	DANI CALIFORNIA	RED HOT CHILI PEPPERS (WARNER BROS.)
48	62	3	WHAT'S LEFT OF ME	NICK LACHEY (JIVE/ZOMBA)
49	38	10	POPPIN' MY COLLAR	THREE 6 MAFIA (HYPNOTIZE MINDS/COLUMBIA)
50	50	23	DANCE, DANCE	FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)

1,041 stations, comprised of top 40, adult contemporary, R&B/hip-hop, country, rock, gospel, Latin, and Christian formats, are electronically monitored 24 hours a day, 7 days a week. This data is used to compile The Billboard Hot 100.

ADULT TOP 40

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	33	#1 BAD DAY	DANIEL POWTER (WARNER BROS.)	
2	2	22	UNWRITTEN	NATASHA BEDINGFIELD (EPIC)	☆
3	3	18	WALK AWAY	KELLY CLARKSON (RCA/RMG)	☆
4	4	35	YOU'RE BEAUTIFUL	JAMES BLUNT (CUSTARD/ATLANTIC)	
5	6	17	WHO SAYS YOU CAN'T GO HOME	BON JOVI (ISLAND/IDJMG)	☆
6	8	13	SAVIN' ME	NICKELBACK (ROADRUNNER/IDJMG)	
7	7	27	OVER MY HEAD (CABLE CAR)	THE FRAY (EPIC)	
8	9	15	BLACK HORSE & THE CHERRY TREE	KT TUNSTALL (RELENTLESS/VIRGIN)	
9	5	26	EVER THE SAME	ROB THOMAS (MELISMA/ATLANTIC)	☆
10	11	15	UPSIDE DOWN	JACK JOHNSON (BRUSHFIRE/UNIVERSAL REPUBLIC)	
11	10	18	TALK	COLDPLAY (CAPITOL)	
12	14	5	STAY WITH YOU	GOO GOO DOLLS (WARNER BROS.)	☆
13	12	38	RIGHT HERE	STAINO (FLIP/ATLANTIC)	
14	13	38	PHOTOGRAPH	NICKELBACK (ROADRUNNER/IDJMG)	☆
15	17	13	FOR YOU I WILL (CONFIDENCE)	TEDDY GEIGER (CRED./COLUMBIA)	
16	16	11	AGAIN AND AGAIN	JEWEL (ATLANTIC)	
17	19	20	LOVE AND MEMORIES	O.A.R. (EVERFINE/LAVA)	
18	20	10	IF I WERE YOU	HOOBASTANK (ISLAND/IDJMG)	☆
19	21	7	THE REAL THING	BO BICE (RCA/RMG)	☆
20	16	13	ALWAYS ON YOUR SIDE	SHERYL CROW & STING (A&M/INTERSCOPE)	
21	22	9	AFTERGLOW	INXS (BURNETT/EPIC)	☆
22	26	7	SOS	RIHANNA (SRP/DEF JAM/IDJMG)	
23	25	10	JUICY	BETTER THAN EZRA (ARTEMIS/V2)	
24	27	4	HIGH	JAMES BLUNT (CUSTARD/ATLANTIC)	
25	23	14	MAKING MEMORIES OF US	KEITH URBAN (CAPITOL (NASHVILLE)/EMC)	☆

ADULT CONTEMPORARY

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	19	#1 BAD DAY	DANIEL POWTER (WARNER BROS.)	
2	2	39	YOU'RE BEAUTIFUL	JAMES BLUNT (CUSTARD/ATLANTIC)	
3	4	46	YOU AND ME	LIFHOUSE (GEFFEN)	
4	3	30	BECAUSE OF YOU	KELLY CLARKSON (RCA/RMG)	
5	5	17	SAVE THE LAST DANCE FOR ME	MICHAEL BUBLE (143/REPRISE)	
6	7	10	UNWRITTEN	NATASHA BEDINGFIELD (EPIC)	☆
7	6	19	MAKING MEMORIES OF US	KEITH URBAN (CAPITOL (NASHVILLE)/EMC)	
8	9	65	LOVELY NO MORE	ROB THOMAS (MELISMA/ATLANTIC)	☆
9	8	17	PROBABLY WOULDN'T BE THIS WAY	LEANN RIMES (CURB)	
10	10	32	LIKE WE NEVER LOVED AT ALL	FAITH HILL (WARNER-CURB/WARNER BROS.)	☆
11	11	21	EVER THE SAME	ROB THOMAS (MELISMA/ATLANTIC)	
12	12	34	I'M FEELING YOU	SANTANA FEAT. MICHELLE BRANCH (ARISTA/RMG)	☆
13	13	13	SOME HEARTS	CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE/RMG)	
14	14	12	ALWAYS ON YOUR SIDE	SHERYL CROW & STING (A&M/INTERSCOPE)	
15	15	13	WHEN DID YOU FALL (IN LOVE WITH ME)	CHRIS RICE (NO/COLUMBIA)	☆
16	16	7	WHAT'S LEFT OF ME	NICK LACHEY (JIVE/ZOMBA)	
17	17	25	PHOTOGRAPH	NICKELBACK (ROADRUNNER/IDJMG)	
18	19	13	WHO SAYS YOU CAN'T GO HOME	BON JOVI (ISLAND/IDJMG)	☆
19	18	9	GET OUT OF MY MIND	HOOTIE & THE BLOWFISH (SNEAKY LONG/VANGUARD)	
20	21	5	CRAZY IN LOVE	NICOL SPONBERG (CURB)	
21	20	14	CAB	TRAIN (COLUMBIA)	☆
22	23	3	SO LONG SELF	MERCYME (INO/COLUMBIA)	
23	22	4	THE REAL THING	BO BICE (RCA/RMG)	☆
24	25	7	WALK AWAY	KELLY CLARKSON (RCA/RMG)	
25	24	9	JESUS, TAKE THE WHEEL	CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE/RMG)	

HOT DIGITAL SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
1	1	2	#1 SOS	RIHANNA (SRP/DEF JAM/IDJMG)	
2	2	13	BAD DAY	DANIEL POWTER (WARNER BROS.)	2
3	3	17	TEMPERATURE	SEAN PAUL (VP/ATLANTIC)	
4	5	10	RIDIN'	CHAMILLIONAIRE FEAT. KRATZIE BONE (UNIVERSAL MOTOWN)	
5	7	4	WHERE'D YOU GO	FORT MINOR FEAT. HOLLY BROOK (MACHINE SHOP/WARNER BROS.)	
6	4	11	WHAT'S LEFT OF ME	NICK LACHEY (JIVE/ZOMBA)	
7	6	5	DANI CALIFORNIA	RED HOT CHILI PEPPERS (WARNER BROS.)	
8	10	10	OVER MY HEAD (CABLE CAR)	THE FRAY (EPIC)	■
9	-	1	BLACK HORSE & THE CHERRY TREE	KT TUNSTALL (RELENTLESS/VIRGIN)	
10	30	2	UNFAITHFUL	RIHANNA (SRP/DEF JAM/IDJMG)	
11	11	15	MOVE ALONG	THE ALL-AMERICAN REJECTS (DOGHOUSE/INTERSCOPE)	
12	-	1	SNAP YO FINGERS	LIL' JON (BME/TVT)	
13	13	28	YOU'RE BEAUTIFUL	JAMES BLUNT (CUSTARD/ATLANTIC)	2
14	16	24	UNWRITTEN	NATASHA BEDINGFIELD (EPIC)	4
15	17	12	MS. NEW BOOTY	BUBBA SPARXXX (NEW SOUTH/PURPLE RIBBON/VIRGIN)	
16	12	6	WHAT YOU KNOW	T.I. (GRAND HUSTLE/ATLANTIC)	
17	20	8	SAVIN' ME	NICKELBACK (ROADRUNNER/IDJMG)	
18	18	14	WALK AWAY	KELLY CLARKSON (RCA/RMG)	
19	22	11	GIRL NEXT DOOR	SAVING JANE (TOUCAN COVE/UNIVERSAL REPUBLIC)	
20	9	4	CONTROL MYSELF	LL COOL J FEAT. JENNIFER LOPEZ (DEF JAM/IDJMG)	
21	28	3	WE RUN THIS	MISSY ELLIOTT (THE GOLD MIND/ATLANTIC)	
22	15	5	WHAT HURTS THE MOST	RASCAL FLATTS (LYRIC STREET)	
23	21	22	EVERYTIME WE TOUCH	CASCADA (ROBBINS)	
24	19	15	LEAN WIT IT, ROCK WIT IT	DEM FRANCHIZE BOYZ (SO SO DEF/VIRGIN)	
25	23	14	FOR YOU I WILL (CONFIDENCE)	TEDDY GEIGER (CRED./COLUMBIA)	■

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
26	-	1	SAY I	CHRISTINA MILIAN FEAT. YOUNG JEEZY (ISLAND/IDJMG)	
27	27	10	I WRITE SINS NOT TRAGEDIES	PANIC! AT THE DISCO (DECADANCE/FUELED BY RAMEN/LAVA)	
28	24	12	BEEP	THE PUSSYCAT DOLLS FEAT. WILLIAM (A&M/INTERSCOPE)	
29	8	3	NOT READY TO MAKE NICE	DIXIE CHICKS (COLUMBIA)	
30	40	3	GIMME THAT	CHRIS BROWN FEAT. LIL' WAYNE (JIVE/ZOMBA)	
31	25	3	MAKEDAMNSURE	TAKING BACK SUNDAY (WARNER BROS.)	
32	42	3	STAY WITH YOU	GOO GOO DOLLS (WARNER BROS.)	
33	14	4	LET U GO	ASHLEY PARKER ANGEL (BLACKGROUND/UNIVERSAL MOTOWN)	
34	26	13	STUPID GIRLS	PINK (LAFACE/ZOMBA)	
35	31	17	ROMPE	DADDY YANKEE (EL CARTEL/INTERSCOPE)	
36	-	1	HOME	MICHAEL BUBLE (143/REPRISE)	
37	41	3	WHEN YOU'RE MAD	NE-YO (DEF JAM/IDJMG)	
38	29	9	POPPIN' MY COLLAR	THREE 6 MAFIA (HYPNOTIZE MINDS/COLUMBIA)	●
39	38	11	WHO SAYS YOU CAN'T GO HOME	BON JOVI (ISLAND/IDJMG)	
40	33	20	SHAKE THAT	EMINEM (SHADY/AFTERMATH/INTERSCOPE)	
41	34	33	PUMP IT	THE BLACK EYED PEAS (A&M/INTERSCOPE)	
42	37	24	GRILLZ	NELLY (DEERTY/DEF REAL/UNIVERSAL MOTOWN)	
43	39	43	DIRTY LITTLE SECRET	THE ALL-AMERICAN REJECTS (DOGHOUSE/INTERSCOPE)	
44	56	21	BE WITHOUT YOU	MARY J. BLIGE (GEFFEN)	
45	45	7	A LITTLE LESS SIXTEEN CANDLES, A LITTLE MORE TOUCH ME	FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)	
46	36	18	I'M N LUV (WIT A STRIPPER)	T-PAIN FEAT. MIKE JONES (KONVICT MUZIK/JIVE/ZOMBA)	
47	32	13	TOUCH IT	BUSTA RHYMES (AFTERMATH/INTERSCOPE)	
48	49	17	UPSIDE DOWN	JACK JOHNSON (BRUSHFIRE/UNIVERSAL REPUBLIC)	
49	43	29	DANCE, DANCE	FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)	2
50	44	40	MY HUMPS	THE BLACK EYED PEAS (A&M/INTERSCOPE)	

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
51	47	52	DON'T CHA	THE PUSSYCAT DOLLS (A&M/INTERSCOPE)	
52	54	6	WHEN THE STARS GO BLUE	TIM MCGRAW (CURB)	
53	-	1	AGAIN AND AGAIN	JEWEL (ATLANTIC)	
54	35	10	SO SICK	NE-YO (DEF JAM/IDJMG)	
55	46	27	BETTER DAYS	GOO GOO DOLLS (WARNER BROS.)	■
56	-	1	GET LOW	LIL' JON & THE EAST SIDE BOYZ (BME/TVT)	
57	53	4	HOW TO SAVE A LIFE	THE FRAY (EPIC)	
58	48	4	BEST FRIEND	SO CENT & OLIVIA (G-UNIT/INTERSCOPE)	
59	50	36	GOLD DIGGER	KANYE WEST FEAT. JAMIE FOXX (RCA-A&M/DEF JAM/IDJMG)	5
60	-	1	PROMISCUOUS	NELLY FURTADO FEAT. TIMBALAND (MOSLEY/GEFFEN)	
61	75	2	THE ADVENTURE	ANGELS & AIRWAVES (SURETONE/GEFFEN)	
62	51	25	CHECK ON IT	BEYONCE FEAT. SLIM THUG (COLUMBIA)	3
63	56	27	JESUS, TAKE THE WHEEL	CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE)	●
64	-	1	HATE ME	BLUE OCTOBER (UNIVERSAL MOTOWN)	
65	57	8	THE REAL THING	BO BICE (RCA/RMG)	
66	58	35	PHOTOGRAPH	NICKELBACK (ROADRUNNER/IDJMG)	2
67	74	34	100 YEARS	FIVE FOR FIGHTING (AWARE/COLUMBIA)	2
68	65	32	LA TORTURA	SHAKIRA FEAT. ALEJANDRO SANZ (SONY BMG NORTE/EPIC)	■
69	72	38	BREATHE (2 AM)	ANNA NALICK (COLUMBIA)	2
70	52	16	FRESH AZIMIZ	BOW WOW FEAT. J-KWON & JERMAINE DUPRI (COLUMBIA)	●
71	59	7	BEAUTIFUL LOVE	THE AFTERS (SIMPLE INFO/EPIC)	●
72	63	27	HONKY TONK BADONKADONK	TRACE ADKINS (CAPITOL (NASHVILLE))	●
73	66	47	SUGAR, WE'RE GOIN' DOWN	FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)	4
74	61	33	RUN IT!	CHRIS BROWN (JIVE/ZOMBA)	●
75	-	1			

POP 100™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	15	SOS	RIHANNA (SRP/DEF JAM/IDJMG)
2	2	13	BAD DAY	DANIEL POWTER (WARNER BROS.)
3	3	18	TEMPERATURE	SEAN PAUL (VP/ATLANTIC)
4	6	6	WHERE'D YOU GO	FORT MINOR (MACHINE SHOP/WARNER BROS.)
5	7	11	RIDIN'	CHAMILLIONAIRE FEAT. KRAYZIE BONE (UNIVERSAL MOTOWN)
6	4	28	UNWRITTEN	NATASHA BEDINGFIELD (EPIC)
7	5	11	WHAT'S LEFT OF ME	NICK LACHEY (JIVE/ZOMBA)
8	9	11	HIPS DON'T LIE	SHAKIRA FEAT. WYCLEF JEAN (EPIC)
9	17	14	OVER MY HEAD (CABLE CAR)	THE FRAY (EPIC)
10	10	21	WALK AWAY	KELLY CLARKSON (RCA/RMG)
11	12	13	MS. NEW BOOTY	BUBBA SPARKXX (NEW SOUTH/PURPLE RIBBON/VIRGIN)
12	8	28	YOU'RE BEAUTIFUL	JAMES BLUNT (CUSTARD/ATLANTIC)
13	13	15	MOVE ALONG	THE ALL-AMERICAN REJECTS (DOGHOUSE/INTERSCOPE)
14	11	24	EVERYTIME WE TOUCH	CASCADA (ROBBINS)
15	15	11	SAVIN' ME	NICKELBACK (ROADRUNNER/IDJMG)
16	16	5	DANI CALIFORNIA	RED HOT CHILI PEPPERS (WARNER BROS.)
17	14	22	BE WITHOUT YOU	MARY J. BLIGE (GEFFEN)
18	34	3	UNFAITHFUL	RIHANNA (SRP/DEF JAM/IDJMG)
19	22	40	RIGHT HERE	STAINED (FLIP/ATLANTIC)
20	19	16	FOR YOU I WILL (CONFIDENCE)	TEDDY GEIGER (CRED./COLUMBIA)
21	25	18	ROMPE	DADDY YANKEE (EL CARTEL/INTERSCOPE)
22	18	21	BEEP	THE PUSSYCAT DOLLS FEAT. WILL I AM (A&M/INTERSCOPE)
23	28	10	WHEN YOU'RE MAD	NE-YO (DEF JAM/IDJMG)
24	64	11	BLACK HORSE & THE CHERRY TREE	KT STALL (RELENTLESS/VIRGIN)
25	21	30	DANCE, DANCE	FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)
26	26	17	LEAN WIT IT, ROCK WIT IT	DEM FRANCHIZE BOYZ (SO SO DEF/VIRGIN)
27	30	23	GIRL NEXT DOOR	SAVING JANE (TOUCAN COVE/UNIVERSAL REPUBLIC)
28	27	6	WHAT YOU KNOW	T.I. (GRAND HUSTLE/ATLANTIC)
29	-	1	SNAP YO FINGERS	LIL JON FEAT. E-40 & SEAN PAUL OF THE YOUNGBLOODZ (BME/TVT)
30	29	28	CHECK ON IT	BEYONCÉ FEAT. SLIM THUG (COLUMBIA)
31	31	22	SHAKE THAT	EMINEM FEAT. NATE DOGG (SHADY/AFTERMATH/INTERSCOPE)
32	97	2	SAY I	CHRISTINA MILIAN FEAT. YOUNG JEEZY (ISLAND/IDJMG)
33	35	13	THE REAL THING	BO BICE (RCA/RMG)
34	20	6	LET U GO	ASHLEY PARKER ANGEL (BLACKGROUND/UNIVERSAL MOTOWN)
35	24	4	CONTROL MYSELF	LL COOL J FEAT. JENNIFER LOPEZ (DEF JAM/IDJMG)
36	44	5	GIMME THAT	CHRIS BROWN FEAT. LIL' WAYNE (JIVE/ZOMBA)
37	40	14	I WRITE SINS NOT TRAGEDIES	PANIC! AT THE DISCO (DEGAYDANCE/FUELED BY RAMEN/LAVA)
38	33	22	SO SICK	NE-YO (DEF JAM/IDJMG)
39	42	3	WE RUN THIS	MISSY ELLIOTT (THE GOLD MIND/ATLANTIC)
40	32	5	WHAT HURTS THE MOST	RASCAL FLATTS (LYRIC STREET)
41	66	2	PROMISCUOUS	NELLY FURTADO FEAT. TIMBALAND (MOSLEY/GEFFEN)
42	43	7	GIRL	PAUL WALL (SWISHHOUSE/ASYLUM/ATLANTIC)
43	36	24	GRILLZ	NELLY FEAT. PAUL WALL, ALI & GIPP (DEBTRIT/FO REEL/UNIVERSAL MOTOWN)
44	23	3	NOT READY TO MAKE NICE	DIXIE CHICKS (COLUMBIA)
45	39	19	I'M N LUV (WIT A STRIPPER)	T-PAIN FEAT. MIKE JONES (KONVICT MUZIK/JIVE/ZOMBA)
46	37	14	STUPID GIRLS	PINK (LAFACE/ZOMBA)
47	46	7	SAY SOMETHIN'	MARIAH CAREY FEAT. SNOOP DOGG (ISLAND/IDJMG)
48	47	11	WHO SAYS YOU CAN'T GO HOME	BON JOVI (ISLAND/IDJMG)
49	51	4	STAY WITH YOU	GOO GOO DOLLS (WARNER BROS.)
50	41	3	MAKEDAMNSURE	TAKING BACK SUNDAY (WARNER BROS.)

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
51	49	7	A LITTLE LESS SIXTEEN CANDLES, A LITTLE MORE TOUCH ME	FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)
52	84	26	SHAKE	YING YANG TWINS FEAT. PITBULL (COLLIPARK/TVT)
53	38	20	YO (EXCUSE ME MISS)	CHRIS BROWN (JIVE/ZOMBA)
54	45	10	POPPIN' MY COLLAR	THREE 6 MAFIA (HYPNOTIZE MINDS/COLUMBIA)
55	96	16	HOME	MICHAEL BUBLE (143/REPRISE)
56	53	4	ME & U	CASSIE (NEXT SELECTION/BAD BOY/ATLANTIC)
57	48	21	TOUCH IT	BUSTA RHYMES (AFTERMATH/INTERSCOPE)
58	50	20	FRESH AZIMIZ	BOW WOW FEAT. J-KWON & JERMAINE DUPRI (COLUMBIA)
59	52	20	EVER THE SAME	ROB THOMAS (MELISMA/ATLANTIC)
60	55	17	UPSIDE DOWN	JACK JOHNSON (BRUSHFIRE/UNIVERSAL REPUBLIC)
61	-	1	AGAIN AND AGAIN	JEWEL (ATLANTIC)
62	59	6	WHEN THE STARS GO BLUE	TIM MCGRAW (CUBB)
63	57	27	JESUS, TAKE THE WHEEL	CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE)
64	54	11	BEST FRIEND	50 CENT & OLIVIA (G-UNIT/INTERSCOPE)
65	86	4	BUTTONS	THE PUSSYCAT DOLLS FEAT. BIG SNOOP DOGG (A&M/INTERSCOPE)
66	58	7	HOW TO SAVE A LIFE	THE FRAY (EPIC)
67	82	4	HATE ME	BLUE OCTOBER (UNIVERSAL MOTOWN)
68	67	4	THE ADVENTURE	ANGELS & AIRWAVES (SURETONE/GEFFEN)
69	75	3	CROWDED	JEANNIE ORTEGA FEAT. PAPOOSE (HOLLYWOOD)
70	77	2	SO WHAT	FIELD MOB FEAT. CIARA (DTP/GEFFEN)
71	61	8	BEAUTIFUL LOVE	THE AFTERS (SIMPLE/INO/EPIC)
72	62	28	HONKY TONK BADONKADONK	TRACE ADKINS (CAPITOL (NASHVILLE))
73	60	14	RUSH	ALY & AJ (HOLLYWOOD)
74	76	2	REMEMBER THE NAME	FORT MINOR (MACHINE SHOP/WARNER BROS.)
75	88	2	LET LOVE IN	GOO GOO DOLLS (WARNER BROS.)
76	65	10	THE ONLY DIFFERENCE BETWEEN MARTYRDOM AND SUICIDE IS... PANIC! AT THE DISCO	(DEGAYDANCE/FUELED BY RAMEN/LAVA)
77	63	13	TONIGHT I WANNA CRY	KEITH URBAN (CAPITOL (NASHVILLE))
78	-	1	I DARE YOU	SHINEDOWN (ATLANTIC)
79	80	4	SETTLE FOR A SLOWDOWN	DIERS BENTLEY (CAPITOL (NASHVILLE))
80	-	1	CRAZY	GHARLS BARKLEY (DOWNTOWN/LAVA)
81	-	1	DOING TOO MUCH	PAULA DEANDA FEAT. BABY BASH (ARISTA/RMG)
82	74	30	LAFFY TAFFY	DAL (DEEMONEY/ASYLUM/ATLANTIC)
83	72	26	L.O.V.E.	ASHLEE SIMPSON (GEFFEN)
84	81	2	MISS MURDER	API (TINY EVIL/INTERSCOPE)
85	69	30	ONE WISH	RAY J (KNOCKOUT/SANCTUARY)
86	89	3	GETTIN' SOME	SHAWNNA (DTP/DEF JAM/IDJMG)
87	78	1	TELL ME WHEN TO GO	E-40 FEAT. KEAK DA SNEAK (SICK WID' IT/BME/REPRISE)
88	98	2	AND SHE SAID...	LUCAS PRATA (ULTRA)
89	95	3	WHY	JASON ALDEAN (BROKEN BOW)
90	70	12	LOVE	KEYSHIA COLE (A&M/INTERSCOPE)
91	93	4	CRAZY BITCH	BUCKCHERRY (ELEVEN SEVEN)
92	91	26	TURN IT UP	CHAMILLIONAIRE FEAT. LIL' FLIP (UNIVERSAL MOTOWN)
93	-	1	STEADY, AS SHE GOES	THE RACONTEURS (THIRO MAN/V2)
94	-	1	IF I WERE YOU	HOBGASTANK (ISLAND/IDJMG)
95	87	29	HUNG UP	MADONNA (WARNER BROS.)
96	83	2	I DON'T LIKE THE LOOK OF IT (OOMPA)	DA BACKWUDZ (MAJOR WAY/ROWDY/UNIVERSAL MOTOWN)
97	-	1	LAST DAY OF MY LIFE	PHIL VASSAR (ARISTA NASHVILLE)
98	-	21	GONE	KELLY CLARKSON (RCA/RMG)
99	-	1	BOSSY	KELIS FEAT. TOO SHORT (LAFACE/ZOMBA)
100	73	7	GET DRUNK AND BE SOMEBODY	TOBY KEITH (SHOW DOG NASHVILLE)

POP 100 AIRPLAY™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	3	12	HIPS DON'T LIE	SHAKIRA FEAT. WYCLEF JEAN (EPIC)	☆
2	1	15	TEMPERATURE	SEAN PAUL (VP/ATLANTIC)	
3	2	15	SOS	RIHANNA (SRP/DEF JAM/IDJMG)	
4	4	10	BAD DAY	DANIEL POWTER (WARNER BROS.)	☆
5	5	26	UNWRITTEN	NATASHA BEDINGFIELD (EPIC)	☆
6	8	6	WHERE'D YOU GO	FORT MINOR (MACHINE SHOP/WARNER BROS.)	
7	6	16	BE WITHOUT YOU	MARY J. BLIGE (GEFFEN)	
8	7	21	WALK AWAY	KELLY CLARKSON (RCA/RMG)	☆
9	10	23	EVERYTIME WE TOUCH	CASCADA (ROBBINS)	☆
10	12	10	MS. NEW BOOTY	BUBBA SPARKXX (NEW SOUTH/PURPLE RIBBON/VIRGIN)	
11	11	20	RIGHT HERE	STAINED (FLIP/ATLANTIC)	
12	13	11	SAVIN' ME	NICKELBACK (ROADRUNNER/IDJMG)	☆
13	9	17	YOU'RE BEAUTIFUL	JAMES BLUNT (CUSTARD/ATLANTIC)	☆
14	17	12	WHAT'S LEFT OF ME	NICK LACHEY (JIVE/ZOMBA)	☆
15	16	8	MOVE ALONG	THE ALL-AMERICAN REJECTS (DOGHOUSE/INTERSCOPE)	☆
16	14	25	DANCE, DANCE	FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)	☆
17	19	9	WHEN YOU'RE MAD	NE-YO (DEF JAM/IDJMG)	
18	18	9	ROMPE	DADDY YANKEE (EL CARTEL/INTERSCOPE)	
19	24	5	RIDIN'	CHAMILLIONAIRE (UNIVERSAL MOTOWN)	
20	15	26	CHECK ON IT	BEYONCÉ FEAT. SLIM THUG (COLUMBIA)	
21	31	4	UNFAITHFUL	RIHANNA (SRP/DEF JAM/IDJMG)	☆
22	25	7	OVER MY HEAD (CABLE CAR)	THE FRAY (EPIC)	
23	20	20	BEEP	THE PUSSYCAT DOLLS FEAT. WILL I AM (A&M/INTERSCOPE)	
24	21	15	FOR YOU I WILL (CONFIDENCE)	TEDDY GEIGER (CRED./COLUMBIA)	
25	23	15	THE REAL THING	BO BICE (RCA/RMG)	

*19 - 19 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 PREDICT
26	29	5	GIRL	PAUL WALL (SWISHHOUSE/ASYLUM/ATLANTIC)	
27	33	5	ME & J	CASSIE (NEXT SELECTION/BAD BOY/ATLANTIC)	
28	22	21	SHAKE THAT	EMINEM FEAT. NATE DOGG (SHADY/AFTERMATH/INTERSCOPE)	
29	27	7	SAY SOMETHIN'	MARIAH CAREY FEAT. SNOOP DOGG (ISLAND/IDJMG)	
30	43	2	PROMISCUOUS	NELLY FURTADO FEAT. TIMBALAND (MOSLEY/GEFFEN)	
31	25	22	SO SICK	NE-YO (DEF JAM/IDJMG)	☆
32	32	8	LEAN WIT IT, ROCK WIT IT	DEM FRANCHIZE BOYZ (SO SO DEF/VIRGIN)	
33	34	20	GIRL NEXT DOOR	SAVING JANE (TOUCAN COVE/UNIVERSAL REPUBLIC)	☆
34	37	4	SO WHAT	FIELD MOB FEAT. CIARA (DTP/GEFFEN)	
35	23	16	YO (EXCUSE ME MISS)	CHRIS BROWN (JIVE/ZOMBA)	
36	33	7	LET U GO	ASHLEY PARKER ANGEL (BLACKGROUND/UNIVERSAL MOTOWN)	
37	33	22	GRILLZ	NELLY (DEBTRIT/FO REEL/UNIVERSAL MOTOWN)	
38	31	30	SHAKE	YING YANG TWINS FEAT. PITBULL (COLLIPARK/TVT)	
39	43	1	CROWDED	JEANNIE ORTEGA FEAT. PAPOOSE (HOLLYWOOD)	
40	41	1	SAY I	CHRISTINA MILIAN FEAT. YOUNG JEEZY (ISLAND/IDJMG)	
41	35	16	I'M N LUV (WIT A STRIPPER)	T-PAIN FEAT. MIKE JONES (KONVICT MUZIK/JIVE/ZOMBA)	
42	43	2	GIMME THAT	CHRIS BROWN FEAT. LIL' WAYNE (JIVE/ZOMBA)	
43	-	1	DOING TOO MUCH	PAULA DEANDA FEAT. BABY BASH (ARISTA/RMG)	
44	42	25	ONE WISH	RAY J (KNOCKOUT/SANCTUARY)	☆
45	47	2	WHAT YOU KNOW	T.I. (GRAND HUSTLE/ATLANTIC)	
46	43	16	GONE	KELLY CLARKSON (RCA/RMG)	
47	45	9	EVER THE SAME	ROB THOMAS (MELISMA/ATLANTIC)	
48	43	4	A LITTLE LESS SIXTEEN CANDLES, A LITTLE MORE TOUCH ME	FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)	☆
49	51	2	WHO SAYS YOU CAN'T GO HOME	BON JOVI (ISLAND/IDJMG)	
50	-	2	AND SHE SAID...	LUCAS PRATA (ULTRA)	

POP 100: The Top Pop singles & tracks, according to mainstream top-40 radio audience impressions measured by Nielsen Broadcast Data Systems, and sales compiled by Nielsen SoundScan. See Chart Legend for rules and explanations. © 2006, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved. **POP 100 AIRPLAY:** Legend located below chart. **SINGLES SALES:** This data is used to compile both the Billboard Hot 100 and Pop 100. See Chart Legend for rules and explanations. © 2006, VNU Business Media, Inc. All rights reserved. **HITPREDICTOR:** See Chart Legend for rules and explanations. © 2006, Promosquad and HitPredictor are trademarks of Think Fast LLC.

HOT SINGLES SALES™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	5	EVERY DAY IS EXACTLY THE SAME	NINE INCH NAILS (NOTHING/INTERSCOPE)
2	2	12	SISTER	SCOUNDREL SQUAD FEAT. BUN-B (INVISIBLE)
3	17	17	TOUCH IT	BUSTA RHYMES (AFTERMATH/INTERSCOPE)
4	4	11	SORRY	MADONNA (WARNER BROS.)
5	7	10	SHOULDER WORK	GEL FEAT. STAT QUO (FORESEEN LEGENDS/SUPERNATURAL)
6	8	11	GOLD LION	YEAH YEAH YEAHS (DRESS UP/INTERSCOPE)
7	6	20	CHECK ON IT	BEYONCÉ FEAT. SLIM THUG (COLUMBIA)
8	11	7	I AM NOT MY HAIR	INDIA ARIE (UNIVERSAL MOTOWN)
9	-	3	REMEMBER	RENA SCOTT (AMOR/K.E.S.)
10	9	10	SWEAT	JES (CELESTIAL ARTS PUBLISHING)
11	18	9	STRAIGHT TO VIDEO	MINDLESS SELF INDOLENCE (METROPOLIS)
12	12	3	WHAT THE LICK READ?	TRIPLE J (BIG SCALE)
13	-	1	LOSE EVERYTHING	COGNAC (GOOD GUYS)
14	17	18	HEARTBREAK HOTEL	ELVIS PRESLEY (RCA/SONY BMG STRATEGIC MARKETING GROUP)
15	34	10	OOH...	ALYZE ELYSE FEAT. CELINSKI (SOUL CITY/TRUMP)
16	13	3	PICK IT UP	K'PRIS (OPHIR)
17	14	14	HEAD LIKE A HOLE	NINE INCH NAILS (RYKODISC)
18	19	2	FASTER KILL PUSSYCAT	DAKENFOLD FEAT. BRITTANY MURPHY (MAVERICK/REPRISE)
19	16	25	HUNG UP	MADONNA (WARNER BROS.)
20	-	1	COUNTRY'S WHAT I CHOOSE	LEN SNOW (CHELSEA/PLATINUM PLUS)
21	21	7	WELCOME TO MY PARTY	AHMIR (AHMIR)
22	10	4	UPGRADE	CITY BOI (HYPE CITY)
23	23	65	WE WILL BECOME SILHOUETTES/BE STILL MY HEART	THE POSTAL SERVICE (SUB POP)
24	20	7	IT'S WHATEVER	FREDDY P FEAT. RAYZDR & PRESSURE (MOMAX/PMG)
25	24	8	I TRADE IT ALL	ORLANDO BROWN (UP ONE ENTERTAINMENT)

HITPREDICTOR

DATA PROVIDED BY Promosquad

See chart legend for rules and explanations. Yellow indicates recent tested title. ☆ indicates New Release.

ARTIST (Title/Label/Score) Chart Rang

POP 100 AIRPLAY

SHAKIRA FEAT. WYCLEF JEAN Hips Don't Lie (EPIC) (67.6) 1

DANIEL POWTER Bad Day WARNER BROS. (68.7) 2

NICKELBACK Savin' Me IDJMG (79.5) 12

NICK LACHEY What's Left Of Me ZOMBA (68.3) 12

THE ALL-AMERICAN REJECTS Move Along INTERSCOPE (66.5) 15

☆ RIHANNA Unfaithful IDJMG (65.1) 2*

FALL OUT BOY A Little Less Sixteen Candles, A Little More Touch Me IDJMG (72.0) 45

ANNA KALICKI Breathe 2M COLUMBIA (69.6) -

PANIC! AT THE DISCO I Write Sins Not Tragedies LAVA (73.1) -

CASCADA Miracle ROBBINS (56.5) -

ADULT™ TOP 40

NATASHA BEDINGFIELD Unwritten EPIC (72.3) 6

FAITH HILL Free We Never Loved At All WARNER BROS. (52.3) 10

CHRIS RICE When Did You Fall In Love With Me COLUMBIA (75.2) 15

BON JOVI Who Says You Can't Go Home IDJMG (75.7) 15

☆ BO BICE The Real Thing RMG (75.8) 25

MODERN ROCK

RED HOT CHILI PEPPERS Dani California WARNER BROS. (60.5) 1

YELLOWCARD Rough Landing HOLLY CAPITOL (58.5) 31

PANIC! AT THE DISCO Write Sins Not Tragedies LAVA (54.2) -

GRILLZ B Manana VIRGIN (33.1) -

☆ HOBGASTANK Inside Of You IDJMG (58.0) -

TOP R&B/HIP-HOP ALBUMS

WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
97	-	2	MOBB DEEP G-UNIT 006376*/INTERSCOPE (13.98)	Blood Money		1
2	1	2	AVANT MAGIC JOHNSON/GEFFEN 005875*/INTERSCOPE (13.98)	Director		1
3	3	7	T.I. GRAND HUSTLE/ATLANTIC 83800*/AG (18.98) ⊕	King		1
4	2	2	RIHANNA SRP/DEF JAM 006165*/IDJMG (13.98)	A Girl Like Me		1
5	3	10	NE-YO DEF JAM 004934*/IDJMG (13.98)	In My Own Words		1
6	6	5	CHAMILLIONAIRE UNIVERSAL MOTOWN 005423*/UMRG (13.98)	The Sound Of Revenge		1
7	9	21	MARY J. BLIGE MATRIARCH/GEFFEN 005722*/INTERSCOPE (13.98/8.98)	The Breakthrough		2
8	2	4	LL COOL J DEF JAM 006158*/IDJMG (13.98)	Todd Smith		1
9	11	14	HEATHER HEADLEY RCA 64492/RMG (18.98) ⊕	In My Mind		1
10	7	4	VARIOUS ARTISTS UNIVERSAL/EMI/SONY BMG MUSIC/ZOMBA 006201/UME (18.98)	NOW 21		2
11	13	32	SEAN PAUL VP/ATLANTIC 83788*/AG (18.98)	The Trinity		1
12	11	3	BUBBA SPARXXX NEW SOUTH/PURPLE RIBBON 47163*/VIRGIN (18.98)	The Charm		3
13	13	21	JAMIE FOXX J 71779*/RMG (18.98) ⊕	Unpredictable		2
14	15	23	CHRIS BROWN JIVE 82876/ZOMBA (18.98) ⊕	Chris Brown		1
15	12	6	GHOSTFACE KILLAH DEF JAM 006155*/IDJMG (11.98)	FishScale		2
16	10	10	KEYSHIA COLE A&M 003554*/INTERSCOPE (13.98)	The Way It Is		2
17	18	17	DEM FRANCHIZE BOYZ SO SO DEF 53423*/VIRGIN (18.98) ⊕	On Top Of Our Game		2
18	23	21	ANTHONY HAMILTON SO SO DEF 74278/ZOMBA (18.98)	Ain't Nobody Worryin'		4
19	20	8	E-40 SICK WID' IT/BME 49963*/WARNER BROS. (18.98)	My Ghetto Report Card		1
20	22	9	JUVENILE UTP/ATLANTIC 83790*/AG (18.98)	Reality Check		1
21	16	32	LIL WAYNE CASH MONEY/UNIVERSAL MOTOWN 005124*/UMRG (13.98)	Tha Carter II		1
22	27	12	THREE 6 MAFIA HYPNOTIZE MINDS/COLUMBIA 94724/SONY MUSIC (18.98) ⊕	Most Known Unknown		1
23	24	8	PRINCE UNIVERSAL REPUBLIC 006296/UMRG (13.98)	3121		1
24	29	28	MARIAH CAREY ISLAND 005784*/IDJMG (13.98) ⊕	The Emancipation Of Mimi		6
25	21	14	CAM'RON PRESENTS DUKEDAGOD DIPLOMATIC MAN 68754/ASYLUM (18.98)	Dipset: The Movement Moves On		5
26	19	18	B.G. CHOPPA CITY 5849/KOCH (17.98)	The Heart Of Tha Streetz, Vol. 2 (I Am What I Am)		2
27	26	25	JAHEIM DIVINE MILL 48802/WARNER BROS. (18.98)	Ghetto Classics		1
28	25	28	KIRK FRANKLIN FO YO SOUL/GOSPO CENTRIC 71019/ZOMBA (18.98)	Hero		4
29	42	38	MARY MARY MY BLOCK/COLUMBIA 77733/SONY MUSIC (18.98)	Mary Mary		4
30	41	54	FORT MINOR MACHINE SHOP 49388/WARNER BROS. (18.98) ⊕	The Rising Tied		28
31	28	21	PASTOR TROY 845 118/SMC (15.98)	Stay Tru		21
32	8	1	AMEL LARRIEUX BLISSLIFE 00002 (18.98)	Morning		8
33	37	30	EMINEM SHADY/AFTERMATH 005881*/INTERSCOPE (13.98/8.98)	Curtain Call: The Hits		2
34	36	24	SOUNDTRACK UNIVERSAL MOTOWN 006212/UMRG (13.98)	Tyler Perry's Madea's Family Reunion		4
35	32	33	URBAN MYSTIC SOBE 49998/WARNER BROS. (13.98)	Ghetto Revelations: II		28
36	34	31	YOUNG JEEZY CORPORATE THUG/DEF JAM 004421*/IDJMG (13.98)	Let's Get It: Thug Motivation 101		1
37	38	35	PAUL WALL SWISHHOUSE/ATLANTIC 83808/ASYLUM (18.98)	The Peoples Champ		1
38	30	32	THE BLACK EYED PEAS A&M 004341*/INTERSCOPE (13.98/8.98)	Monkey Business		1
39	31	29	T-PAIN KONVICT MUZIK/JIVE 73200/ZOMBA (18.98)	Rappa Ternt Sanga		8
40	35	34	SCARFACE J PRINCE 68516/RAP-A-LOT 4 LIFE (18.98)	My Homies Part 2		3
41	39	37	LUDACRIS AND DTP DTP/DEF JAM 005786*/IDJMG (13.98) ⊕	Ludacris Presents...Disturbing Tha Peace		1
42	33	23	DA BACKWUDZ MAJOR WAY/ROWDY 006364*/UMRG (9.98)	Wood Work		23
43	40	36	SOUNDTRACK G-UNIT 005605*/INTERSCOPE (13.98/8.98)	Get Rich Or Die Tryin'		1
44	44	28	THE NOTORIOUS B.I.G. BAD BOY 83885*/AG (19.98)	Duets: The Final Chapter		3
45	65	57	JOHN LEGEND G.O.O.D./COLUMBIA 92776*/SONY MUSIC (18.98) ⊕⊕	Get Lifted		1
46	44	13	REMY MA SRP/UNIVERSAL MOTOWN 005122*/UMRG (13.98)	There's Something About Remy: Based On A True Story		7
47	49	45	DESTINY'S CHILD COLUMBIA 97765/SONY MUSIC (18.98) ⊕	#1's		1
48	47	41	BUN-B RAP-A-LOT 4 LIFE 68539/ASYLUM (18.98)	Trill		1
49	50	53	KEM UNIVERSAL MOTOWN 004232/UMRG (13.98) ⊕	Album II		1
50	45	43	CHARLIE WILSON JIVE 69429/ZOMBA (18.98)	Charlie, Last Name Wilson		3
51	61	55	BONE THUGS-N-HARMONY RUTHLESS 25423 (18.98)	Greatest Hits		30
52	63	60	RAHEEM DEVAUGHN JIVE 53723/ZOMBA (11.98)	The Love Experience		9
53	60	52	SHOW N' TELL CUT THROAT ENTERTAINMENT 77/OMNI (15.98)	Blood, Sweat & Tears		52
54	62	56	DAMIAN "JR. GONG" MARLEY GHETTO YOUTHS/TUFF GONG/UNIVERSAL REPUBLIC 005416*/UMRG (13.98)	Welcome To Jamrock		4
55	54	65	YOLANDA ADAMS ELEKTRA/ATLANTIC 83789/AG (18.98)	Day By Day		4

WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
58	53	46	VAN HUNT CAPITOL 74851 (18.98)	On The Jungle Floor		22
57	54	49	YING YANG TWINS COLLIPARK 2790/TVT (11.98 CD/DVD) ⊕	U.S.A. Still United		16
58	46	64	FLOETRY ERVINGWONDER/GEFFEN 005609/INTERSCOPE (13.98)	Flo' Ology		1
59	56	42	JUELZ SANTANA DIPLOMATS/DEF JAM 005426*/IDJMG (13.98/8.98) ⊕	What The Game's Been Missing!		1
60	59	67	LYFE JENNINGS COLUMBIA 90946/SONY MUSIC (12.98) ⊕⊕	Lyfe 268-192		7
61	58	50	SOUNDTRACK GRAND HUSTLE/ATLANTIC 83822*/AG (18.98)	Hustle & Flow		7
62	57	47	KANYE WEST ROC-A-FELLA/DEF JAM 004813*/IDJMG (13.98)	Late Registration		3
63	51	48	RAY J KNOCKOUT 87521/SANCTUARY (18.98)	Raydiation		3
64	52	51	LIL' KIM QUEEN BEE/ATLANTIC 83818*/AG (18.98)	The Naked Truth		3
65	76	69	HIL ST. SOUL SHANACHIE 5758 (17.98)	Soulified		65
66	76	83	ERIC BENET FRIDAY/REPRISE 47970/WARNER BROS. (18.98)	Hurricane		27
67	HOT SHOT DEBUT	1	NAT KING COLE CAPITOL 59324 (18.98)	The Very Best Of Nat King Cole		67
68	70	59	PITBULL DIAZ BROTHERS 2750/TVT (11.98 CD/DVD) ⊕	Money Is Still A Major Issue		1
69	80	87	LEELA JAMES WARNER BROS. 48027 (13.98)	A Change Is Gonna Come		42
70	66	62	YOUNGBLOODZ LAFACE 73175*/ZOMBA (18.98) ⊕	Ev'rybody Know Me		1
71	7	66	NELLY FO' REEL/DESSERT/UNIVERSAL MOTOWN 005825*/UMRG (13.98)	Sweatsuit		1
72	RE-ENTRY	37	SOUNDS OF BLACKNESS SLR 54693/LIGHTYEAR (17.98)	Unity		1
73	95	-	SQUIRREL CLICK MOVERS SQUIRREL 1139/BLACKCHINAMAN (8.98)	Da Strategy (EP)		73
74	66	63	D4L DEEMONEY/ASYLUM 83890/AG (18.98)	Down For Life		1
75	87	74	50 CENT SHADY/AFTERMATH 004092*/INTERSCOPE (13.98/8.98) ⊕	The Massacre		5

▶ FOR A COMPLETE LISTING OF THE HOT R&B/HIP-HOP ALBUMS, CHECK OUT WWW.BILLBOARD.COM

TOP BLUES ALBUMS

WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.
1	1	103	GEORGE THOROGOOD & THE DESTROYERS CAPITOL 98430	Greatest Hits: 30 Years Of Rock	
2	3	9	JAMES HUNTER GO 612187/ROUNDER	People Gonna Talk	
3	2	11	THE DEREK TRUCKS BAND COLUMBIA 92844/SONY MUSIC	Songlines	
4	4	17	ETA JAMES H-F-O/CHRONICLES 004010/UME	The Definitive Collection	
5	6	60	B.B. KING H-F-O/CHRONICLES 003854/UME	The Ultimate Collection	
6	5	30	GARY MOORE ENJLE 20090	Old New Ballads Blues	
7	5	30	SUSAN TEDESCHI VERVE FORECAST 005111/VG	Hope And Desire	
8	7	37	DELBERT MCCLINTON NEW WEST 6079	Cost Of Living	
9	10	5	VARIOUS ARTISTS FIGHTER 2021	35 X 35: 35 Songs, 35 Years Of Genuine Houserockin' Music	
10	8	34	B.B. KING H-F-O/CHRONICLES 005263/UME	B.B. King & Friends: 80	
11	12	16	RAY CHARLES MADACY SPECIAL PRODUCTS 51843/MADACY	Golden Legends: Ray Charles Live	
12	11	8	GEORGE THOROGOOD & THE DESTROYERS CAPITOL 11895	The Best Of George Thorogood & The Destroyers	
13	9	17	ERIC LINDELL FIGHTER 4908	Change In The Weather	
14	9	17	D ON DIMENSIONAL/THE ORCHARD 82960/RAZOR & TIE	Bronx In Blue	
15	13	5	MEL WAITERS V-LDOXY 2842/MALACO	Throw Back Days	

BETWEEN THE BULLETS rgeorge@billboard.com

MOBB DEEP: THREE'S THE CHARM

Having a Prodigy, better-known as Mobb Deep, notch their third No. 1 on Top R&B/Hip-Hop Albums with "Blood Money." The set surpasses the Hot Shot Debut media because street-date violations caused an early No. 97 bow last week. The duo's vault to the top ties EPMD and Bone Thugs-N-Harmony for the most chart-topping albums by a rap group on this list.



On The Billboard 200, 106,000 units land a No. 3 start. "Blood Money" was sold for less than \$10 at Target, Best Buy, K-Mart and Circuit City.

Mobb Deep hosted MTV2's "Sucka Free Sunday" April 30, and on street date (May 2) the pair hit BET's "Rap City." The duo is on the road through May 31, finishing the tour in Seattle.

—Raphael George

MAY
20
2006

R&B/HIP-HOP Billboard

Nielsen
Broadcast Data
Systems

Nielsen
SoundScan

HOT R&B/HIP-HOP AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	14	#1 WHAT YOU KNOW	T.I. (GRAND HUSTLE/ATLANTIC)	☆
2	7	8	ENOUGH CRYIN'	MARY J. BLIGE FEAT. BROOK-LYN (MATRIARCH/GEFFEN/INTERSCOPE)	☆
3	3	14	IT'S GOIN' DOWN	YUNG JOC (BLOCK/BAD BOY SOUTH/ATLANTIC)	☆
4	10	11	WHEN YOU'RE MAD	NE-YO (DEF JAM/IDJMG)	☆
5	6	5	GIMME THAT	CHRIS BROWN FEAT. LIL' WAYNE (JIVE/ZOMBA)	☆
6	4	20	GETTIN' SOME	SHAWNNA (DTP/DEF JAM/IDJMG)	☆
7	2	25	BE WITHOUT YOU	MARY J. BLIGE (GEFFEN/INTERSCOPE)	☆
8	5	34	LOOKING FOR YOU	KIRK FRANKLIN (FO YO SOUL/GOSPO CENTRIC/ZOMBA)	☆
9	8	15	4 MINUTES	AVANT (MAGIC JOHNSON/GEFFEN/INTERSCOPE)	☆
10	21	12	RIDIN'	CHAMILLIONAIRE (UNIVERSAL MOTOWN)	☆
11	15	10	TORN	LETOYA (CAPITOL)	☆
12	23	15	GOOD LUCK CHARM	JAGGED EDGE (COLUMBIA/SUM)	☆
13	20	8	DJ PLAY A LOVE SONG	JAMIE FOXX FEAT. TWISTA (J/RMG)	☆
14	9	24	LEAN WIT IT, ROCK WIT IT	DEM FRANCHIZE BOYZ (SO SO DEF/VIRGIN)	☆
15	22	7	WHY YOU WANNA	T.I. (GRAND HUSTLE/ATLANTIC)	☆
16	13	11	SAY I	CHRISTINA MILIAN FEAT. YOUNG JEEZY (ISLAND/IDJMG)	☆
17	26	19	SNAP YO FINGERS	LIL' JON (BME/TVT)	☆
18	11	30	TOUCH IT	BUSTA RHYMES (AFTERMATH/INTERSCOPE)	☆
19	16	28	CAN'T LET GO	ANTHONY HAMILTON (SO SO DEF/ZOMBA)	☆
20	19	14	BACK LIKE THAT	GHOSTFACE KILLAH FEAT. NE-YO (DEF JAM/IDJMG)	☆
21	12	31	UNPREDICTABLE	JAMIE FOXX FEAT. LUDACRIS (J/RMG)	☆
22	17	16	POPPIN' MY COLLAR	THREE 6 MAFIA (HYPNOTIZE MINDS/COLUMBIA/SUM)	☆
23	14	20	TEMPERATURE	SEAN PAUL (VP/ATLANTIC)	☆
24	30	13	HUSTLIN'	RICK ROSS (SLIP-N-SLIDE/DEF JAM/IDJMG)	☆
25	18	20	MS. NEW BOOTY	BUBBA SPARXXX (NEW SOUTH/PURPLE RIBBON/VIRGIN)	☆

HOT R&B/HIP-HOP AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
26	32	7	SO WHAT	FIELD MOE FEAT. CIARA (DTP/GEFFEN/INTERSCOPE)	☆
27	24	21	LOVE	KEYSHIA COLE (A&M/INTERSCOPE)	☆
28	28	27	SO SICK	NE-YO (DEF JAM/IDJMG)	☆
29	27	23	YO (EXCUSE ME MISS)	CHRIS BROWN (JIVE/ZOMBA)	☆
30	25	28	IN MY MIND	HEATHER HEADLEY (RCA/RMG)	☆
31	31	16	JUST CAME HERE TO CHILL	THE ISLEY BROTHERS (DEF SOUL/DEF JAM/IDJMG)	☆
32	29	13	WHOA	LIL' KIM (QUEEN BEE/ATLANTIC)	☆
33	37	10	HUSTLER MUSIK	LIL' WAYNE (CASH MONEY/UNIVERSAL MOTOWN)	☆
34	36	15	FIND MYSELF IN YOU	BRIAN MCKNIGHT (UNIVERSAL MOTOWN)	☆
35	33	11	FLY LIKE A BIRD	MARIAH CAREY (ISLAND/IDJMG)	☆
36	7	3	GHETTO STORY	CHAM (MAGHOUSE)	☆
37	34	15	BEST FRIEND	50 CENT FEAT. OLIVIA (G-UNIT/INTERSCOPE)	☆
38	39	6	DO IT TO IT	CHERISH (SHO'NUFF/CAPITOL)	☆
39	42	10	OOH WEE	TEENA MARIE (CASH MONEY/UNIVERSAL MOTOWN)	☆
40	48	6	SHOULDER LEAN	YOUNG DRO FEATURING T.I. (GRAND HUSTLE/ATLANTIC)	☆
41	38	13	TELL ME WHEN TO GO	E-40 FEAT. KEAK DA SNEAK (SICK WID' IT/BME/WARNER BROS.)	☆
42	43	24	TRU LOVE	FAITH EVANS (CAPITOL)	☆
43	50	4	THE ONE YOU NEED	MEGAN RICHIE FEAT. FABOLOUS (DEF JAM/IDJMG)	☆
44	49	7	PRETTY BABY	ERIC BENET (FRIDAY/REPRISE/WARNER BROS.)	☆
45	54	12	HOLLA AT ME	DJ KHALED (TERROR SQUAD/KOCH)	☆
46	64	4	I LOVE MY B****	BUSTA RHYMES FEAT. KELIS & WILL.I.AM (AFTERMATH/INTERSCOPE)	☆
47	46	29	GRILLZ	NELLY FEAT. PAUL WALL, ALI & GIPP (DERRTY/FO' REEL/UNIVERSAL MOTOWN)	☆
48	41	19	CONCEITED (THERE'S SOMETHING ABOUT REMY)	REMY MA (SRC/UNIVERSAL MOTOWN)	☆
49	52	10	GOD'S GIFT	JEFF MAJORS FEAT. KELLY PRICE (MUSIC ONE/EPIC/SUM)	☆
50	40	14	I LOVE YOU	CHERI DENNIS (BAD BOY/ATLANTIC)	☆

ADULT R&B

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	23	#1 CAN'T LET GO	ANTHONY HAMILTON (SO SO DEF/ZOMBA)	☆
2	2	24	BE WITHOUT YOU	MARY J. BLIGE (GEFFEN/INTERSCOPE)	☆
3	3	12	JUST CAME HERE TO CHILL	THE ISLEY BROTHERS FEAT. RONALD ISLEY (DEF SOUL/DEF JAM/IDJMG)	☆
4	5	17	FIND MYSELF IN YOU	BRIAN MCKNIGHT (UNIVERSAL MOTOWN)	☆
5	4	32	IN MY MIND	HEATHER HEADLEY (RCA/RMG)	☆
6	6	34	LOOKING FOR YOU	KIRK FRANKLIN (FO YO SOUL/GOSPO CENTRIC/ZOMBA)	☆
7	8	11	OOH WEE	TEENA MARIE (CASH MONEY/UNIVERSAL MOTOWN)	☆
8	9	9	FLY LIKE A BIRD	MARIAH CAREY (ISLAND/IDJMG)	☆
9	7	26	UNPREDICTABLE	JAMIE FOXX FEAT. LUDACRIS (J/RMG)	☆
10	10	16	I REFUSE	URBAN MYSTIC (SOBE/WARNER BROS.)	☆
11	11	13	PRETTY BABY	ERIC BENET (FRIDAY/REPRISE/WARNER BROS.)	☆
12	14	18	SO SICK	NE-YO (DEF JAM/IDJMG)	☆
13	12	14	GOD'S GIFT	JEFF MAJORS FEAT. KELLY PRICE (MUSIC ONE/EPIC/SUM)	☆
14	13	28	MAGIC	CHARLIE WILSON (JIVE/ZOMBA)	☆
15	16	45	LOVE	KEYSHIA COLE (A&M/INTERSCOPE)	☆
16	18	6	TAKE CARE OF U	SHANICE (IMAJAH/PLAYTIME)	☆
17	20	7	I'M GONNA BE	DONELL JONES (LAFACE/ZOMBA)	☆
18	17	15	INTO YOU	KEM (UNIVERSAL MOTOWN)	☆
19	19	9	YOU	RAHEEM OEAUGHN (JIVE/ZOMBA)	☆
20	22	12	LAY DOWN	FLOETRY (ERVINGWONDER/GEFFEN/INTERSCOPE)	☆
21	27	3	NO WORDS	CHARLIE WILSON (JIVE/ZOMBA)	☆
22	23	8	WOMAN FIRST	KINDRED THE FAMILY SOUL (EPIC/HIDDEN BEACH)	☆
23	29	10	THE CHOSEN ONE	JAHMIM (DIVINE MILL/WARNER BROS.)	☆
24	24	8	CHARACTER	YAN HUNT (CAPITOL)	☆
25	25	6	YESTERDAY	MARY MARY (MY BLOCK/COLUMBIA/SUM)	☆

HOT R&B/HIP-HOP SINGLES SALES

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	6	8	#1 SWEAT	JES (CELESTIAL ARTS PUBLISHING)	☆
2	3	22	SHOULDER WORK	GEL FEAT. STAT QUO (FORESEEN LEGENOS/SUPERNATURAL)	☆
3	1	1	LOSE EVERYTHING	COGNAC (GOOD GUYS)	☆
4	4	3	WHAT THE LICK READ?	TRIPLE J (BIG SCALE)	☆
5	5	4	REMEMBER	RENA SCOTT (AMOR/K.E.S.)	☆
6	12	11	OOOH...	ALYZE ELYSE FEAT. CELINSKI (SOUL CITY/TRUMP)	☆
7	7	7	WELCOME TO MY PARTY	AHMIR (AHMIR)	☆
8	5	3	PICK IT UP	K'PRIS (OPHIR)	☆
9	8	7	IT'S WHATEVER	FREDDY P FEAT. RAYZOR & PRESSURE (MOMAX/PMG)	☆
10	9	9	I TRADE IT ALL	ORLANDO BROWN (UP ONE ENTERTAINMENT)	☆
11	10	8	THINKIN' BOUTCHOO	GARY ESCOE (TCB/ESCOTICA PRODUCTIONS)	☆
12	11	6	THE NEXT ONE (GITIT2GETHA)	JOSEPHINE SINCERE (KIDD)	☆
13	14	7	ONLY LIVE ONCE	TIMBUK II (RAW NAKED)	☆
14	1	1	DA JERK	YUNG TONE (WABEJON)	☆
15	13	22	I AM NOT MY HAIR	INDIA.ARIE (UNIVERSAL MOTOWN)	☆
16	4	4	IT'S GOIN' DOWN	YUNG JOC (BLOCK/BAD BOY SOUTH/ATLANTIC)	☆
17	22	4	STEPPIN' INTO LOVE	KOOL & THE GANG (KTFA)	☆
18	23	18	TOUCH IT	BUSTA RHYMES (AFTERMATH/INTERSCOPE)	☆
19	17	7	I REMEMBER...	MELISSA MORGAN (LU ANN/ORPHEUS)	☆
20	4	4	UPGRADE	CITY 801 (HYPE CITY)	☆
21	33	3	POPPIN' MY COLLAR	THREE 6 MAFIA (HYPNOTIZE MINDS/COLUMBIA/SUM)	☆
22	19	4	SNAP YO FINGERS	LIL' JON (BME/TVT)	☆
23	18	10	I REFUSE	URBAN MYSTIC (SOBE/WARNER BROS.)	☆
24	20	2	YOU BRIGHTEN UP MY DAY	BRUCE HATHCOCK (BONE THUG AFFILIATED/U-NEEK)	☆
25	1	1	BETCHA CAN'T DO IT LIKE ME	D4L (DEEMONEV/ASYLUM/ATLANTIC)	☆

RHYTHMIC AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	16	#1 RIDIN'	CHAMILLIONAIRE (UNIVERSAL MOTOWN)	☆
2	2	10	WHAT YOU KNOW	T.I. (GRAND HUSTLE/ATLANTIC)	☆
3	5	21	TEMPERATURE	SEAN PAUL (VP/ATLANTIC)	☆
4	3	12	GIRL	PAUL WALL (SWISHHOUSE/ASYLUM/ATLANTIC)	☆
5	7	9	SO WHAT	FIELD MOE FEAT. CIARA (DTP/GEFFEN/INTERSCOPE)	☆
6	4	15	LEAN WIT IT, ROCK WIT IT	DEM FRANCHIZE BOYZ (SO SO DEF/VIRGIN)	☆
7	8	9	SNAP YO FINGERS	LIL' JON (BME/TVT)	☆
8	6	21	MS. NEW BOOTY	BUBBA SPARXXX (NEW SOUTH/PURPLE RIBBON/VIRGIN)	☆
9	9	8	HIPS DON'T LIE	SHAKIRA FEAT. WYCLEF JEAN (EPIC/SUM)	☆
10	11	13	BEST FRIEND	50 CENT & OLIVIA (G-UNIT/INTERSCOPE)	☆
11	16	8	ME & U	CASSIE (NEXT SELECTION/BAD BOY/ATLANTIC)	☆
12	10	10	WHEN YOU'RE MAD	NE-YO (DEF JAM/IDJMG)	☆
13	15	10	DOING TOO MUCH	PAULA DEANDA FEAT. BABY BASH (ARISTA/RMG)	☆
14	12	22	BE WITHOUT YOU	MARY J. BLIGE (GEFFEN/INTERSCOPE)	☆
15	19	4	GIMME THAT	CHRIS BROWN FEAT. LIL' WAYNE (JIVE/ZOMBA)	☆
16	13	2	LOVE	KEYSHIA COLE (A&M/INTERSCOPE)	☆
17	18	4	SOS	RIHANNA (SRP/DEF JAM/IDJMG)	☆
18	14	4	TELL ME WHEN TO GO	E-40 FEAT. KEAK DA SNEAK (SICK WID' IT/BME/WARNER BROS.)	☆
19	17	9	YO (EXCUSE ME MISS)	CHRIS BROWN (JIVE/ZOMBA)	☆
20	22	5	IT'S GOIN' DOWN	YUNG JOC (BLOCK/BAD BOY SOUTH/ATLANTIC)	☆
21	20	3	SAY I	CHRISTINA MILIAN FEAT. YOUNG JEEZY (ISLAND/IDJMG)	☆
22	28	6	U AND DAT	E-40 FEAT. T-PAIN & KANDI GIRL (SICK WID' IT/BME/WARNER BROS.)	☆
23	25	4	GETTIN' SOME	SHAWNNA (DTP/DEF JAM/IDJMG)	☆
24	24	7	ROMPE	DADDY YANKEE (EL CARTEL/INTERSCOPE)	☆
25	21	0	POPPIN' MY COLLAR	THREE 6 MAFIA (HYPNOTIZE MINDS/COLUMBIA/SUM)	☆

HITPREDICTOR

DATA PROVIDED BY **promosquad**

See chart legend for rules and explanations. Yellow indicates recently tested title, ☆ indicates New Release.

ARTIST/Title_Label(Score)	Chart Rank
R&B/HIP-HOP AIRPLAY	
MARY J. BLIGE FEAT. BROOK-LYN Enough Cryin INTERSCOPE (93.0)	2
NE-YO When You're Mad IDJMG (79.8)	4
CHRIS BROWN FEAT. LIL' WAYNE Gimme That ZOMBA (86.3)	5
AVANT 4 Minutes INTERSCOPE (71.1)	9
LETOYA Torn CAPITOL (73.8)	11
JAGGED EDGE Good Luck Charm SUM (85.4)	12
JAMIE FOXX FEAT. TWISTA DJ Play A Love Song RWS (85.3)	13
T.I. Why You Wanna ATLANTIC (77.9)	15
LIL' JON FEAT. E-40 & SEAN PAUL Snap Yo Fingers TVT (74.9)	17
FIELD MOE FEAT. CIARA So What INTERSCOPE (78.6)	26
MEGAN RICHIE FEAT. FABOLOUS The One You Need IDJMG (69.1)	43
KELIS FEAT. TOO SHORT Bossy ZOMBA (70.7)	55
DONELL JONES I'm Gonna Be ZOMBA (68.9)	59
DEM FRANCHIZE BOYZ Ridin' Rims VIRGIN (66.8)	60
☆ CASSIE Me & You ATLANTIC (86.2)	64
☆ MARIAH CAREY FEAT. SNOOOP DOGG Say Somethin' IDJMG (65.8)	—
RHYTHMIC AIRPLAY	
FIELD MOE FEAT. CIARA So What INTERSCOPE (71.3)	5
SHAKIRA FEAT. WYCLEF JEAN Hips Don't Lie (SUM) (72.0)	9
50 CENT & OLIVIA Best Friend INTERSCOPE (73.1)	10
NE-YO When You're Mad IDJMG (77.6)	12
PAULA DEANDA FEAT. BABY BASH Doing Too Much EVIDENT (69.3)	13
CHRIS BROWN FEAT. LIL' WAYNE Gimme That ZOMBA (83.9)	15
CHRISTINA MILIAN Say I IDJMG (76.2)	21
CHERISH Do It To It CAPITOL (86.9)	26
MARIAH CAREY FEAT. SNOOOP DOGG Say Somethin' IDJMG (68.4)	28
T.I. Why You Wanna ATLANTIC (69.8)	29
KELIS FEAT. TOO SHORT Bossy ZOMBA (66.4)	31
MARY J. BLIGE FEAT. BROOK-LYN Enough Cryin INTERSCOPE (93.9)	35
JAMIE FOXX FEAT. TWISTA DJ Play A Love Song RWS (82.2)	36
MARIO VAZQUEZ Gallery RWS (65.7)	39
RIHANNA Unfaithful IDJMG (66.2)	—
☆ NELLY FURTADO FEAT. TIMBALAND Promiscuous INTERSCOPE (68.1)	—
POTZEE Da Girl ATLANTIC (67.7)	—
☆ LETOYA Torn CAPITOL (72.8)	—

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	WEEKS ON CHART	TITLE	Artist	IMPRINT & NUMBER / PROMOTION LABEL	CERT.	PEAK POSITION	THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	IMPRINT & NUMBER / PROMOTION LABEL	CERT.	PEAK POSITION
1	5	4	#1 GREATEST GAINER WHEREVER YOU ARE J. STOVER (J. STOVER, S. BOGGARD)	Jack Ingram	BIG MACHINE		1	31	34	40	18	BRAND NEW GIRLFRIEND L. MILLER (S. MINOR, B. ALLMAND, J. STEELE)	Steve Holy		31
2	2	3	WHY M. KNOX (J. RICH, V. MCGEHE, R. CLAWSON)	Jason Aldean	BROKEN BOW		2	32	33	38	10	FINDIN' A GOOD MAN J. STOVER (J. STOVER, B. D. MAHER, C. KOESEL)	Danielle Peck		32
3	4	6	SETTLE FOR A SLOWDOWN B. BEAVERS (T. MARTIN, B. BEAVERS, O. BENTLEY)	Dierks Bentley	CAPITOL		3	33	36	35	10	AIN'T WHAT IT USED TO BE M. BRIGHT (T. MARTIN, M. NESLER)	Megan Mullins		33
4	7	7	SOMETHING'S GOTTA GIVE D. HUFF (C. WISEMAN, T. MULLINS)	LeAnn Rimes	ASYLUM-CURB		4	34	38	36	5	THAT GIRL IS A COWBOY A. REYNOLDS (G. BROOKS, J. L. NIEMAN, R. BROWN)	Garth Brooks		34
5	1	5	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		5	35	37	39	12	I DON'T KNOW WHAT SHE SAID T. JOHNSON, R. L. FEEK (C. BATTEN, K. BLAZYL, TURNER)	Blaine Larsen		35
6	3	2	WHAT HURTS THE MOST D. HUFF, RASCAL FLATTS (J. STEELE, S. ROBSON)	Rascal Flatts	LYRIC STREET		6	36	39	37	13	THE LAST OF A DYING BREED E. SILVER (T. CONNERS, D. ROLLINS, D. WILLIAMS)	Neal McCoy		35
7	5	13	THE LUCKY ONE B. GALLIMORE, F. HILL (B. WARREN, B. WARREN, J. JOYCE)	Faith Hill	WARNER BROS./WRN		7	37	41	47	3	WOULD YOU GO WITH ME F. ROGERS (S. CAMP, J. S. SHERRILL)	Josh Turner		37
8	8	9	WHEN THE STARS GO BLUE B. GALLIMORE, T. MCGRAW, D. SMITH (R. ADAMS)	Tim McGraw	CURB		8	38	42	45	5	NEW STRINGS F. LIDDELL, M. WRUCKE (M. LAMBERT)	Miranda Lambert		38
9	10	15	LAST DAY OF MY LIFE F. ROGERS (P. VASSAR, T. RYAN)	Phil Vassar	ARISTA NASHVILLE		9	39	40	42	12	THAT'S HOW THEY DO IT IN DIXIE H. WILLIAMS JR. WITH GRETCHEN WILSON, BIG & RICH & VAN ZANT D. JOHNSON (C. TOMPKINS, J. KEAR, M. IRWIN)	Hank Williams Jr. With Gretchen Wilson, Big & Rich & Van Zant		39
10	9	4	SIZE MATTERS (SOMEDAY) B. CANNON (B. HILL, M. DEKLE)	Joe Nichols	UNIVERSAL SOUTH		10	40	47	-	2	SWING F. ROGERS (C. STAPLETON, F. ROGERS)	Trace Adkins		40
11	11	7	SUMMERTIME B. CANNON, K. CHESNEY (S. MCEWAN, C. WISEMAN)	Kenny Chesney	BNA		11	41	46	49	5	COALMINE S. EVANS, M. BRIGHT (R. DEAN, R. HARBIN, R. McDONALD)	Sara Evans		41
12	13	8	THE WORLD F. ROGERS (B. PAISLEY, K. LOVELACE, L. T. MILLER)	Brad Paisley	ARISTA NASHVILLE		12	42	35	34	16	NEVER MIND ME B. KENNY, J. RICH, P. WORLEY (B. KENNY, J. RICH, E. CLAWSON)	Big & Rich		34
13	12	14	THE SEASHORES OF OLD MEXICO T. BROWN, G. STRAIT (M. HAGGARD)	George Strait	MCA NASHVILLE		13	43	45	46	7	GOD ONLY CRIES M. D. CLUTE, DIAMOND RIO (T. JOHNSON)	Diamond Rio		43
14	14	7	EVERY TIME I HEAR YOUR NAME J. STEELE (K. ANDERSON, T. HAMBURIDGE, J. STEELE)	Keith Anderson	ARISTA NASHVILLE		14	44	43	44	9	SATISFIED M. WRIGHT (A. MONROE, S. BARRIS)	Ashley Monroe		43
15	16	9	DON'T FORGET TO REMEMBER ME M. BRIGHT (M. HAYES, K. LOVELACE, A. GORLEY)	Carrie Underwood	ARISTA/ARISTA NASHVILLE		15	45	49	48	15	THIS TIME AROUND M. MCCLURE, CROSS CANADIAN RAGWEED (C. CANADA, R. ROGERS)	Cross Canadian Ragweed		45
16	18	20	I GOT YOU C. MORGAN, P. O'DONNELL (C. MORGAN, P. O'DONNELL, T. OWENS)	Craig Morgan	BROKEN BOW		16	46	50	57	9	A GOOD MAN B. ALLEN, K. FOLLESE (K. FOLLESE, A. FOLLESE, V. SHAW)	Emerson Drive		46
17	20	26	AIR POWER ME AND MY GANG D. HUFF, RASCAL FLATTS (J. STEELE, T. MULLINS, J. STONE)	Rascal Flatts	LYRIC STREET		17	47	HOT DEBUT	1	CALL ME CRAZY B. CHANCEY (S. NIELSON)	The Lost Trailers		47	
18	19	21	LIFE AIN'T ALWAYS BEAUTIFUL M. WRIGHT, G. ALLAN (C. GOODMAN, T. JAMES)	Gary Allan	MCA NASHVILLE		18	48	48	53	3	EVERYBODY KNOWS R. RUBIN (E. ROBISON, M. MAGUIRE, N. MAINES, G. LOURIS)	Dixie Chicks		48
19	23	30	AIR POWER A LITTLE TOO LATE T. KEITH, L. WHITE (T. KEITH, S. EMERICK, D. DILLON)	Toby Keith	SHOW DOG NASHVILLE		19	49	54	3	HANK B. JAMES (B. JAMES, B. LUTHER)	Mark Wills		49	
20	22	23	AIR POWER IF YOU'RE GOING THROUGH HELL (BEFORE THE DEVIL EVEN KNOWS) T. HEWITT (S. TATE, A. TATE, D. BERG)	Rodney Atkins	CURB		20	50	44	43	9	NOT READY TO MAKE NICE R. RUBIN (E. ROBISON, M. MAGUIRE, N. MAINES, D. WILSON)	Dixie Chicks		36
21	21	22	BRING IT ON HOME W. KIRKPATRICK, LITTLE BIG TOWN (W. KIRKPATRICK, G. BIECK, T. H. BIECK)	Little Big Town	EQUITY		21	51	58	-	2	TENNESSEE GIRL B. CANNON (B. DIPIERO, C. WISEMAN)	Sammy Kershaw		51
22	25	25	I CAN'T UNLOVE YOU D. HUFF (W. KIRBY, W. ROBINSON)	Kenny Rogers	CAPITOL		22	52	53	-	2	KILL ME NOW A. SMITH, H. GRAHAM (J. RICH, A. L. SMITH, V. MCGEHE)	Rio Grand		52
23	24	24	POLITICALLY INCORRECT G. WILSON, J. RICH, M. WRIGHT (L. SATCHER, D. STEAGALL, B. HENDERSON)	Gretchen Wilson Feat. Merle Haggard	EPIC		23	53	RE-ENTRY	10	BEFORE HE CHEATS M. BRIGHT (C. TOMPKINS, J. KEAR)	Carrie Underwood		53	
24	26	27	HOW 'BOUT YOU J. JOYCE (E. CHURCH, E. CHURCH, B. BEAVERS)	Eric Church	CAPITOL		24	54	55	60	3	GET OUTTA MY WAY C. BLACK, CAROLINA RAIN (R. E. ORRALL, C. WRIGHT)	Carolina Rain		54
25	27	9	DOWN IN MISSISSIPPI (UP TO NO GOOD) G. FUNDIS (K. BUSH, K. HALL, J. NETTLES)	Sugarland	MERCURY		25	55	56	59	4	GONE EITHER WAY P. MOORE, B. CANNON (R. SCOTT, P. MOORE, J. BOHLINGER)	Ray Scott		55
26	28	29	WHY, WHY, WHY C. CHAMBERLAIN (B. CURRINGTON, T. MARTIN, M. NESLER)	Billy Currington	MERCURY		26	56	NEW	1	LIVE TO LOVE ANOTHER DAY D. HUFF, K. URBAN (D. BROWN, K. URBAN)	Keith Urban		56	
27	31	22	YEE HAW J. RITCHEY (J. OWEN, C. BEATHARD, K. MARVELL)	Jake Owen	RCA		27	57	NEW	1	UNBROKEN GROUND S. HENDRICKS, J. STROUD (J. P. WHITE, J. LEBLANC, K. BERGSNES, G. NICHOLS)	Gary Nichols		57	
28	29	33	FAVORITE STATE OF MIND M. WILLIAMS (M. CHAGNON, B. DALY)	Josh Gracin	LYRIC STREET		28	58	52	50	5	GOOD TO GO D. S. MILLER, T. NOVICK (T. NICHOLS, R. CLAWSON)	John Corbett		43
29	32	6	LEAVE THE PIECES J. SHANKS, M. BRANCH (J. HANSON, B. AUSTIN)	The Wreckers	MAVERICK/WARNER BROS./WRN		29	59	NEW	1	DO WE STILL B. CHANCEY, T. BROWN, K. LAW (R. LYNNE, R. CROSBY, W. RAMBEAUX)	Rockie Lynne		59	
30	30	31	ON AGAIN TONIGHT F. ROGERS (M. GREEN, J. MELTON, P. B. WHITE)	Trent Willmon	COLUMBIA		30	60	59	52	4	WHAT'S UP WITH THAT T. KEITH (T. KEITH, S. EMERICK)	Scotty Emerick		52



With 29.7 million audience impressions, singer gets her eighth top five. She's topped this chart just once before, in December 1996.



Single achieves Airpower and 13.5 million impressions in fourth chart week, also finding the most new stations (26).



Singer's second single opens with spine at 59 monitored stations. Self-titled album arrives at No. 4 on Top Heatseekers.

HITPREDICTOR

DATA PROVIDED BY
promosquad

See chart legend for rules and explanations. Yellow indicates recently tested title, ☆ indicates New Release.

ARTIST/Title/LABEL/(Score)	Chart Rank	ARTIST/Title/LABEL/(Score)	Chart Rank	ARTIST/Title/LABEL/(Score)	Chart Rank
COUNTRY		CARRIE UNDERWOOD Don't Forget to Remember Me ARISTA NASHVILLE (92.7)	15	NEAL MCCOY The Last Of A Dying Breed 903 MUSIC (82.6)	36
JASON ALDEAN Why BROKEN BOW (76.9)	2	CRAIG MORGAN I Got You BROKEN BOW (83.3)	16	JOSH TURNER Would You Go With Me MCA NASHVILLE (80.5)	37
DIERKS BENTLEY Settle For A Slowdown CAPITOL (87.8)	3	GARY ALLAN Life Ain't Always Beautiful MCA NASHVILLE (87.6)	18	MIRANDA LAMBERT New Strings EPIC (89.1)	38
LEANN RIMES Something's Gotta Give ASYLUM-CURB (75.0)	4	TOBY KEITH A Little Too Late SHOW DOG (87.0)	19	SARA EVANS Coalmine RCA (84.0)	41
FAITH HILL The Lucky One WARNER BROS. (77.4)	7	RODNEY ATKINS If You're Going Through Hell CURB (75.0)	20	DIAMOND RIO God Only Cries ARISTA NASHVILLE (94.7)	43
TIM MCGRAW When The Stars Go Blue CURB (78.5)	8	KENNY ROGERS I Can't Unlove You CAPITOL (90.3)	22		
PHIL VASSAR Last Day Of My Life ARISTA NASHVILLE (96.4)	9	GRETCHEN WILSON FEAT. MERLE HAGGARD Politically Incorrect EPIC (76.1)	23		
JOE NICHOLS Size Matters (Someday) UNIVERSAL SOUTH (92.2)	10	THE WRECKERS Leave The Pieces WARNER BROS. (79.1)	29		
KENNY CHESNEY Summertime BNA (86.9)	11	GARTH BROOKS That Girl Is A Cowboy LYRIC STREET (89.8)	34		
BRAD PAISLEY The World ARISTA NASHVILLE (87.5)	12	BLAINE LARSEN I Don't Know What She Said BNA (75.1)	35		
GEORGE STRAIT The Seashores Of Old Mexico MCA NASHVILLE (85.0)	13				

Don't miss another important

COUNTRY MUSIC UPDATE

Visit www.BillboardRadioMonitor.com to sign up to register for your free Country Radio Blast.

BillboardRadioMonitor.com

HOT COUNTRY SONGS: 131 country stations are electronically monitored by Nielsen Broadcast Data Systems, 24 hours a day, 7 days a week. Airpower awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience. © 2006 VNU Business Media, Inc. All rights reserved.
HITPREDICTOR: © 2006, Promosquad and HitPredictor are trademarks of Think Fast LLC.
ALL CAPS: See Chart Legend for rules and explanations.

BETWEEN THE BULLETS wjessen@billboard.com

NINE-YEAR CLIMB FROM 'WHEREVER' TO NO. 1

Almost nine years after he first appeared on Hot Country Songs, Jack Ingram nabs his first No. 1, earning the Greatest Gainer nod (4.8 million audience impressions). His "Wherever You Are" also becomes the first No. 1 for the recently opened Big Machine imprint.

Ingram got his first chart ink in the July 19, 1997, issue when "Flutter" opened at No. 69 on what was then a 75-position chart. That song peaked at No. 51 on the Aug. 22, 1997,



chart, Ingram's previous high.

This week's No. 1 battle pitted Ingram against Jason Aldean's "Why," an especially meaningful tussle since neither artist had previously rung the top bell. "Why" holds at No. 2, finishing just 233,000 impressions behind Ingram in the closest No. 1 race since 211,000 listeners separated George Strait's "She Let Herself Go" (No. 1) and Carrie Underwood's "Jesus, Take the Wheel" (No. 2) on the Jan. 14 chart.

—Wade Jessen

MAY 20 2006 **LATIN Billboard**

HOT LATIN SONGS

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE	Artist	PEAK POSITION
1	1	1	10	#1 LO QUE SON LAS COSAS <small>W. JEAN, J. DUPLESSIS, S. MEBARAK R. (W. JEAN, J. DUPLESSIS, S. MEBARAK R., O. ALFANNO, L. PARKER)</small>	Analís	1
2	2	7	7	HIPS DON'T LIE <small>W. JEAN, J. DUPLESSIS, S. MEBARAK R. (W. JEAN, J. DUPLESSIS, S. MEBARAK R., O. ALFANNO, L. PARKER)</small>	Shakira Featuring Wyclef Jean	2
3	4	5	9	GREATEST GAINER DOWN <small>MAMBO KINGS (G. CRUZ, K. VASQUEZ, J. NIEVES)</small>	Rakim & Ken-Y	3
4	3	4	6	CAILE <small>LUNY TUNES, TINY (TITO EL BAMBINO)</small>	Tito El Bambino	3
5	5	3	14	MACHUCANDO <small>LUNY TUNES (R. AYALA, E. DAVILA)</small>	Daddy Yankee	4
6	14	12	14	NOCHE DE SEXO <small>NELY (WISIN, YANDEL, A. SANTOS, NELLY)</small>	Wisin & Yandel Featuring Aventura	4
7	8	8	17	UN BESO <small>L. SANTOS A. SANTOS (A. SANTOS)</small>	Aventura	6
8	7	6	27	ROMPE <small>MONSERRATE, DJ URBA, S. FISHER (R. AYALA, V. CABRERA)</small>	Daddy Yankee	1
9	10	9	14	ALIADO DEL TIEMPO <small>M. BARBA (M. BARBA)</small>	Mariano Barba	9
10	11	14	7	ALGO DE MI <small>J. GUILLEN (O. VILLARREAL)</small>	Conjunto Primavera	7
11	16	26	3	ANGELITO <small>W. O. LANDRON (W. O. LANDRON, E. LIND)</small>	Don Omar	11
12	6	2	28	LLAME PA' VERTE <small>LUNY TUNES, NELLY (WISIN, YANDEL)</small>	Wisin & Yandel	1
13	13	15	5	VOLVERTE A AMAR <small>L. CERONI (A. GUZMAN, M. DOMM)</small>	Alejandra Guzman	13
14	9	10	16	LO QUE ME GUSTA A MI <small>G. SANTAOLALLA, J. JUANES (JUANES)</small>	Juanes	2
15	12	11	9	TEMPERATURE <small>R. FULLER (S. PHENRIQUES, A. MARSHALL, R. FULLER)</small>	Sean Paul	10
16	15	17	14	TE ECHO DE MENOS <small>F. PINERO JR., C. PONCE (C. PONCE, F. PINERO JR.)</small>	Chayanne	15
17	19	13	12	SEÑOR LOCUTOR <small>LOS TIGRES DEL NORTE (M. E. TOSCANO)</small>	Los Tigres Del Norte	10
18	40	34	11	SIN TU AMOR <small>C. LOPEZ (C. SOROKIN)</small>	Christian Castro	18
19	18	29	7	UNO Y UNO ES IGUAL A TRES <small>S. KRYS (C. E. LOPEZ AVILA)</small>	Jeremias	18
20	29	25	16	ATREVE TE, TE! <small>E. CABRA, D. FERNANDEZ (R. PEREZ)</small>	Calle 13	20
21	27	46	3	MUNECA DE TRAPO <small>N. WALKER, L. A. OREJA DE VAN GOGH (A. MONTERO, X. SAN MARTIN, P. BENEGAS)</small>	La Oreja De Van Gogh	21
22	28	32	5	QUE LASTIMA <small>A. RAMIREZ CORRAL (S. LOPEZ GONZALEZ)</small>	Alfredo Ramirez Corral	22
23	21	28	5	DEJATE LLEVAR <small>D. LOPEZ G. PAJON JR., WILLY I. AM. G. NORIEGA (D. LOPEZ S. LAMILLA, J. GARCIA, G. PAJON JR.)</small>	Ricky Martin	21
24	30	23	14	DE CONTRABANDO <small>PRIVERA (J. SEBASTIAN)</small>	Jenni Rivera	21
25	23	27	19	COMO SI NO NOS HUBIERAMOS AMADO <small>C. VALLI (L. PAUSINI, CHEOPE, L. TRISTAN, DANIEL)</small>	Laura Pausini	10

Duranguense group scores third No. 1 on Top Latin Albums. Also enters The Billboard 200 at No. 60.

El Chapo's best SoundScan week (3,000 sold) marks his first appearance on Heatseekers at No. 20.

Pop group's biggest SoundScan week (8,000 units) rallies its debut on The Billboard 200 (No. 114).

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE	Artist	PEAK POSITION
26	20	19	11	QUE ME ALCANZE LA VIDA <small>A. BAQUEIRO (L. GARCIA, N. SCHAJIRIS)</small>	Sin Bandera	19
27	26	24	10	AUN HAY ALGO <small>C. LARA, M. DI CARLO (C. LARA, K. SOKOLOFF)</small>	RBD	24
28	25	37	5	COMO DUELE (BARRERA DE AMOR) <small>A. POSSE, M. L. ARRIAGA, J. E. MURGIA (MEL. ARRIAGA, J. E. MURGIA)</small>	Noelia	25
29	22	21	11	DIAMOND GIRL <small>D. PAVEL, J. CHAN (A. LAMMOGLIA, J. A. GIANGA)</small>	KMW	19
30	17	22	12	POR UNA MUJER <small>S. KRYS (M. CHAN, E. TORRES)</small>	Luis Fonsi	16
31	24	16	14	LIBERTAD <small>R. MERCENARIO (M. J. PESANTE)</small>	Ivy Queen	13
32	33	20	15	SI YO FUERA TU AMOR <small>O. URBINA JR., R. URBINA (NOT LISTED)</small>	Alacranes Musical	14
33	38	49	3	ADIOS A MI AMANTE <small>J. L. TERRAZAS (J. VELAZQUEZ AGUILAR)</small>	Grupo Montez De Durango	33
34	50	-	1	MOJADO <small>C. CABRAL "JUNIOR" (R. ARJONA)</small>	Ricardo Arjona Featuring Intocable	34
35	32	33	11	QUE VIDA LA MIA <small>A. VAZQUEZ, K. CIBRIAN (K. CIBRIAN, M. RHIZ)</small>	Reik	18
36	34	30	12	PARA QUE REGRESSE <small>E. PEREZ (G. RAMIREZ FLORES)</small>	El Chapo De Sinaloa	23
37	37	40	8	ABRAZAME <small>M. DOMM (M. DOMM)</small>	Camila	32
38	42	45	8	ME PREGUNTO <small>C. LOPEZ (D. GUERRERO)</small>	Belanova	34
39	39	18	21	CHULIN CULIN CHUNFLY (THE RATTLESNAKE SONG) <small>N. ESTY (J. RAMOS, R. PEREZ, E. F. PADILLA, R. GOMES BOLANOS)</small>	Voltio Featuring Calle 13	8
40	35	36	9	OJOS DE CIELO <small>M. SANTIESTEBA (EL SUONO DE MORFEO)</small>	El Sueño De Morfeo	35
41	49	47	5	PENSANDO EN TI <small>G. GARCIA (A. GARCIA, C. GONZALEZ)</small>	Beto Y Sus Canarias	41
42	31	31	9	VIVA EL AMOR <small>J. G. DEGOLLADO, S. DEGOLLADO (M. A. SHLIT)</small>	Control	31
43	RE-ENTRY	2	2	TU SOMBRA <small>J. M. ELIZONDO, M. A. ZAPATA (R. ORNELAS, T. HENRIQUEZ)</small>	Pesado	43
44	RE-ENTRY	4	4	MUCHACHITA DE OJOS TRISTES <small>O. GOMEZ (F. M. GALLARDO VERA, J. MAS PORRET)</small>	Sergio Vega	42
45	41	38	4	SIN TU AMOR <small>A. GABRIEL (A. GABRIEL)</small>	Ana Gabriel	38
46	44	-	2	NUESTRO AMOR SE HA VUELTO AYER <small>J. M. LUGO (C. BRANT, A. LEINER)</small>	Victor Manuelle Featuring Yuridia	44
47	43	48	3	TU AMOR ME HACE BIEN <small>S. GEORGE ESTEFANO M. ANTHONY (ESTEFANO)</small>	Marc Anthony	43
48	RE-ENTRY	2	2	CUANTO TENGO QUE ESPERAR <small>J. TORRES, NELLY (J. TORRES, ZION, LENNOX)</small>	Zion & Lennox	48
49	HOT SHOT DEBUT	1	1	HERE WE GO YO <small>H. DELGADO, S. CARTER, A. CALLO, A. PENA (H. DELGADO, S. CARTER)</small>	Hector "El Father" Featuring El Presidente	49
50	NEW	1	1	HA DE MI <small>N. NORIEGA (N. NORIEGA)</small>	Noriega Featuring Baby Rasta	50

TOP LATIN ALBUMS

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	1	1	#1 GRUPO MONTEZ DE DURANGO <small>THE EM GROUP/UNIVERSAL/SONY MUSIC (SONY MUSIC STRATEGIC MARKETING GROUP) (18.98)</small>	Borrón Y Cuenta Nueva	1	1
2	1	1	7	VARIOUS ARTISTS <small>EMI LATIN 58122 (13.98)</small>	NOW Latino	1	1
3	2	2	21	DADDY YANKEE <small>EL CARTEL 005792/INTERSCOPE (13.98 CD/DVD)</small>	Barrio Fino: En Directo	1	1
4	5	4	5	JUAN GABRIEL <small>SONY BMG NORTE 81079 (15.98)</small>	La Historia Del Divo	4	4
5	NEW	1	1	LA OREJA DE VAN GOGH <small>SONY BMG NORTE 79923 (18.98)</small>	Guapa	5	5
6	4	3	14	ROCIO DURCAL <small>SONY BMG NORTE 77124 (15.98)</small>	Amor Eterno	2	2
7	3	9	10	ANDREA BOCELLI <small>SUGAR/VEVEMUSIC 006144/UNIVERSAL LATIN (18.98)</small>	Amor	1	1
8	6	6	3	RBD <small>EMI LATIN 58122 (13.98)</small>	RBD: Live In Hollywood	5	5
9	11	7	5	TITO EL BAMBINO <small>EMI LATIN 49556 (13.98)</small>	Top Of The Line	3	3
10	9	10	31	RBD <small>EMI LATIN 35902 (14.98)</small>	Nuestro Amor	1	1
11	7	5	3	LOS TIGRES DEL NORTE <small>FONOVISA 352290/UG (14.98)</small>	Historias Que Contar	2	2
12	10	14	26	WISIN & YANDEL <small>MACHETE 561402 (15.98)</small>	Pa'l Mundo	1	1
13	8	20	3	ALICIA VILLARREAL <small>UNIVERSAL LATIN 006605 (14.98)</small>	Orgullo De Mujer	8	8
14	13	12	27	DON OMARDA Hitman Presents Reggaeton Latino <small>VLM/MACHETE 005850/UMRG (13.98)</small>	Reggaeton Latino	1	1
15	12	-	2	VARIOUS ARTISTS <small>MACHETE 450644 (14.98)</small>	Sangre Nueva	12	12
16	22	-	2	GREATEST GAINER LOS TEMERARIOS <small>DISA 720819 (10.98)</small>	Los Super Exitos Con Mariachi	16	16
17	17	15	12	RAKIM & KEN-Y <small>PINA 270183/UNIVERSAL LATIN (15.98)</small>	Masterpiece: Nuestra Obra Maestra	2	2
18	18	17	3	MONCHY & ALEXANDRA <small>J&N 50078/SONY BMG NORTE (16.98)</small>	Exitos Y Mas	10	10
19	19	22	8	SHAKIRA <small>EPIC 93700/SONY MUSIC (18.98)</small>	Fijación Oral Vol. 1	1	1
20	NEW	1	1	LOS RIELEROS DEL NORTE <small>FONOVISA 352502/UG (12.98)</small>	Siempre Limitado, Jamás Igualado	20	20
21	16	8	22	REGGAETON NINOS <small>AFUEGO/URBAN BOX OFFICE 46957/EMI LATIN (13.98)</small>	Reggaeton Ninos Vol. 1	5	5
22	15	18	3	RAMON AYALA Y SUS BRAVOS DEL NORTE <small>FREDDIE 1940 (16.98)</small>	Antología De Un Rey Vol. 2	15	15
23	NEW	1	1	EL CHAPO DE SINALOA <small>DISA 720802 (10.98)</small>	La Noche Perfecta	23	23
24	25	21	10	ANA GABRIEL <small>SONY BMG NORTE 95902 (15.98)</small>	Historia De Una Reina	5	5
25	21	19	10	RBD <small>EMI LATIN 75852 (14.98)</small>	Rebelde	2	2

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
26	27	32	4	PACE SETTER BRONCO: EL GIGANTE DE AMERICA <small>FONOVISA 352532/UG (14.98)</small>	30 Historias De Un Gigante	26	26
27	NEW	1	1	LOS TUCANES DE TIJUANA <small>UNIVISION 3109 4/UG (13.98)</small>	Siempre Contigo: En Vivo	27	27
28	14	11	3	ANA S <small>UNIVISION 310884/UG (11.98)</small>	Asi Soy Yo	11	11
29	24	24	4	JUANES <small>SURCO 003475/UNIVERSAL LATIN (17.98)</small>	Mi Sangre	1	1
30	20	16	4	VARIOUS ARTISTS <small>UNIDOS 720795/DISA (12.98)</small>	Unidos	11	11
31	28	28	3	ALEJANDRA GUZMAN <small>SONY EMG NORTE 78534 (15.98)</small>	Indeable	22	22
32	26	25	3	A.B. QUINTANILLA III PRESENTS KUMBIA KINGS <small>EMI LATIN 12189 (16.98)</small>	Kumbia Kings Live	26	26
33	23	13	3	GRUPO BRYNDIS <small>DISA 720783 (12.98)</small>	Recordar de te	8	8
34	31	29	1	CONJUNTO PRIMAVERA <small>FONOVISA 352250/UG (13.98)</small>	Algo De Mi	2	2
35	33	31	1	RAMON AYALA Y SUS BRAVOS DEL NORTE <small>FREDDIE 1830 (16.98)</small>	Antología De Un Rey	11	11
36	35	33	3	GUARDIANES DEL AMOR <small>SONY EMG NORTE 78625 (13.98)</small>	Corazon Romantico: Los Exitos	33	33
37	30	30	1	DADDY YANKEE <small>EL CARTEL 71450639/MACHETE (15.98)</small>	Barrio Fino	1	1
38	29	27	1	YUR DIA <small>SONY EMG NORTE 76550 (12.98 CD/DVD)</small>	La Voz De Un Angel	1	1
39	44	41	1	ANDY ANDY <small>WEPA 1060/URBAN BOX OFFICE (9.98 CD/CVD)</small>	Ironia	4	4
40	NEW	1	1	BANDA EL RECODO <small>FONOVISA 352408/UG (12.98)</small>	A Las Mujeres Que Ame	40	40
41	32	34	1	CALLE 13 <small>WHITE LION 96875/SONY BMG NORTE (15.98)</small>	Calle 13	5	5
42	NEW	1	1	JENNI RIVERA <small>FONOVISA 352339/UG (12.98)</small>	En Vivo Desde Hollywood	42	42
43	36	37	1	RICARDO ARJONA <small>SONY EMG NORTE 67549 (18.98)</small>	Adentro	3	3
44	34	44	1	JOSE JOSE <small>SONY EMG NORTE 77517 (15.98)</small>	La Historia Del Principe	12	12
45	49	46	1	LOS CAMINANTES <small>SONY EMG NORTE 95637 (9.98)</small>	Tesoros De Coleccion: Lo Romantico De Los Caminantes	22	22
46	40	39	1	LUNY TUNES <small>MAS FLOW 330010/MACHETE (17.98 CD/DVD)</small>	Reggaeton Hits	15	15
47	45	50	1	AVENTURA <small>PREMIUM LATIN 94082/SONY BMG NORTE (13.98)</small>	God's Project	5	5
48	52	42	1	VARICUS ARTISTS <small>DISA 756977 (14.98 CD/DVD)</small>	Los 20 Sencillos Del Año Y Sus Videos	5	5
49	43	48	1	A.B. QUINTANILLA III PRESENTS KUMBIA KINGS <small>EMI LATIN 90595 (15.98)</small>	Fuego	2	2
50	42	35	1	VOZ A VOZ <small>URBAN BOX OFFICE 1019 (13.98)</small>	En Presencia Del Futuro	21	21

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
51	38	38	31	LAURA PAUSINI <small>WARNER LATINA 61896 (17.98)</small>	Escucha Atento	20	20
52	41	-	2	ANDY MONTANEZ <small>SGZ/UNIVISION 340007/UG (12.98)</small>	Salsa Con Reggaeton	41	41
53	47	36	5	EDNITA NAZARIO <small>SONY BMG NORTE 80636 (18.98)</small>	Apasionada Live	11	11
54	50	26	3	VALENTIN ELIZALDE <small>UNIVERSAL LATIN 006611 (9.98)</small>	Vencedor	26	26
55	51	40	31	LOS TIGRES DEL NORTE <small>FONOVISA 351480/UG (13.98)</small>	20 Nortenitas Famosas	4	4
56	NEW	1	1	ANA BARBARA <small>FONOVISA 351935/UG (12.98)</small>	No Es Brujería	56	56
57	55	49	4	MONCHY & ALEXANDRA <small>J&N 95422/SONY BMG NORTE (15.98)</small>	Hasta El Fin	7	7
58	48	-	2	MARIANO BARBA <small>THREE SOUND 10423 (15.98)</small>	Aliado Del Tiempo	48	48
59	54	51	21	VARIOUS ARTISTS <small>SONY BMG NORTE 96902 (17.98)</small>	Top Latino	24	24
60	60	60	1	VICENTE FERNANDEZ <small>SONY BMG NORTE 95241 (9.98)</small>	Tesoros De Coleccion	8	8
61	61	59	60	LUNY TUNES & BABY RANKS <small>MAS FLOW 330007/MACHETE (14.98)</small>	Mas Flow 2	2	2
62	56	47	11	LOS ORIGINALES DE SAN JUAN <small>EMI LATIN 50400 (14.98)</small>	El Tequilero	30	30
63	62	66	4	REIK <small>SONY BMG NORTE 95680 (14.98)</small>	Reik	34	34
64	46	53	9	LILA DOWNS <small>NARADA 34248 (17.98)</small>	La Cantina	46	46
65	53	55	8	GILBERTO SANTA ROSA <small>SONY BMG NORTE 96814 (16.98)</small>	Directo Al Corazon	10	

AIRPLAYCHARTS: Panels of 29 Latin pop, 12 tropical, 15 Latin rhythm, 51 regional Mexican stations, respectively, are electronically monitored 24 hours a day, 7 days a week. © 2006 VNU Business Media, Inc. All rights reserved. **ALBUM CHARTS:** See Charts Legend for rules and explanations. © 2006 VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

AIRPLAY MONITORED BY SALES DATA COMPILED BY
Nielsen Broadcast Data Systems Nielsen SoundScan

LATIN

See chart legend for Hot Dance Club Play and Hot Dance Singles Sales rules and explanations. © 2006 VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved. **HOT DANCE AIRPLAY:** 3 dance stations are electronically monitored by Nielsen Broadcast Data Systems. See chart legend for rules and explanations. © 2006 VNU Business Media, Inc. All rights reserved.

Billboard DANCE

MAY 20 2006

LATIN AIRPLAY POP

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	VOLVERTE A AMAR	ALEJANDRA GUZMAN (SONY BMG NORTE)
2	2	LO QUE SON LAS COSAS	ANAI'S (UNIVISION)
3	4	TE ECHO DE MENOS	CHAVANNE (SONY BMG NORTE)
4	3	LO QUE ME GUSTA A MI	JUANES (SURCO/UNIVERSAL LATINO)
5	8	UNO Y UNO ES IGUAL A TRES	JEREMIAS (UNIVERSAL LATINO)
6	10	MUNECA DE TRAPO	LA OREJA DE VAN GOGH (SONY BMG NORTE)
7	6	DEJATE LLEVAR	RICKY MARTIN (COLUMBIA/SONY BMG NORTE)
8	5	QUE ME ALCANCE LA VIDA	SIN BANDERA (SONY BMG NORTE)
9	7	COMO SI NO NOS HUBIERAMOS AMADO	LAURA PAUSINI (WARNER LATINA)
10	11	SUELTA MI MANO	SIN BANDERA (SONY BMG NORTE)
11	9	POR UNA MUJER	LUIS FONSI (UNIVERSAL LATINO)
12	21	HIPS DON'T LIE	SHAKIRA FEATURING WYCLEF JEAN (EPIC/SONY BMG NORTE)
13	13	NO	SHAKIRA (EPIC/SONY BMG NORTE)
14	16	COMO DUELE (BARRERA DE AMOR)	NOELIA (EMI LATIN)
15	14	AUN HAY ALGO	RBD (EMI LATIN)

RHYTHM

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	DOWN	RAKIM & KEN-Y (PINA/UNIVERSAL LATINO)
2	9	NOCHE DE SEXO	WISIN & YANDEL FEATURING AVENTURA (MACHETE)
3	6	CAILE	TITO EL BAMBINO (EMI LATIN)
4	4	MACHUCANDO	DADDY YANKEE (EL CARTEL/INTERSCOPE)
5	2	ROMPE	DADDY YANKEE (EL CARTEL/INTERSCOPE)
6	5	HIPS DON'T LIE	SHAKIRA FEATURING WYCLEF JEAN (EPIC/SONY BMG NORTE)
7	10	ANGELITO	DON OMAR (V/MACHETE)
8	8	UN BESO	AVENTURA (PHEMUM LATIN)
9	3	LLAME PA' VERTE	WISIN & YANDEL (MACHETE)
10	7	TEMPERATURE	SEAN PAUL (VP/ATLANTIC)
11	14	ATREVETE TE, TE!	CALLE 13 (WHITE LION/SONY BMG NORTE)
12	12	LIBERTAD	IVY QUEEN (LA CALLE/UNIVISION)
13	13	DIAMOND GIRL	KMW (BALBOA)
14	16	ELLA Y YO	AVENTURA FEATURING DON OMAR (PREMIUM LATIN)
15	11	VEN BAILALO	ANGEL & KHRIZ (LUAR/MVP/MACHETE)

REGIONAL MEXICAN

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	2	ALGO DE MI	CONJUNTO PRIMAVERA (FONOVISA)
2	1	ALIADO DEL TIEMPO	MARIANO BARBA (THREE SOUND)
3	3	SEÑOR LOCUTOR	LOS TIGRES DEL NORTE (FONOVISA)
4	4	QUE LASTIMA	ALFREDO RAMIREZ CORRAL (UNIDOS/DISA)
5	5	DE CONTRABANDO	JENNI RIVERA (FONOVISA)
6	10	SI YO FUERA TU AMOR	ALACRANES MUSICAL (UNIVISION)
7	7	PERO TE VAS A ARREPENTIR	K-PAZ DE LA SIERRA WITH JOSE MANUEL ZAMACONA (DISA)
8	11	ADIOS A MI AMANTE	GRUPO MONTEZ DE DURANGO (DISA)
9	6	NO PUEDO OLVIDARTE	BETO Y SUS CANARIOS (DISA)
10	9	PARA QUE REGRESSES	EL CHAPO DE SINALOA (DISA)
11	15	LO QUE SON LAS COSAS	ANAI'S (UNIVISION)
12	14	PENSANDO EN TI	BETO Y SUS CANARIOS (DISA)
13	8	VIVA EL AMOR	CONTROL (UNIVISION)
14	15	MUCHACHITA DE OJOS TRISTES	SERGIO VEGA (SONY BMG NORTE)
15	20	TU SOMBRA	PESADO (WARNER LATINA)

LATIN ALBUMS POP

THIS WEEK	LAST WEEK	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)
1	1	VARIOUS ARTISTS	NOW LATIN (THE EMI GROUP/UNIVERSAL/SONY BMG NORTE/SONY BMG STRATEGIC MARKETING GROUP)
2	4	JUAN GABRIEL	LA HISTORIA DEL DIVO (SONY BMG NORTE)
3	-	LA OREJA DE VAN GOGH	GUAPA (SONY BMG NORTE)
4	3	ROCIO DURCAL	AMOR ETERNO (SONY BMG NORTE)
5	2	ANDREA BOCELLI	AMOR (SUGAR/VENEMUSIC/UNIVERSAL LATINO)
6	5	RBD	RBD: LIVE IN HOLLYWOOD (EMI LATIN)
7	6	RBD	NUUESTRO AMOR (EMI LATIN)
8	8	SHAKIRA	FIJACION ORAL VOL. 1 (EPIC/SONY MUSIC)
9	11	ANA GABRIEL	HISTORIA DE UNA REINA (SONY BMG NORTE)
10	9	RBD	REBELDE (EMI LATIN)
11	7	ANAI'S	ASI SOY YO (UNIVISION/UG)
12	10	JUANES	MI SANGRE (SURCO/UNIVERSAL LATINO)
13	13	ALEJANDRA GUZMAN	INDELEBLE (SONY BMG NORTE)
14	12	A.B. QUINTANILLA III PRESENTS KUMBIA KINGS	KUMBIA KINGS LIVE (EMI LATIN)
15	14	YURIDIA	LA VOZ DE UN ANGEL (SONY BMG NORTE)

RHYTHM

THIS WEEK	LAST WEEK	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)
1	1	DADDY YANKEE	BARRIO FINO: EN DIRECTO (EL CARTEL/INTERSCOPE)
2	3	TITO EL BAMBINO	TOP OF THE LINE (EMI LATIN)
3	2	WISIN & YANDEL	PA'L MUNDO (MACHETE)
4	5	DON OMAR	DA HITMAN PRESENTS REGGAETON LATINO (V/MACHETE/UMRG)
5	4	VARIOUS ARTISTS	SANGRE NUEVA (MACHETE)
6	7	RAKIM & KEN-Y	MASTERPIECE: NUESTRA OBRA MAESTRA (PINA/UNIVERSAL LATINO)
7	6	REGGAETON NINOS	REGGAETON NINOS VOL. 1 (AFRIQUEO/URBAN BOX OFFICE/EMI LATIN)
8	8	DADDY YANKEE	BARRIO FINO (EL CARTEL/V/MACHETE)
9	9	CALLE 13	CALLE 13 (WHITE LION/SONY BMG NORTE)
10	11	LUNY TUNES	REGGAETON HITS (MAS FLOW/MACHETE)
11	12	LUNY TUNES & BABY RANKS	MAS FLOW 2 (MAS FLOW/MACHETE)
12	10	VARIOUS ARTISTS	SO: MONTER & CENICHO REGGAETON PRESENTS EL DRAP 2006 (CENICHO/CHOSEN FEM EMERALD/URBAN BOX OFFICE)
13	14	VOLTIO	VOLTIO (WHITE LION/EPIC/SONY MUSIC)
14	15	ANGEL & KHRIZ	LOS MVP'S (LUAR/MVP/MACHETE)
15	13	JAE-P	PA MI RAZA (UNIVISION/UG)

REGIONAL MEXICAN

THIS WEEK	LAST WEEK	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)
1	-	GRUPO MONTEZ DE DURANGO	BORRÓN Y CUENTA NUEVA (DISA)
2	1	LOS TIGRES DEL NORTE	HISTORIAS QUE CONTAR (FONOVISA/UG)
3	2	ALICIA VILLARREAL	ORGULLO DE MUJER (UNIVERSAL LATINO)
4	5	LOS TEMERARIOS	LOS SUPER EXITOS CON MARIACHI (DISA)
5	-	LOS RIELEROS DEL NORTE	SIEMPRE IMITADO, JAMAS IGUALADO (FONOVISA/UG)
6	3	RAMON AYALA Y SUS BRAVOS DEL NORTE	ANTOLOGIA DE UN REY VOL. 2 (FREDDIE)
7	-	EL CHAPO DE SINALOA	LA NOCHE PERFECTA (DISA)
8	7	BRONCO: EL GIGANTE DE AMERICA	30 HISTORIAS DE UN GIGANTE (FONOVISA/UG)
9	-	LOS TUCANES DE TIJUANA	SIEMPRE CONTIGO: EN VIVO (UNIVISION/UG)
10	4	VARIOUS ARTISTS	UNIDOS (UNIDOS/DISA)
11	6	GRUPO BRYNDIS	RECORDANDOTE (DISA)
12	8	CONJUNTO PRIMAVERA	ALGO DE MI (FONOVISA/UG)
13	9	RAMON AYALA Y SUS BRAVOS DEL NORTE	ANTOLOGIA DE UN REY (FREDDIE)
14	10	GUARDIANES DEL AMOR	CORAZON ROMANTICO: LOS EXITOS (SONY BMG NORTE)
15	-	BANDA EL RECODO	A LAS MUJERES QUE AME (FONOVISA/UG)

HOT DANCE CLUB PLAY

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	2	#1 I WANT MORE (CLING ON TO ME)	AMUKA KULT 174
2	5	SAY SOMETHIN' (D. MORALES MIXES)	MARIAH CAREY FEATURING SNOOP DOGG ISLAND PROMO/IDJMG
3	4	KISS YOU	HO MADE 5664
4	3	THE WINGS (THEME FROM BROKEBACK MOUNTAIN)	GUSTAVO SANTAOLALLA FOCUS/VERVE FORECAST 006615/VERVE
5	7	WALK AWAY (R. ROSARIO/CHRIS COX/CRAIG J MIXES)	KELLY CLARKSON RCA PROMO/RMG
6	1	SOS (J. NEVINS/CHRIS COX MIXES)	RIHANNA SRP/DEF JAM PROMO/IDJMG
7	8	SO SPECIAL (STROBE/EUPHORIA/MW PROJECT MIXES)	JUDGE JULES KOCH PROMO
8	11	SUFFER WELL	DEPECHE MODE SIRE/MUTE PROMO/REPRISE
9	12	KISS THE SKY	DANIELLE BOLLINGER ESNTION SILVER PROMO/ESNTION
10	16	FASTER KILL PUSSYCAT	DAKENFOLD FEATURING BRITANY MURPHY MAVERICK 42906/REPRISE
11	6	IT MAKES A DIFFERENCE	KIM ENGLISH NERVOUS 20571
12	18	THE ONE THAT GOT AWAY	NATASHA BEDINGFIELD EPIC PROMO
13	13	GIVE ME YOUR LOVE	CARL COX FEATURING HANNAH ROBINSON KOCH 9893
14	15	CONTROL MYSELF (J. NEVINS/J. BERMUDEZ MIXES)	LL COOL J FEATURING JENNIFER LOPEZ DEF JAM PROMO/IDJMG
15	10	RAPTURE RIDERS	BLONDIE VS. THE DOORS CAPITOL PROMO
16	14	LOVE WILL FIND A WAY	VERNESSA MITCHELL JVM 029
17	20	HANDS UP TO HEAVEN	HEAVEN 17 NINTHWAVE 10040
18	9	OOH LA LA	GOLDFRAPP MUTE 35613
19	22	YOU KNOW HOW TO LOVE ME	LORI JENAIRE DAUMAN PROMO
20	19	STARS ABOVE US	SAINT ETIENNE SAVOY JAZZ PROMO
21	24	STUPID GIRLS	PINK LAFAÇE PROMO/ZOMBA
22	30	POWER TRACKING TREASURE DOWN	GABRIEL & DRESDEN ORGANIZED NATURE 005
23	27	SAY I	CHRISTINA MILIAN FEATURING YOUNG JEEZY ISLAND PROMO/IDJMG
24	26	FALLING APART	THE LOVEMAKERS CHERRYTREE PROMO/INTERSCOPE
25	23	CHA CHA (L.E.X./D. AUDE MIXES)	CHELO SONY BMG NORTE PROMO

HOT DANCE AIRPLAY

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	17	FEVER (L.E.X. MIXES)	BETTE MIDLER COLUMBIA 81803
2	31	INSTIGATOR	KACI BROWN THE DAS LABEL PROMO/INTERSCOPE
3	21	WHY SHOULD I BELIEVE YOU	JENNA DREY AUDIO ONE PROMO
4	25	NEVER ENDING	RONNIE VENTURA FEATURING LATRICE VERRETT NUUF PROMO
5	32	DIBIZA (BRING THE DRUMS BACK)	DANNY TENAGLIA STEREO IMPORT
6	39	IT'S OVER	DU MIRE CAZE PRESENTS JOI CARROWELL & GEORGIE PORGE LIVE 010/MUSIC PLANT
7	33	TAKE ME OR LEAVE ME (T. YOUNG/J. CHRISTIE/G.D. VINE MIXES)	IDINA MENZEL & TRACIE THOMS WARNER BROS. 42922
8	35	FADE AWAY	SARAH ATERETH BEGUILLE PROMO/LIGHTYEAR
9	43	MAKE A MOVE ON ME	JOEY NEGRO SILVER LABEL 2503/TOMMY BOY
10	29	DREAMS	DEEP DISH FEATURING STEVIE NICKS DEEP DISH PROMO/THRIVE
11	40	FASHIONISTA	JIMMY JAMES MADE 9884
12	47	I AM NOT MY HAIR	INDIA ARIE UNIVERSAL MOWTOWN PROMO
13	46	I'M LISTENING	MADISON PARK BASICLUX 9207
14	40	GET TOGETHER	MADONNA WARNER BROS. PROMO
15	28	OH YEAH, OH SIX	YELLO DATASOUND IMPORT
16	48	DANCE IN MY BLOOD	MEN, WOMEN & CHILDREN REPRISE PROMO
17	NEW	WORLD, HOLD ON (CHILDREN OF THE SKY)	BOB SINCLAIR YELLOW/SILVER LABEL PROMO/TOMMY BOY
18	37	SORRY	MADONNA WARNER BROS. 42892
19	NEW	I WILL STAND	CLAUDIA BARRY DONNAJEAN PROMO
20	NEW	SWEET TROUBLED SOUL	STELLASTARR* RCA PROMO/RMG
21	NEW	WHEN YOU WALK AWAY	HENRI DAUMAN PROMO
22	36	TO LIFE, TO LOVE	ANDY HUNTER SPARRROW PROMO
23	NEW	COMING UNDONE	KORN VIRGIN PROMO
24	34	DISCO LIBIDO (D. AUDE/J. HARRIS MIXES)	JESSICA VALE EXPLICIT PROMO
25	38	TAKE A GOOD LOOK	ALYSON P/M MEDIA 2309

HOT DANCE SINGLES SALES

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / DISTRIBUTING LABEL)
1	1	#1 EVERY DAY IS EXACTLY THE SAME	NINE INCH NAILS NOTHING 006589/INTERSCOPE
2	2	SORRY	MADONNA WARNER BROS. 42892
3	3	CHECK ON IT	BEYONCE FEATURING SLIM THUG COLUMBIA 80277/SONY MUSIC
4	6	STRAIGHT TO VIDEO	MINDLESS SELF INDOLENCE METROPOLIS 409
5	5	HUNG UP	MADONNA WARNER BROS. 42845
6	7	WE WILL BECOME SILHOUETTES	THE POSTAL SERVICE SUB POP 70656
7	8	SHAKE (X-PRESS 2 MIXES)	YING YANG TWINS FEATURING PITBULL COLLIPARK 2536/TVT
8	4	THE WINGS (THEME FROM BROKEBACK MOUNTAIN)	GUSTAVO SANTAOLALLA FOCUS/VERVE FORECAST 006615/VERVE
9	9	EVERYTIME WE TOUCH	CASCADA ROBBINS 72130
10	17	FASTER KILL PUSSYCAT	DAKENFOLD FEATURING BRITANY MURPHY MAVERICK/REPRISE 42906/WARNER BROS.
11	11	CRAZY	CNARLS BARKLEY DOWNTOWN 70002/ATLANTIC
12	12	KISS YOU	HO MADE 5664
13	15	NUMBER 1	GOLDFRAPP MUTE 9304
14	10	TAKE ME OR LEAVE ME (T. YOUNG/J. CHRISTIE/G.D. VINE MIXES)	IDINA MENZEL & TRACIE THOMS WARNER BROS. 42922
15	14	SEASONS OF LOVE	CAST OF RENT WARNER BROS. 42866
16	16	PRECIOUS	DEPECHE MODE SIRE/MUTE/REPRISE 42831/WARNER BROS.
17	RE-ENTRY	HELICOPTER	BLOC PARTY DIM MAK 095/VICE
18	RE-ENTRY	OVER AND OVER	HOT CHIP ASTRALWERKS 47230 & 51278
19	24	WHAT ELSE IS THERE?	ROYKSOPP WALL OF SOUND 475-6 ASTRALWERKS
20	20	ENJOY THE SILENCE...04	DEPECHE MODE MUTE/REPRISE 42757/WARNER BROS.
21	25	TEARY EYED	MISSY ELLIOTT THE GOLD MIND/ATLANTIC 94161/AG
22	21	THE OTHER SIDE	PAUL VAN DYK FEATURING WAYNE JACKSON VAN DIT 9292/MUTE
23	RE-ENTRY	HUMANITY	ATB WATER MUSIC DANCE 060509/VARESE SARABANOE
24	RE-ENTRY	THE HAND THAT FEEDS	NINE INCH NAILS NOTHING 005127 & 005129/INTERSCOPE
25	RE-ENTRY	ADAGIO FOR STRINGS	TIESTO BLACK HOLE 33252/NETWORK

HOT DANCE AIRPLAY

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	#1 SOS	RIHANNA SRP/DEF JAM/IDJMG
2	2	WALK AWAY	KELLY CLARKSON RCA/RMG
3	4	OOH LA LA	GOLDFRAPP MUTE
4	5	WAITING	TAXI DOLL WWW.TAXIDOLL.COM
5	3	RAINDROPS	STUNT ULTRA
6	7	FASTER KILL PUSSYCAT	DAKENFOLD FEATURING BRITANY MURPHY MAVERICK/REPRISE
7	6	BE WITHOUT YOU	MARY J. BLIGE GEFFEN
8	8	SORRY	MADONNA WARNER BROS.
9	10	FIRE	FERRY CORSTEN ULTRA
10	17	HIPS DON'T LIE	SHAKIRA FEATURING WYCLEF JEAN EPIC
11	9	KISS THE SKY	DANIELLE BOLLINGER ESNTION SILVER/ESNTION
12	11	WATERMAN	OLAV BASOSKI FEATURING MICHIE ONE ROBBINS
13	20	STUPID GIRLS	PINK LAFAÇE/ZOMBA
14	15	UNWRITTEN	NATASHA BEDINGFIELD EPIC
15	12	KISS YOU	HO MADE
16	13	CHECK ON IT	BEYONCE FEATURING SLIM THUG COLUMBIA
17	18	SAY SOMETHIN'	MARIAH CAREY FEATURING SNOOP DOGG ISLAND/IDJMG
18	14	INCREDIBLE	SHAPE: UK NOCTURNAL GROOVE/POSITIVA
19	22	SO SPECIAL	JUDGE JULES KOCH
20	NEW	GET TOGETHER	MADONNA WARNER BROS.
21	16	DANCIN	AARON SMITH FEATURING LUVU! MOODY
22	24	ALONE	KIM SOZZI ULTRA
23	19	FARAWAY	DEBBIE LOEB ULTRA
24	NEW	WAITING FOR YOU	NARCOTIC THRUST YOSHITOSHI/DEEP DISH
25	NEW	TRACKING TREASURE DOWN	GABRIEL & DRESDEN ORGANIZED NATURE

MAY 20 2006

HITS OF THE WORLD THE Billboard

THIS WEEK		LAST WEEK		ALBUMS		JAPAN	
				(SOUNDCAN JAPAN)		MAY 9, 2006	
1	1			DEF TECH	CATCH THE WAVE (A) DAIKI SOUND		
2	4			DEF TECH	CATCH THE WAVE (B) ILLCHILL		
3	3			HY	CONFIDENCE AVEX TRAX		
4	6			SPITZ	CYCLE HIT 1991-1997 UNIVERSAL		
5	5			DANIEL POWTER	DANIEL POWTER (LTD EDITION) WARNER		
6	9			JAMES BLUNT	BACK TO BEDLAM (LTD EDITION) WARNER		
7	7			VARIOUS ARTISTS	WHAT'S UP? HIPHOP GREATEST HITS IV UNIVERSAL		
8	NEW			BEAT CRUSADERS	BOODOTS Y DEFESTAR		
9	8			RIHANNA	A GIRL LIKE ME (FIRST LTD EDITION) UNIVERSAL		
10	NEW			HOOBASTANK	EVERYMAN FOR HIMSELF (LTD EDITION) UNIVERSAL		

THIS WEEK		LAST WEEK		ALBUMS		UNITED KINGDOM	
				(THE OFFICIAL UK CHARTS CO.)		MAY 7, 2006	
1	NEW			SNOW PATROL	EYES OPEN FICTION/POLYDOR		
2	1			GNARLS BARKLEY	ST. ELSEWHERE DOWNTOWN/ATLANTIC		
3	2			SHAYNE WARD	SHAYNE WARD SYCO		
4	NEW			TOOL	10,000 DAYS VOLCANO/ZOMBA		
5	NEW			PEARL JAM	PEARL JAM J		
6	4			KOOKS	INSIDE IN/INSIDE OUT VIRGIN		
7	5			MASSIVE ATTACK	COLLECTED - BEST OF VIRGIN		
8	6			RIHANNA	A GIRL LIKE ME SRP/DEF JAM		
9	10			WILL YOUNG	KEEP ON S		
10	12			JACK JOHNSON	IN BETWEEN DREAMS JACK JOHNSON/BRUSHFIRE/UNIVERSAL		

THIS WEEK		LAST WEEK		ALBUMS		GERMANY	
				(MEDIA CONTROL)		MAY 9, 2006	
1	NEW			TOBIAS REGNER	STRAIGHT HANSA		
2	NEW			TOOL	10,000 DAYS VOLCANO/ZOMBA		
3	1			SILBERMONT	LAUT GEDACHT COLUMBIA		
4	NEW			PEARL JAM	PEARL JAM J		
5	4			ANDREA BERG	SPLITTENACKT ARIOLA		
6	6			ROSENSTOLZ	DAS GROSSE LEBEN ISLAND		
7	8			KATIE MELUA	PIECE BY PIECE DRAMATICO		
8	7			TOKIO HOTEL	SCHREI ISLAND		
9	3			MARK KNOPFLER/EMMYLOU HARRIS	ALL THE ROADRUNNING MERCURY		
10	NEW			BUSHIDO	DEUTSCHLAND, GIB MIR EIN MIC! URBAN		

THIS WEEK		LAST WEEK		EURO DIGITAL TRACKS		Nielsen SoundScan International	
				(NIELSEN SOUNDCAN INTERNATIONAL)		MAY 20, 2006	
1	1			CRAZY (SINGLE VERSION)	GNARLS BARKLEY DOWNTOWN/ATLANTIC		
2	3			DANI CALIFORNIA (ALBUM VERSION)	RED HOT CHILI PEPPERS WARNER BROS.		
3	2			SOS	RIHANNA SRP/DEF JAM		
4	NEW			CONTROL MYSELF	LL COOL J FT. JENNIFER LOPEZ DEF JAM		
5	NEW			HIPS DON'T LIE	SHAKIRA FT. WYCLEF JEAN EPIC		
6	13			STEADY, AS SHE GOES	THE RACONTEURS THIRD MAN		
7	7			FROM PARIS TO BERLIN (RADIO EDIT)	INFERNAL BORDER BREAKERS		
8	1			BANG BANG YOU'RE DEAD	DIRTY PRETTY THINGS VERTIGO		
9	6			YOU'RE ALL I HAVE	SNOW PATROL FICTION/POLYDOR		
10	5			ONE	MARY J. BLIGE AND U2 MATRIARCH/GEFFEN		
11	10			SOMEBODY'S WATCHING ME (HI-TACK REMIX 2)	BEATFREAKZ SPINNIV		
12	8			NAIVE	THE KOOKS VIRGIN		
13	11			PUMP IT	THE BLACK EYED PEAS A&M/INTERSCOPE		
14	15			BEEP	THE PUSSYCAT DOLLS FT. WILL I AM A&M/INTERSCOPE		
15	NEW			SOS	RIHANNA SRP/DEF JAM		
16	16			BECAUSE OF YOU	KELLY CLARKSON RCA		
17	17			DANCE, DANCE	FALL OUT BOY FUELED BY RAMEN/ISLAND		
18	12			NO PROMISES	SHAYNE WARD SYCO		
19	19			STONED IN LOVE	CHICANE FT. MASON MANIFESTO		
20	18			STUPID GIRLS	PINK LAFACE/ZOMBA		

THIS WEEK		LAST WEEK		ALBUMS		MEXICO	
				(BIMSA)		MAY 9, 2006	
1	2			THE BLACK EYED PEAS	MONKEY BUSINESS A&M/INTERSCOPE		
2	15			GUSTAVO CERATI	AHI VAMOS SONY BMG		
3	1			ALEJANDRA GUZMAN	INDELEBLE SONY BMG		
4	4			ROCIO DURCAL	ME GUSTAS MUCHO TODOS SUS GRANDES EXITOS SONY BMG		
5	3			RBD	LIVE IN HOLLYWOOD EMI		
6	5			IL DIVO	ANCORA SYCO/SONY BMG		
7	10			VARIOUS ARTISTS	THE ANNUAL COMPILATION 2006 WARNER/MAS		
8	17			DADDY YANKEE	BARRIO FINO EL CARTEL		
9	6			YURIDIA	LA VOZ DE UN ANGEL SONY BMG		
10	14			MY CHEMICAL ROMANCE	LIFE ON THE MURDER SCENE REPRISE		

THIS WEEK		LAST WEEK		ALBUMS		AUSTRALIA	
				(ARIA)		MAY 7, 2006	
1	NEW			TOOL	10,000 DAYS VOLCANO/ZOMBA		
2	NEW			PEARL JAM	PEARL JAM J		
3	1			JAMES BLUNT	BACK TO BEDLAM ATLANTIC		
4	3			HUMAN NATURE	REACH OUT: THE MOTOWN RECORD COLUMBIA		
5	2			THE VERONICAS	SECRET LIFE OF US WARNER BROS.		
6	NEW			LEE KERNAGHAN	THE NEW BUSH ABC		
7	5			WESTLIFE	FACE TO FACE S		
8	4			NICKELBACK	ALL THE RIGHT REASONS ROADRUNNER		
9	9			SHANNON NOLL	LIFT SONY BMG		
10	7			PETE MURRAY	SEE THE SUN COLUMBIA		

THIS WEEK		LAST WEEK		ALBUMS		CANADA	
				(SOUNDCAN)		MAY 20, 2006	
1	NEW			TOOL	10,000 DAYS VOLCANO/ZOMBA		
2	NEW			PEARL JAM	PEARL JAM J/SONY BMG MUSIC		
3	2			JAMES BLUNT	BACK TO BEDLAM CUSTARD/ATLANTIC/WARNER		
4	1			RIHANNA	A GIRL LIKE ME SRP/DEF JAM/UNIVERSAL		
5	6			MICHAEL BUBLE	IT'S TIME 143/REPRISE/WARNER		
6	NEW			MOBB DEEP	BLOOD MONEY G-UNIT/INTERSCOPE/UNIVERSAL		
7	NEW			SHAKIRA	ORAL FIXATION VOL. 2 EPIC/SONY BMG MUSIC		
8	8			RANDY BACHMAN AND BURTON CUMMINGS	BACHMAN CUMMINGS SONG COLUMBIA/SONY BMG MUSIC		
9	3			BRUCE SPRINGSTEEN	WE SHALL OVERCOME THE SEEGER SESSIONS COLUMBIA/SONY BMG MUSIC		
10	4			GODSMACK	IV UNIVERSAL REPUBLIC/UNIVERSAL		

THIS WEEK		LAST WEEK		ALBUMS		ITALY	
				(FIMI/NIELSEN)		MAY 8, 2006	
1	NEW			PEARL JAM	PEARL JAM J		
2	1			BRUCE SPRINGSTEEN	WE SHALL OVERCOME - THE SEEGER SESSIONS COLUMBIA		
3	2			GIANNA NANNINI	GRAZIE POLYDOR		
4	NEW			TOOL	10,000 DAYS VOLCANO/ZOMBA		
5	3			MARK KNOPFLER/EMMYLOU HARRIS	ALL THE ROADRUNNING MERCURY		
6	4			MADONNA	CONFESSIONS ON A DANCE FLOOR WARNER BROS.		
7	5			GOTAN PROJECT	LUNATICO YA BASTA		
8	9			EROS RAMAZZOTTI	CALMA APPARENTE ARIOLA		
9	6			CLAUDIO BAGLIONI	GLI ALTRI, TUTTI QUI COLUMBIA		
10	7			DAVID GILMOUR	ON AN ISLAND EMI		

THIS WEEK		LAST WEEK		ALBUMS		SPAIN	
				(PROMUSICAE/MEDIA)		MAY 10, 2006	
1	1			LA OREJA DE VAN GOGH	GUAPA SONY BMG		
2	3			JOAN MANUEL SERRAT	MO SONY BMG		
3	4			NINA PASTORI	JOYAS PRESTADAS SONY BMG		
4	2			BRUCE SPRINGSTEEN	WE SHALL OVERCOME - THE SEEGER SESSIONS COLUMBIA		
5	11			IL DIVO	ANCORA SYCO/SONY BMG		
6	8			ROSARIO	CONTIGO ME VOY SONY BMG		
7	NEW			JOSE LUIS PERALES	NAVEGANDO POR TI SONY BMG		
8	7			IL DIVO	IL DIVO SYCO/SONY BMG		
9	5			SHAKIRA	ORAL FIXATION VOL. 2 EPIC		
10	25			ROCIO JURADO	ROCIO SIEMPRE SONY BMG		

THIS WEEK		LAST WEEK		ALBUMS		BRAZIL	
				(SUCESSO MAGAZINE)		MAY 10, 2006	
1	2			SOUNDTRACK	BELISSIMA SOM LIVRE		
2	1			DJ MARLBORO	BEM FUNK BRASIL SOM LIVRE		
3	NEW			JOTA QUEST	MTV AO VIVO SONY BMG		
4	4			RBD	NUESTRO AMOR EMI		
5	39			ANA CAROLINA	ESTAMPADO SONY BMG		
6	15			MARISA MONTE	INFINITO PARTICULAR EMI		
7	9			ANA CAROLINA/SEU JORGE	ANA & JORGE SONY BMG		
8	37			MARIA RITA	SEGUNDO (CD+DVD) WARNER BROS.		
9	5			CAETANO VELOSO	PERFIL GLOBO		
10	17			MARISA MONTE	UNIVERSO AO MEU REDOR EMI		

THIS WEEK		LAST WEEK		SINGLES		FLANDERS	
				(PROMUVI)		MAY 10, 2006	
1	1			HIPS DON'T LIE	SHAKIRA FT. WYCLEF JEAN EPIC		
2	3			SOS (RESCUE ME)	RIHANNA SRP/DEF JAM		
3	5			WORLD HOLD ON	BOB SINCLAR FT. STEVE EDWARDS YELLOW PRODUCTION		
4	2			PUMP IT	THE BLACK EYED PEAS A&M/INTERSCOPE		
5	4			BEEP	THE PUSSYCAT DOLLS FT. WILL I AM A&M/INTERSCOPE		

THIS WEEK		LAST WEEK		SINGLES		SWEDEN	
				(GLF)		MAY 5, 2006	
1	1			RAIN	OLA AISTORACKS/MMS RECORDS		
2	5			CASANOVA	PIMP DIDDY STARS RECORDS		
3	4			COWBOY	CHIPZ ZEITGEIST/UNIVERSAL		
4	2			TEMPLE OF LOVE	BWO SONET		
5	10			CRAZY	GNARLS BARKLEY DOWNTOWN/ATLANTIC		

THIS WEEK		LAST WEEK		ALBUMS		SWEDEN	
1	NEW			BRUCE SPRINGSTEEN	WE SHALL OVERCOME - THE SEEGER SESSIONS COLUMBIA		
2	NEW			MARK KNOPFLER/EMMYLOU HARRIS	ALL THE ROADRUNNING MERCURY		
3	NEW			MAGNUS CARLSSON	MAGNUS CARLSSON COLUMBIA		
4	1			BWO	HALCYON DAYS CAPITOL		
5	4			ERIC GADD	ERIC GADD UNIVERSAL		

THIS WEEK		LAST WEEK		SINGLES		IRELAND	
				(IRMA/CHART TRACK)		MAY 5, 2006	
1	1			CRAZY	GNARLS BARKLEY WARNER BROS.		
2	2			NO PROMISES	SHAYNE WARD SYCO		
3	4			ONE	MARY J. BLIGE FT. U2 MATRIARCH/GEFFEN		
4	3			SOS (RESCUE ME)	RIHANNA SRP/DEF JAM		
5	NEW			WHO THE F**K ARE THE ARTIC MONKEYS?	ARCTIC MONKEYS DOMINO		

THIS WEEK		LAST WEEK		ALBUMS		IRELAND	
1	NEW			SNOW PATROL	EYES OPEN FICTION/POLYDOR		
2	1			SHAYNE WARD	SHAYNE WARD SYCO		
3	NEW			NINA SIMONE	ALL THE VERY BEST OF RCA		
4	NEW			PEARL JAM	PEARL JAM J		
5	2			BRUCE SPRINGSTEEN	WE SHALL OVERCOME - THE SEEGER SESSIONS COLUMBIA		

THIS WEEK		LAST WEEK		SINGLES		NEW ZEALAND	
				(RECORD PUBLICATIONS LTD.)		MAY 10, 2006	
1	1			BEEP	THE PUSSYCAT DOLLS FT. WILL I AM A&M/INTERSCOPE		
2	4			BATHE IN THE RIVER	MT RASKILL PS FT. HOLLIE SMITH EMI		
3	2			I'M IN LUV (WIT A STRIPPER)	T-PAIN FT. MIKE JONES SONY BMG		
4	NEW			DROWN	BLINDSPOTT CAPITOL		
5	7			IF IT'S COOL	NESIAN MYSTIK ROADRUNNER		

THIS WEEK		LAST WEEK		ALBUMS		NEW ZEALAND	
1	NEW			TOOL	10,000 DAYS VOLCANO/ZOMBA		
2	NEW			PEARL JAM	PEARL JAM J RECORDS		
3	1			NICKELBACK	ALL THE RIGHT REASONS ROADRUNNER		
4	13			ROY OR			

EUROCHARTS

SINGLE SALES

EUROCHARTS ARE COMPILED BY BILLBOARD FROM THE NATIONAL SINGLES AND ALBUM SALES CHARTS OF 20 EUROPEAN COUNTRIES. MAY 20, 2006

THIS WEEK	LAST WEEK	ARTIST	TITLE
1	1	SOS (RESCUE ME) RIHANNA SRP/DEF JAM	
2	2	CRAZY GNARLS BARKLEY DOWNTOWN/ATLANTIC	
3	39	DANI CALIFORNIA RED HOT CHILI PEPPERS WARNER BROS.	
4	6	ONE MARY J. BLIGE FT. U2 MATRIARCH/GEFFEN	
5	3	LA BOULETTE DIAM'S CAPITOL	
6	4	WORLD HOLD ON BOB SINCLAR FT. STEVE EDWARDS YELLOW PRODUCTION	
7	13	NO NO NEVER TEXAS LIGHTNING X-CELL/SONY BMG	
8	8	BEEP THE PUSSYCAT DOLLS FT. WILL I AM A&M/INTERSCOPE	
9	9	BECAUSE OF YOU KELLY CLARKSON RCA	
10	11	LE PAPA PINGOUIN PIGLOD SCORPIO/MB INTERACTIONS	
11	66	SOMEBODY'S WATCHING ME BEATFREAKZ SPINNIN'	
12	5	DON'T LET IT GET YOU DOWN MIKE LEON GROSCH HANSA	
13	7	STUPID GIRLS PINK LAFACE/ZOMBA	
14	22	TEMPERATURE SEAN PAUL VP/ATLANTIC	
15	20	LOVE GENERATION BOB SINCLAR FT. GARY PINE YELLOW PRODUCTION	

ALBUMS

RADIO AIRPLAY INFORMATION FROM 17 EUROPEAN COUNTRIES AS MONITORED AND TABULATED BY NIELSEN MUSIC CONTROL. MAY 20, 2006

THIS WEEK	LAST WEEK	ARTIST	TITLE
1	NEW	TOOL 10,000 DAYS VOLCANO/ZOMBA	
2	NEW	PEARL JAM PEARL JAM J	
3	1	BRUCE SPRINGSTEEN WE SHALL OVERCOME - THE SEEGER SESSIONS COLUMBIA	
4	2	MARK KNOPFLER/EMMYLOU HARRIS ALL THE ROADRUNNING MERCURY	
5	NEW	SNOW PATROL EYES OPEN FICTION/POLYDOR	
6	NEW	TOBIAS REGNER STRAIGHT HANSA	
7	4	GNARLS BARKLEY ST. ELSEWHERE DOWNTOWN/ATLANTIC	
8	3	SILBERMOND LAUT GEDACHT COLUMBIA	
9	8	SHAYNE WARD SHAYNE WARD SYCO	
10	14	RIHANNA A GIRL LIKE ME SRP/DEF JAM	
11	1	PINK I'M NOT DEAD LAFACE/ZOMBA	
12	10	JAMES BLUNT BACK TO BEDLAM ATLANTIC	
13	6	MASSIVE ATTACK COLLECTED - BEST OF VIRGIN	
14	11	MADONNA CONFESSIONS ON A DANCE FLOOR WARNER BROS.	
15	13	KATIE MELUA PIECE BY PIECE DRAMATICO	

RADIO AIRPLAY

RADIO AIRPLAY INFORMATION FROM 17 EUROPEAN COUNTRIES AS MONITORED AND TABULATED BY NIELSEN MUSIC CONTROL. MAY 20, 2006

THIS WEEK	LAST WEEK	ARTIST	TITLE
1	1	S.O.S RIHANNA SRP/DEF JAM	
2	2	HIPS DON'T LIE SHAKIRA FT. WYCLEF JEAN SONY BMG	
3	1	BECAUSE OF YOU KELLY CLARKSON RCA	
4	4	STUPID GIRLS PINK LAFACE/ZOMBA	
5	6	CRAZY GNARLS BARKLEY DOWNTOWN/ATLANTIC	
6	5	SO SICK NE-YO DEF JAM	
7	1	DANI CALIFORNIA RED HIT CHILI PEPPERS WARNER BROS.	
8	7	SORRY MADONNA WARNER BROS.	
9	9	PUT YOUR RECORDS ON CORINNE BAILEY RAE GOOD GROOVE/EMI	
10	10	UPSIDE DOWN JACK JOHNSON JACK JOHNSON/BRUSHFIRE/UNIVERSAL	
11	12	MY HUMPS THE BLACK EYED PEAS A&M/INTERSCOPE	
12	13	A DIOS LE PIDO JUANES SURCO	
13	15	ONE MARY J. BLIGE MATRIARCH/GEFFEN	
14	16	TEMPERATURE SEAN PAUL VP/ATLANTIC	
15	29	IS IT ANY WONDER? KEANE ISLAND	

SALES DATA COMPILED BY



TOP CHRISTIAN

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE
1	2	10	ALAN JACKSON PRECIOUS MEMORIES ACR/ARISTA NASHVILLE 80281/PROVIDENT-INTEGRITY	
2	1	2	MERCYME COMING UP TO BREATHE IND 3872/PROVIDENT-INTEGRITY	
3	HOT SHOT DEBUT		BRIAN LITRELL WELCOME HOME REUNION 10098/PROVIDENT-INTEGRITY	
4	1	19	FLYLEAF FLYLEAF OCTONE 50005/PROVIDENT-INTEGRITY	
5	6	36	CASTING CROWNS LIFESONG BEACH STREET/REUNION 10770/PROVIDENT-INTEGRITY	
6	5	5	VARIOUS ARTISTS WOW WORSHIP (AQUA) WORD-CURB/EMICMG/SONY BMG MUSIC 10814/PROVIDENT-INTEGRITY	
7	1	31	KIRK FRANKLIN HERO FO YO SOUL/GOSPEL CENTRIC 71019/PROVIDENT-INTEGRITY	
8	9	31	VARIOUS ARTISTS WOW HITS 2006 EMICMG/PROVIDENT-INTEGRITY/WORD-CURB 1247	
9	10	85	CHRIS TOMLIN ARRIVING SIXSTEPS/SPARROW 4243/EMICMG	
10	14	42	MARY MARY MARY MARY MY BLOCK/INTEGRITY GOSPEL/COLUMBIA 3537/PROVIDENT-INTEGRITY	
11	13		THIRD DAY WHEREVER YOU ARE ESSENTIAL 10795/PROVIDENT-INTEGRITY	
12	12		KUTLESS HEARTS OF THE INNOCENT BEC 3906/EMICMG	
13	48	15	ERNE HAASE & SIGNATURE SOUND ERNE HAASE & SIGNATURE SOUND GAITHER MUSIC GROUP 2619/EMICMG	
14	38	59	NATALIE GRANT AWAKEN CURB 78860/WORD-CURB	
15	18	7	MORMON TABERNACLE CHOIR THEN SINGS MY SOUL MORMON TABERNACLE CHOIR 70036	
16	11	5	HAWK NELSON SMILE, IT'S THE END OF THE WORLD TOOTH & NAIL 5613/EMICMG	
17	3		ANTHONY BURGER THE BEST OF ANTHONY BURGER FROM THE HOMECOMING SERIES GAITHER MUSIC GROUP 2657/EMICMG	
18	16	8	MARTHA MUNIZZI NO LIMITS...LIVE INTEGRITY/COLUMBIA 3860/PROVIDENT-INTEGRITY	
19	15	5	PASSION WORSHIP BAND PASSION: EVERYTHING GLORIOUS SIXSTEPS/SPARROW 8094/EMICMG	
20	20	6	AARON SHUST ANYTHING WORTH SAYING BRASH 0017/WORD-CURB	
21	11		BILL GAITHER BILL GAITHER GAITHER MUSIC GROUP 2646/EMICMG	
22	22	5	HILLSONG UNITED WE STAND HILLSONG/INTEGRITY 3905/PROVIDENT-INTEGRITY	
23	15		P.O.D. TESTIFY ATLANTIC 83857/WORD-CURB	
24	29	4	MARK HARRIS THE LINE BETWEEN THE TWO IND 3365/PROVIDENT-INTEGRITY	
25	24	77	JEREMY CAMP RESTORED BEC 8615/EMICMG	

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE
26	23	73	RELIENT K MMHMM GOTEE/CAPITOL 2953/EMICMG	
27	21	25	RANDY TRAVIS GLORY TRAIN: SONGS OF FAITH, WORSHIP AND PRAISE WORD-CURB 86402	
28	1		PHIL WICKHAM PHIL WICKHAM SIMPLE/IND 3903/PROVIDENT-INTEGRITY	
29	19		MAT KEARNEY NOTHING LEFT TO LOSE AWARE/COLUMBIA/INPOP 1380/EMICMG	
30	28	23	ISRAEL & NEW BREED ALIVE IN SOUTH AFRICA INTEGRITY GOSPEL/EPIC 3647/PROVIDENT-INTEGRITY	
31	34	30	TODD AGNEW REFLECTION OF SOMETHING ARDENT/SRE 2526/PROVIDENT-INTEGRITY	
32	26		SANCTUS REAL FACE OF LOVE SPARROW 1574/EMICMG	
33	27		VARIOUS ARTISTS X 2006 BEC/TOOTH & NAIL 5605/EMICMG	
34	25		NICHOLE NORDEMAN BRAVE SPARROW 3575/EMICMG	
35	33		VARIOUS ARTISTS WOW #1S PROVIDENT/WORD-CURB/EMICMG 10769/PROVIDENT-INTEGRITY	
36	30		GAITHER VOCAL BAND GIVE IT AWAY GAITHER MUSIC GROUP 2648/EMICMG	
37	43		BARLOWGIRL ANOTHER JOURNAL ENTRY FERVENT 86446/WORD-CURB	
38	36	24	CECE WINANS PURIFIED PURESPPRINGS GOSPEL/IND 3634/PROVIDENT-INTEGRITY	
39	26		JEREMY CAMP LIVE-UNPLUGGED: FRANKLIN, TN BEC 7651/EMICMG	
40	40	28	VARIOUS ARTISTS OPEN THE EYES OF MY HEART IND/EPIC 3649/PROVIDENT-INTEGRITY	
41	44	38	JARS OF CLAY REDEMPTION SONGS ESSENTIAL 10758/PROVIDENT-INTEGRITY	
42	31	3	BUILDING 429 RISE WORD-CURB 86405	
43	37	24	SWITCHFOOT NOTHING IS SOUND COLUMBIA/SPARROW 1383*/EMICMG	
44	35	2	BILL & GLORIA GAITHER AND THEIR HOMECOMING FRIENDS CANADIAN HOMECOMING GAITHER MUSIC GROUP 2644/EMICMG	
45	45	2	KUTLESS STRONG TOWER BEC 5391/EMICMG	
46	32	21	VARIOUS ARTISTS I CAN ONLY IMAGINE IND/TIME LIFE 19223/PROVIDENT-INTEGRITY	
47	RE-ENTRY		SELAH GREATEST HYMNS CURB 78890/WORD-CURB	
48	RE-ENTRY		MARK SCHULTZ STORIES & SONGS WORD-CURB 86410	
49	RE-ENTRY		TOBYMAC WELCOME TO DIVERSE CITY FOREFRONT 6417/EMICMG	
50	RE-ENTRY		UNDEROATH THEY'RE ONLY CHASING SAFETY SOLID STATE/TOOTH & NAIL 3184/EMICMG	

TOP GOSPEL

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE
1	1	32	KIRK FRANKLIN HERO FO YO SOUL/GOSPEL CENTRIC 71019/ZOMBA	
2	2	17	JUANITA BYNUM A PIECE OF MY PASSION FLOW 9301	
3	15		VARIOUS ARTISTS WOW GOSPEL 2006 EMICMG/WORD-CURB 75160/ZOMBA	
4	4	42	MARY MARY MARY MARY MY BLOCK/COLUMBIA 7733/SONY MUSIC	
5	5	8	MARTHA MUNIZZI NO LIMITS...LIVE INTEGRITY/COLUMBIA 77093/SONY MUSIC	
6	6	5	DONALD LAWRENCE PRESENTS THE TRI-CITY SINGERS FINALE: ACT ONE EMI GOSPEL 33345	
7	7	36	YOLANDA ADAMS DAY BY DAY ELEKTRA/ATLANTIC 83789/AG	
8	8	5	DONALD LAWRENCE PRESENTS THE TRI-CITY SINGERS FINALE: ACT TWO EMI GOSPEL 54835	
9	9	6	BISHOP G.E. PATTERSON & CONGREGATION SINGING THE OLD TIME WAY VOLUME 2 PODIUM 2505	
10	10	29	ISRAEL & NEW BREED ALIVE IN SOUTH AFRICA INTEGRITY GOSPEL/EPIC 94893/SONY MUSIC	
11	11	32	SOUNDTRACK THE GOSPEL VERITY 71620/ZOMBA	
12	13	71	SHEKINAH GLORY MINISTRY LIVE KINGDOM 1011/BOOKWORLD	
13	12	34	CECE WINANS PURIFIED PURESPPRINGS GOSPEL/IND 93997/SONY MUSIC	
14	14	58	DONNIE MCCLURKIN PSALMS, HYMNS & SPIRITUAL SONGS VERITY 64137/ZOMBA	
15	14	23	BYRON CAGE AN INVITATION TO WORSHIP GOSPEL CENTRIC 71281/ZOMBA	
16	16	83	SMOKIE NORFUL NOTHING WITHOUT YOU EMI GOSPEL 77795	
17	18	55	BISHOP G.E. PATTERSON & CONGREGATION SINGING THE OLD TIME WAY PODIUM 2504	
18	17	32	HEZEKIAH WALKER & LFC 20:85 THE EXPERIENCE VERITY 62829/ZOMBA	
19	20	7	JUDY JACOBS ALMIGHTY REIGNS HIS SONG 1003	
20	21	35	SHIRLEY CAESAR I KNOW THE TRUTH ARTEMIS GOSPEL 51635	
21	23	68	VARIOUS ARTISTS WOW GOSPEL 2005 WORD-CURB/EMICMG/VERITY 65344/ZOMBA	
22	19	3	JOE PACE MIGHTY LONG WAY INTEGRITY GOSPEL/COLUMBIA 77098/SONY MUSIC	
23	22	3	ANN NESBY IN THE SPIRIT IT'S TIME CHILD 5759/SHANACHIE	
24	41	32	VICKI YOHE HE'S BEEN FAITHFUL PURESPPRINGS GOSPEL 86353/EMI GOSPEL	
25	25	15	KAREN CLARK-SHEARD IT'S NOT OVER WORD-CURB 86379/WARNER BROS.	

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE
26	26	3	MARK ST. JOHN GOING AROUND THE WORLD CHILL 76523	
27	36	-1	SOUNDS OF BLACKNESS UNITY SLR 54693/LIGHTYEAR	
28	31	1	BISHOP EDDIE L. LONG PRESENTS NEW BIRTH TOTAL PRAISE CHOIR A NEW BEGINNING EMI GOSPEL 31706	
29	30	2	BISHOP LEONARD SCOTT HYMNS & CHURCH SONGS LIVE FROM ALABAMA TYSCTD 4151/TASEIS	
30	25	28	TYE TRIBBETT & G.A. LIFE INTEGRITY GOSPEL/COLUMBIA 90549/SONY MUSIC	
31	2	3	GRITS 7 GOTEE 42655	
32	1	42	J MOSS THE J MOSS PROJECT GOSPEL CENTRIC 70068/ZOMBA	
33	27	3	THE WILLIAMS BROTHERS PRESENT: BISHOP PAUL MORTON ON BROKEN PIECES: A HURRICANE RELIEF EFFORT BLACKBERRY 1654/MALACO	
34	31	42	VARIOUS ARTISTS GOTTA HAVE GOSPEL 3 INTEGRITY GOSPEL/INTEGRITY/GOSPEL CENTRIC/EPIC 94426/SONY MUSIC	
35	34	57	THE GOSPEL MIRACLES BREAK THROUGH AMEN 1505	
36	RE-ENTRY		DAE 1 WON NO TIME 4 GAME2 BORN AGAIN 43930/NEUHAUS	
37	4	0	JEFF MAJORS SACRED CHAPTER 6 MUSIC ONE/EPIC 83743/SONY MUSIC	
38	3	11	LEE WILLIAMS AND THE SPIRITUAL OC'S TELL THE ANGELS: LIVE IN MEMPHIS MCG 7034/MALACO	
39	3	5	VARIOUS ARTISTS STELLAR AWARDS 2006 ARTEMIS GOSPEL 51790	
40	3	00	FRED HAMMOND SOMETHIN' 'BOUT LOVE VERITY/JIVE 58744/ZOMBA	
41	3	7	TAKE 6 FEELS GOOD TAKE 6 3018	
42	RE-ENTRY		KURT CARR PROJECT ONE CHURCH GOSPEL CENTRIC 70058/ZOMBA	
43	4	32	THE BROOKLYN TABERNACLE CHOIR I'M AMAZED...LIVE IND 96415/SONY MUSIC	
44	RE-ENTRY		NEW LIFE COMMUNITY CHOIR FEATURING JOHN P. KEE THE REUNION NEW LIFE/VERITY 71623/ZOMBA	
45	1	47	LYNDA RANDLE GOD ON THE MOUNTAIN GAITHER MUSIC GROUP 42611	
46	43	75	VARIOUS ARTISTS GOTTA HAVE GOSPEL VOL. 2 INTEGRITY GOSPEL/GOSPEL CENTRIC 70072/ZOMBA	
47	44	3	THE SINGLETONS BETTER THAN THAT F HAMMOND/VERITY 77364/ZOMBA	
48	23	11	OLEVIA WILLIAMS NO LIMITS KING DAVID 3822/PGE	
49	RE-ENTRY		DONALD LAWRENCE & CO. I SPEAK LIFE VERITY 62228/ZOMBA	
50	RE-ENTRY		RAMSEY LEWIS WITH ONE VOICE NARADA JAZZ 60699/NARADA	

CHARTS LEGEND

SEE BELOW FOR COMPLETE LEGEND INFORMATION.

MAY 20 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 **GC** 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.

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 CHART	ARTIST TITLE (IMPRINT & NUMBER / DISTRIBUTING LABEL)
1	1	32	#1 PANIC! AT THE DISCO A FEVER YOU CAN'T SWEAT OUT/DECAYDANCE 077/FUELED BY RAMEN (13.98)
2	NEW	DEBUT	REBEL MEETS REBEL REBEL MEETS REBEL BIG VIN 0001 (15.98)
3	2	4	BUCKCHERRY 15 ELEVEN SEVEN 001 (13.98)
4	4	10	HAWTHORNE HEIGHTS IF ONLY YOU WERE LONELY VICTORY 265 & 266 (15.98 CD/DVD) Ⓢ
5	8	4	JASON ALDEAN JASON ALDEAN BROKEN BOW 7657 (12.98)
6	6	3	LITTLE BIG TOWN THE ROAD TO HERE EQUITY 301D (13.98)
7	NEW		GOMEZ HOW WE OPERATE ATO 21547 (13.98)
8	7	1	ARCTIC MONKEYS WHATEVER PEOPLE SAY I AM, THAT'S WHAT I'M NOT DOMINO 086* (13.98)
9	9	6	ATREYU A DEATH GRIP ON YESTERDAY VICTORY 267 (16.98 CD/DVD) Ⓢ
10	13	4	DANE COOK RETAIATION COMEDY CENTRAL 0034 (18.98 CD/DVD) Ⓢ
11	NEW		MINISTRY RIO GRANDE BLOOD 13TH PLANET 001/MEGAFORCE (15.98)
12	12	5	LACUNA COIL KARMACODE CENTURY MEDIA 8360 (15.98)
13	15	16	JUANITA BYNUM A PIECE OF MY PASSION FLOW 9301 (17.98)
14	11	7	B.G. THE HEART OF THA STREETZ, VOL. 2 (I AM WHAT I AM) CHOPPA CITY 5849/KOCH (17.98)
15	10	3	NOFX WOLVES IN WOLVES' CLOTHING FAT WRECK CHORDS 711* (13.98)
16	16	2	LEWIS BLACK THE CARNegie HALL PERFORMANCE COMEDY CENTRAL 0041 (13.98)
17	3	2	THE STREETS THE HARDEST WAY TO MAKE AN EASY LIVING VICE 63186*/ATLANTIC (15.98)
18	5	2	AMEL LARRIEUX MORNING BLISS/LIFE 00002 (18.98)
19	22	77	BONE THUGS-N-HARMONY GREATEST HITS RUTHLESS 25423 (18.98)
20	8	19	YING YANG TWINS U.S.A. STILL UNITED COLLIPARK 2790/TVT (11.98 CD/DVD) Ⓢ
21	29	3	NEW SOUNDTRACK HOOT MAILBOAT 2116 (18.98)
22	4	3	DRIVE BY TRUCKERS A BLESSING AND A CURSE NEW WEST 6089 (16.98)
23	NEW		THE BLACK KEYS CHULAHOMA FAT POSSUM 1032 (11.98)
24	NEW		THE DRESDEN DOLLS YES, VIRGINIA... ROADRUNNER 618081 (13.98)
25	19	5	SOUNDTRACK AKELAH AND THE BEE 2929/HEAR 19586/LION'S GATE (14.98)
26	NEW		SOIL TRUE SELF DRT 437 (15.98)
27	33	7	MORMON TABERNACLE CHOIR THEN SINGS MY SOUL MORMON TABERNACLE CHOIR 70036 (16.98)
28	NEW		GNARLS BARKLEY ST. ELSEWHERE DOWNTOWN 70003 /ATLANTIC (13.98)
29	17	2	TIESTO IN SEARCH OF SUNRISE 5: LOS ANGELES SONG BIRD 09/BLACK HOLE (18.98)
30	24	5	SONYA KITCHELL WORDS CAME BACK TO ME HEAR 0501/VELOUR (13.98)
31	20	3	PASTOR TROY STAY TRU 845 118/SMC (15.98)
32	25	13	RON WHITE YOU CAN'T FIX STUPID IMAGE 3061 (16.98)
33	34	5	AARON SHUST ANYTHING WORTH SAYING BRASH 0017 (13.98)
34	31	5	RAMON AYALA Y SUS BRAVOS DEL NORTE ANTOLOGIA DE UN REY VOL. 2 FREDDIE 1940 (16.98)
35	30	25	PITBULL MONEY IS STILL A MAJOR ISSUE DIAZ BROTHERS 2750/TVT (11.98 CD/DVD) Ⓢ
36	32	100	HAWTHORNE HEIGHTS THE SILENCE IN BLACK AND WHITE VICTORY 220 (13.98)
37	23	7	FROM FIRST TO LAST HEROINE EPITAPH 86779 (13.98)
38	21	4	SAVES THE DAY SOUND THE ALARM VAGRANT 433 (13.98)
39	26	9	NEKO CASE FOX CONFESSOR BRINGS THE FLOOD ANTI- 86777/EPITAPH (16.98)
40	28	4	EAGLES OF DEATH METAL DEATH BY SEX... REKORDS REKORDS 70001/DOWNTOWN (13.98)
41	NEW		GLEN PHILLIPS MR. LEMONS UNAMI/BIGHELUM 001/HIGH WIRE (15.98)
42	36	25	VARIOUS ARTISTS CRUNK HITS TVT 2505 (18.98) Ⓢ
43	39	4	BISHOP G.E. PATTERSON & CONGREGATION SINGING THE OLD TIME WAY VOLUME 2 PODIUM 2505 (14.98)
44	41	62	RAMON AYALA Y SUS BRAVOS DEL NORTE ANTOLOGIA DE UN REY FREDDIE 1890 (16.98)
45	RE-ENTRY		ANDY ANDY IRONIA WEPA 1060/URBAN BOX OFFICE (9.98 CD/DVD) Ⓢ
46	NEW		TOO SHORT & THE UP ALL NIGHT CREW GANGSTERS & STRIPPERS: VOLUME 1 UP ALL NITE 0012/RND (16.98)
47	37	7	THE SOUNDS DYING TO SAY THIS TO YOU SCRATCHIE 3906D/NEW LINE (11.98)
48	42	50	ATREYU THE CURSE VICTORY 218 (15.98) Ⓢ
49	RE-ENTRY		JIM GAFFIGAN BEYOND THE PALE COMEDY CENTRAL 0039 (13.98)
50	RE-ENTRY		SHEKINAH GLORY MINISTRY LIVE KINGDOM 1011/800KORLD (17.98/11.98)

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 explanations. **FROM BILLBOARD.BIZ:** A weekly spotlight on one of the charts that are updated weekly on billboard.biz, including ones that are exclusive to Billboard's web site. © 2006, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

TASTEMAKERS			
THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST TITLE (IMPRINT & NUMBER/DISTRIBUTING LABEL)
1	NEW	1 WK	#1 TOOL 18,000 DAYS TOOL DISSECTIONAL/VOLCANO 81991/ZOMBA
2	NEW		PEARL JAM PEARL JAM J 71467/RMG
3	1	2	BRUCE SPRINGSTEEN WE SHALL OVERCOME: THE SEEGER SESSIONS COLUMBIA 82867/SONY MUSIC Ⓢ
4	NEW		MOBB DEEP BLOOD MONEY G-UNIT 006376*/INTERSCOPE
5	NEW		WOLF MOTHER WOLF MOTHER MODULAR 041/INTERSCOPE
6	NEW		THURSDAY A CITY BY THE LIGHT DIVIDED VICTORY/ISLAND 006482/IDJMG
7	4	2	MARK KNOPFLER AND EMMYLOU HARRIS ALL THE ROADRUNNING NONESUCH 44154/WARNER BROS.
8	2	2	GODSMACK IV UNIVERSAL REPUBLIC 006548/UMRG
9	3	2	TAKING BACK SUNDAY LOUDER NOW WARNER BROS. 49424
10	6	6	T.I. KING GRAND HUSTLE/ATLANTIC 83800*/AG Ⓢ
11	NEW		REBEL MEETS REBEL REBEL MEETS REBEL BIG VIN 0001
12	NEW		MINISTRY RIO GRANDE BLOOD 13TH PLANET 001/MEGAFORCE
13	NEW		THE BLACK KEYS CHULAHOMA FAT POSSUM 1032
14	NEW		GOMEZ HOW WE OPERATE ATO 21547
15	11	4	BUILT TO SPILL YOU IN REVERSE WARNER BROS. 49363

TOP WORLD			
THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST TITLE (IMPRINT & NUMBER/DISTRIBUTING LABEL)
1	1	62	#1 CELTIC WOMAN 59 WKS CELTIC WOMAN MANHATTAN 60233
2	2	4	GOTAN PROJECT LUNATICO XL 195*/BEGGARS GROUP
3	4	3	VARIOUS ARTISTS PUTUMAYO PRESENTS: PARIS PUTUMAYO 249
4	3	5	LILA DOWNS LA CANTINA NARADA 34248
5	6	24	JORGE SEU THE LIFE AQUATIC STUDIO SESSIONS HOLLYWOOD 162576
6	5	22	CIRQUE DU SOLEIL KA CIRQUE DU SOLEIL 20024
7	RE-ENTRY		MARY DUFF WHEN YOUR OLD WEDDING RING WAS NEW BMC 1012
8	11	17	CHLOE WALKING IN THE AIR MANHATTAN 42961
9	9	15	LADYSMITH BLACK MAMBAZO LONG WALK TO FREEDOM GALLO 3109/HEADS UP
10	7	6	VARIOUS ARTISTS PUTUMAYO PRESENTS: TURKISH GROOVE PUTUMAYO 248
11	15	15	LISA LISA MANHATTAN 42964
12	8	11	VARIOUS ARTISTS PUTUMAYO PRESENTS: BRAZILIAN LOUNGE PUTUMAYO 247
13	NEW		VARIOUS ARTISTS ISLAND ROOTS VOL. 6: BURNIN' MIX QUIET STORM 1038
14	12	2	NATACHA ATLAS MISH MAOUL MANTRA 81038
15	RE-ENTRY		VARIOUS ARTISTS CELTIC LADIES MADACY SPECIAL PRODUCTS 12151/MADACY

TOP JAZZ ALBUMS			
THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST TITLE (IMPRINT & DISTRIBUTING LABEL)
1	1	65	#1 MICHAEL BUBLE 54 WKS IT'S TIME (143/REPRISE/WARNER BROS.)
2	—	1	NAT KING COLE THE VERY BEST OF NAT KING COLE (CAPITOL)
3	2	2	CHRIS BOTTI TO LOVE AGAIN: THE DUETS (COLUMBIA/SONY MUSIC)
4	3	24	MICHAEL BUBLE CAUGHT IN THE ACT (143/REPRISE/WARNER BROS.)
5	4	5	CASSANDRA WILSON THUNDERBIRD (BLUE NOTE)
6	—	1	CHRISTIAN MCBRIDE LIVE AT TONIC (ROPEADOPE)
7	5	84	CHRIS BOTTI WHEN I FALL IN LOVE (COLUMBIA/SONY MUSIC)
8	6	30	DIANNE REEVES GOOD NIGHT, AND GOOD LUCK. (SOUNDTRACK) (CONCORD JAZZ/CONCORD)
9	—	1	ROBIN MCKELLE INTRODUCING ROBIN MCKELLE (CHEAP LULLABY)
10	9	32	THELONIOUS MONK QUARTET WITH JOHN COLTRANE AT CARNegie HALL (THELONIOUS/BLUE NOTE)
11	—	1	BOBBY PREVITE COALITION OF THE WILLING (ROPEADOPE)
12	11	22	VARIOUS ARTISTS OUR NEW ORLEANS 2005: A BENEFIT ALBUM (NONESUCH/WARNER BROS.)
13	—	1	ROY HARGROVE NOTHING SERIOUS (VERVE/AVG)
14	10	86	MADELEINE PEYROUX CARELESS LOVE (ROUNDER)
15	8	2	VARIOUS ARTISTS JAZZ VOCALISTS: HEAR & NOW (CONCORD JAZZ/CONCORD)

MUSIC VIDEO

LAUNCH PAD

MAY
20
2006

THIS WEEK	LAST WEEK	TITLE	Principal Performers	CERT.
1	NEW	#1 DIMEVISION 1: THAT'S THE FUN I HAVE BIG VIN 0003 (15.98 DVD)	Dimebag Darrell	
2	3	GREATEST HITS WINO-UP VIDEO/SDNY BMG VIDEO 13103 (13.98 CD/DVD)	Creed	
3	2	WE ARE... THE LAURIE BERKNER BAND HEAR/RAZOR & TIE/SONY BMG VIDEO 86009 (16.98 DVD)	The Laurie Berkner Band	
4	7	PAST, PRESENT & FUTURE Geffen Home Video/Universal Music & Video Dist. 001041 (18.98 CC/DVD)	Rob Zombie	
5	6	DESTINY'S CHILD: LIVE IN ATLANTA COLUMBIA MUSIC VIDEO/SONY BMG VIDEO 52061 (14.98 DVD)	Destiny's Child	
6	5	COACHELLA EPITAPH VIDEO 80901 (29.98 DVD)	Various Artists	
7	6	MANILOW: MUSIC & PASSION: LIVE FROM LAS VEGAS RHINO HOME VIDEO 71624 (24.98 DVD)	Barry Manilow	3
8	RE-ENTRY	ERNIE HAASE AND SIGNATURE SOUND GATHER MUSIC VIDEO/EMM VIDEO 44667 (14.98 DVD)	Ernie Haase & Signature Sound	
9	35	PARABOLA TOOL DISSECTIONAL/VOLCANO/SONY BMG VIDEO 57591 (9.98 DVD)	Tool	
10	1	THE BEST OF ANTHONY BURGER FROM THE HOMECOMING SERIES GATHER MUSIC VIDEO/EMM MUSIC VIDEO 44705 (19.98 DVD)	Anthony Burger	
11	8	FAREWELL I TOUR: LIVE FROM MELBOURNE RHINO HOME VIDEO 70423 (29.98 DVD)	Eagles	
12	30	THE BEST OF PANTERA: FAR BEYOND THE GREAT SOUTHERN COWBOYS' VULGAR HITS ELEKTRA/RHINO HOME VIDEO/WARNER MUSIC VISION 73932 (18.98 CD/DVD)	Pantera	
13	9	FINALE: ACT ONE EMI GOSPEL/EMM MUSIC VIDEO 33345 (19.98 CD/DVD)	Donald Lawrence Presents The Tri-City Singers	
14	11	THE SILENCE IN BLACK AND WHITE VICTORY 250 (15.98 CD/DVD)	Hawthorne Heights	
15	RE-ENTRY	SCHISM TOOL DISSECTIONAL/VOLCANO/SONY BMG VIDEO 57590 (9.98 DVD)	Tool	
16	12	LIVE AT DONINGTON EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 56963 (14.98 DVD)	AC/DC	6
17	10	FINALE: ACT TWO EMI GOSPEL/EMM MUSIC VIDEO 54835 (19.98 CD/DVD)	Donald Lawrence Presents The Tri-City Singers	
18	17	CAUGHT IN THE ACT REPRISE MUSIC VIDEO/WARNER HOME VIDEO 49444 (29.98 DVD/CC)	Michael Buble	
19	15	RBD: LIVE IN HOLLYWOOD EMI LATIN VIDEO 58122 (16.98 DVD)	RBD	
20	16	LIVE AT WOODSTOCK (SPECIAL EDITION) Geffen Home Video 28309 (19.98 DVD)	Jimi Hendrix	2
21	22	ROCK OF AGES: THE DEFINITIVE COLLECTION ISLAND VIDEO 47309 (14.98 DVD)	Def Leppard	
22	21	NUMBER ONES EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 56999 (14.98 DVD)	Michael Jackson	14
23	24	ROCIO DURCAL: AMOR ETERNO SONY MUSIC VIDEO/SONY BMG VIDEO 77193 (14.98 DVD)	Rocio Durcal	
24	14	LIFE ON THE MURDER SCENE REPRISE MUSIC VIDEO/WARNER MUSIC VISION 49476 (25.98 DVD/CC)	My Chemical Romance	
25	25	LIVE AT MONTREUX 1994 EAGLE VISION 39042 (14.98 DVD)	Johnny Cash	

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	8	#1 DANI CALIFORNIA RED HOT CHILI PEPPERS WARNER BROS.	
2	2	SAY SOMETHIN' MARIAH CAREY FEATURING SNOOP DOGG ISLAND/DJMG	
3	1	WHEN YOU'RE MAD NE-YO DEF JAM/DJMG	
4	7	WHAT YOU KNOW T.I. GRAND HUSTLE/ATLANTIC	
5	10	WHAT'S LEFT OF ME NICK LACHEY JIVE/ZOMBA	
6	3	HIPS DON'T LIE SHAKIRA FEATURING WYCLEF JEAN EPIC	
7	17	A LITTLE LESS SIXTEEN CANDLES, A LITTLE MORE TOUCH ME FALL OUT BOY FUELEO BY RAMEN/ISLAND/DJMG	
8	22	IT'S GOIN' DOWN YUNG JOC BLOCK/BAD BOY SOUTH/ATLANTIC	
9	24	HUSTLIN' RICK ROSS SLIP-N-SLIDE/DEF JAM/DJMG	
10	9	GIMME THAT CHRIS BROWN FEATURING LIL' WAYNE JIVE/ZOMBA	
11	13	ENOUGH CRYIN' MARY J. BLIGE FEATURING BROOK-LYN MATRIARCH/GEFFEN	
12	15	GETTIN' SOME SHAWNNA DTP/DEF JAM/DJMG	
13	3	SOS RIHANNA SRP/DEF JAM/DJMG	
14	5	TOUCH IT BUSTA RHYMES AFTERMATH/INTERSCOPE	
15	16	4 MINUTES AVANT MAGIC JOHNSON/GEFFEN	
16	RE-ENTRY	WHERE'D YOU GO FORT MINOR FEAT. HOLLY BROOK MACHINE SHOP/WARNER BROS.	
17	RE-ENTRY	SO WHAT FIELD MOB FEATURING CIARA DTP/GEFFEN	
18	6	WALK AWAY KELLY CLARKSON RCA/RMG	
19	18	SAY I CHRISTINA MILIAN FEATURING YOUNG JEEZY ISLAND/DJMG	
20	RE-ENTRY	BEAUTIFUL LOVE THE AFTERS SIMPLE/INO/EPIC	
21	25	BAD DAY DANIEL POWTER WARNER BROS.	
22	RE-ENTRY	RIDIN' CHAMILLIONAIRE FEAT. KRAYZIE BONE UNIVERSAL MOTOWN	
23	23	OVER MY HEAD (CABLE CAR) THE FRAY EPIC	
24	NEW	BUTTONS THE PUSSYCAT DOLLS FEAT. BIG SNOOP DOGG A&M/INTERSCOPE	
25	21	WHO SAYS YOU CAN'T GO HOME BON JOVI DUET WITH JENNIFER NETTLES ISLAND/DJMG	

THIS WEEK	LAST WEEK	ARTIST	TITLE
1	1	NE-YO	WHEN YOU'RE MAD
2	2	YUNG JOC	IT'S GOIN' DOWN
3	3	BUSTA RHYMES	TOUCH IT
4	4	SHAWNNA	GETTIN' SOME
5	5	MARY J. BLIGE	ENOUGH CRYIN'
6	6	CHRIS BROWN	GIMME THAT
7	7	AVANT	4 MINUTES
8	8	CHAMILLIONAIRE	RIDIN'
9	9	CHRISTINA MILIAN	SAY I
10	10	RICK ROSS	HUSTLIN'
1	1	VAN MORRISON	PLAYHOUSE
2	2	JASON ALDEAN	WHY
3	3	GEORGE STRAIT	THE SEASHORES OF OLD MEXICO
4	4	LEANN RIMES	SOMETHING'S GOTTA GIVE
5	5	BILLY CURRINGTON	WHY, WHY, WHY
6	6	DIERKS BENTLEY	SETTLE FOR A SLOWDOWN
7	7	CARRIE UNDERWOOD	DON'T FORGET TO REMEMBER ME
8	8	JOE NICHOLS	SIZE MATTERS (SOMEDAY)
9	9	TOBY KEITH	GET DRUNK AND BE SOMEBODY
10	10	GARY ALLAN	LIFE AIN'T ALWAYS BEAUTIFUL
1	1	KORN	COMING UNDONE
2	2	LUPE FIASCO	KICK, PUSH
3	3	T.I.	WHAT YOU KNOW
4	4	CHAMILLIONAIRE	RIDIN'
5	5	PANIC! AT THE DISCO	I WRITE SINS NOT TRAGEDIES
6	6	SYSTEM OF A DOWN	LONELY DAY
7	7	TAKING BACK SUNDAY	MAKEDAMNSURE
8	8	FALL OUT BOY	A LITTLE LESS SIXTEEN CANDLES...
9	9	ARCTIC MONKEYS	I BET YOU LOOK GOOD ON THE DANCEFLOOR
10	10	FLYLEAF	I'M SO SICK

THIS WEEK	LAST WEEK	ARTIST	Title
1	1	#1 GOMEZ ATO 21547 (13.98)	How We Operate
2	NEW	LA OREJA DE VAN GOGH SDNY BMG NORTE 79923 (18.98) ⊕	Guapa
3	2	LEWIS BLACK COMEDY CENTRAL 0041 (13.98)	The Carnegie Hall Performance
4	NEW	ROCKIE LYNNE UNIVERSAL SOUTH 005363 (11.98)	Rockie Lynne
5	6	EVANS BLUE THE POCKET 162585/HOLLYWOOD (11.98)	The Melody And The Energetic Nature Of Volume
6	NEW	THE BLACK KEYS FAT POSSUM 1032 (11.98)	Chulahoma
7	8	SAVING JANE TOUCAN COVE/UNIVERSAL REPUBLIC 006469/UMRG (13.98)	Girl Next Door
8	RE-ENTRY	NATALIE GRANT CURB 78860 (17.98)	Awaken
9	10	IMOGEN HEAP RCA VICTOR 72532 (11.98)	Speak For Yourself
10	7	ALICIA VILLARREAL UNIVERSAL LATINO 006605 (14.98)	Orgullo De Mujer
11	NEW	GNARLS BARKLEY DOWNTOWN 70003/ATLANTIC (13.98)	St. Elsewhere
12	5	TIESTO SONG BIRD 09/BLACK HOLE (18.98)	In Search Of Sunrise 5: Los Angeles
13	9	SONYA KITCHELL HEAR 0501/VELOUR (13.98)	Words Came Back To Me
14	16	RAKIM & KEN-Y PINA 270183/UNIVERSAL LATINO (15.98)	Masterpiece: Nuestra Obra Maestra
15	17	MONCHY & ALEXANDRA J&N 50078/SONY BMG NORTE (16.98) ⊕	Exitos Y Mas
16	23	AARON SHUST BRASH 0017 (13.98)	Anything Worth Saying
17	NEW	LOS RIELEROS DEL NORTE FONOVISA 352502/UG (12.98) ⊕	Siempre Imitado, Jamas Igualado
18	15	REGGAETON NINOS AFUEGO/URBAN BOX OFFICE 46957/EMI LATIN (13.98)	Reggaeton Ninos Vol. 1
19	14	RAMON AYALA Y SUS BRAVOS DEL NORTE FREDDIE 1940 (16.98)	Antologia De Un Rey Vol. 2
20	NEW	EL CHAPO DE SINALOA DISA 720802 (10.98)	La Noche Perfecta
21	4	SECRET MACHINES REPRISE 49987/WARNER BROS. (15.98)	Ten Silver Drops
22	26	ANA GABRIEL SONY BMG NORTE 95902 (15.98)	Historia De Una Reina
23	20	DONALD LAWRENCE PRESENTS THE TRI-CITY SINGERS EMI GOSPEL 33345 (19.98 CD/DVD) ⊕	Finale: Act One
24	25	HILLSONG HILLSONG/INTEGRITY 80535/SONY MUSIC (18.98 CD/DVD) ⊕	United We Stand
25	28	HURT CAPITOL 41137 (12.98)	Vol. 1
26	13	EAGLES OF DEATH METAL REKORDS REKORDS 70001/DOWNTOWN (13.98)	Death By Sexy...
27	RE-ENTRY	GLEN PHILLIPS UMAMI/BIGHELIUM 001/HIGH WIRE (15.98)	Mr. Lemons
28	RE-ENTRY	LOS TUCANES DE TIJUANA UNIVISION 310914/UG (13.98) ⊕	Siempre Contigo: En Vivo
29	12	ANAIS UNIVISION 310884/UG (11.98) ⊕	Asi Soy Yo
30	19	URBAN MYSTIC SOBE 49998/WARNER BROS. (13.98)	Ghetto Revelations: II
31	43	GREATEST GAINER MARK HARRIS INO/EPIC 93827/SONY MUSIC (18.98)	The Line Between The Two
32	22	VAN HUNT CAPITOL 74851 (18.98)	On The Jungle Floor
33	27	DONALD LAWRENCE PRESENTS THE TRI-CITY SINGERS EMI GOSPEL 54835 (19.98 CD/DVD) ⊕	Finale: Act Two
34	18	GIRL AUTHORITY ZOE 431088/ROUNDER (15.98)	Girl Authority
35	32	ALEJANDRA GUZMAN SONY BMG NORTE 78534 (15.98)	Indeleble
36	37	BISHOP G.E. PATTERSON & CONGREGATION PDDIUM 2505 (14.98)	Singing The Old Time Way Volume 2
37	3	PHIL WICKHAM SIMPLE/INO 80644/SONY MUSIC (11.98)	Phil Wickham
38	NEW	ALEJANDRO ESCOVEDO BACK PORCH 50965 (17.98)	The Boxing Mirror
39	21	MAT KEARNEY AWARE COLUMBIA 94177/SONY MUSIC (11.98)	Nothing Left To Lose
40	41	RAMON AYALA Y SUS BRAVOS DEL NORTE FREDDIE 1890 (16.98)	Antologia De Un Rey
41	46	GUARDIANES DEL AMOR SONY BMG NORTE 78625 (13.98)	Corazon Romantico: Los Exitos
42	35	SANCTUS REAL SPARROW 11574 (12.98)	The Face Of Love
43	29	THE 5 BROWNS RCA RED SEAL 78719/SONY BMG MASTERWORKS (18.98) ⊕	No Boundaries
44	38	YURIDIA SONY BMG NORTE 76550 (12.98 CD/DVD) ⊕	La Voz De Un Angel
45	RE-ENTRY	ANDY ANDY WEPA 1060/URBAN BOX OFFICE (9.98 CD/DVD) ⊕	Ironia
46	NEW	BANDA EL RECODO FONOVISA 352480/UG (12.98) ⊕	A Las Mujeres Que Ame
47	31	NICHOLE NORDEMAN SPARROW 63575 (17.98)	Brave
48	40	CALLE 13 WHITE LION 96875/SONY BMG NORTE (15.98)	Calle 13
49	7	THE SOUNDS SCRATCHIE 39060/NEW LINE (11.98)	Dying To Say This To You
50	RE-ENTRY	JIM GAFFIGAN COMEDY CENTRAL 0039 (13.98)	Beyond The Pale

BREAKING & ENTERING THIS WEEK ON **billboard.com**

Rockie Lynne, a North Carolina native now based in the Minneapolis area, bows at No. 4 on Top Heatseekers and No. 29 on Top Country Albums. He wrote or co-wrote each of the 12 songs on his self-titled set. Discover developing artists making their inaugural Billboard chart runs each week in Breaking & Entering on billboard.com.

The best-selling albums by new and developing acts, defined as those who have never appeared in the top 100 of The Billboard 200. If a Heatseekers title reaches that level, it and the act's subsequent albums are immediately ineligible to appear on the Heatseekers chart. See Chart Legend for rules and explanations. © 2006, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

PLAY TO WIN!

Billboard **DMMS** DANCE MUSIC SUMMIT

Sept 17-20, 2006 **Palms Casino Resort
Las Vegas, NV**

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

LUCKY 13!

Now in it's 13th year, the **Billboard Dance Music Summit** is moving to **VEGAS** and will be part of a city-wide Dance Music Festival – **lifebypnight**

**Reserve your slot now
& play it in Vegas!**

- by 7/21 \$199
- before 8/25 \$249
- after 8/25 \$299



Controversial Conference Sessions Include:

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

HIGHLIGHTS:

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

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

CONTACTS

REGISTRATIONS www.BillboardEvents.com

SPONSORSHIPS Karl Vontz • 415.738.0745

HOTEL Palms Casino Resort • 866.725.6773
RESERVE BY 8/18 FOR DISCOUNTED RATE: \$139

**REGISTER
TODAY!**

For the most up-to-date programming visit

www.BillboardEvents.com



atp *all things possible*



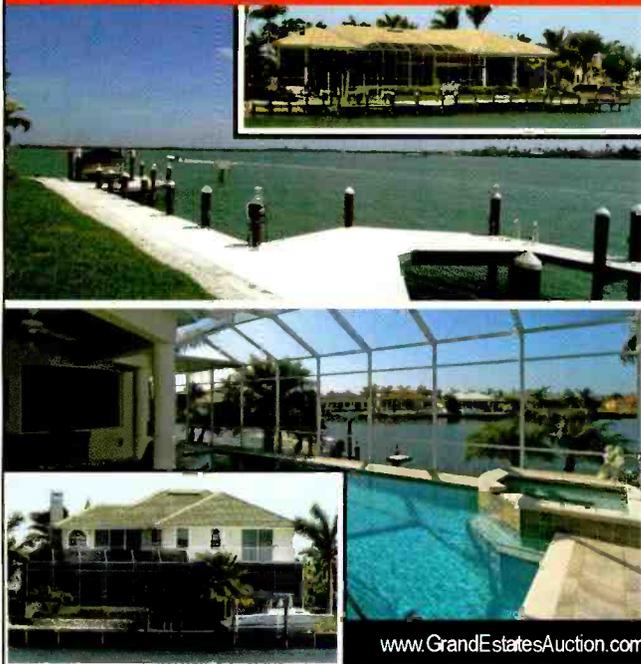
MARKETPLACE

For ad placement write to classifieds@billboard.com or call 800-223-7524

REAL ESTATE

AUCTION

DIRECT ACCESS !! NO BRIDGES
TUES • JUNE 20, 2006 • 2PM



MARCO ISLAND, FL

- 2 Magnificent Homes auctioned separate + .45 acre lot w/ 142' deep water frontage
- 4BR/5.5 Bath home w/ 80' water frontage + 12,000 lb. Boat Lift included
- 3BR/3.5 Bath home w/ 173' water frontage + 30,000 lb. & 7,000 lb. Boat Lifts included
- 1 property will be sold ABSOLUTE - no minimum !! no reserve !!

Come Prepared to Bid & Buy!

GRAND ESTATES
 AUCTION COMPANY
 call for a FREE color brochure
1.800.552.8120

www.GrandEstatesAuction.com • Robert Kirk FL Auctioneer AU3384 / Broker BK3157296 •

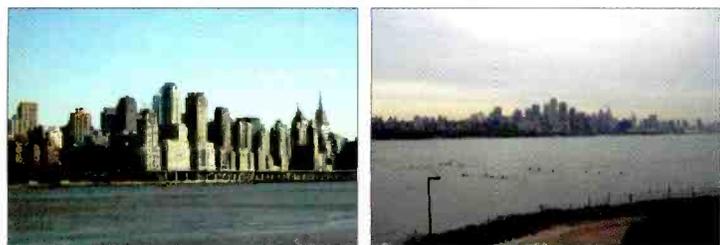
REAL ESTATE

Home With Recording Studio - See Website
 View at www.realestate.webstylists.de



N.Orleans-Style older home and recording studio sitting on 2.18 acres on beautiful Lake Mary Jane, remodeled and ready to move in. Sunset vu of a 2800 acre fish & ski lakes from the lvg rm . . . 6/4 BR, 4 1/2 baths, CH/A, sep.3 room,1100 sq. ft. recording studio and office w/central AC -3 rms.(20x20 office, 8x20 control rm and 20x20 vocal/drum rm.) plus half bath. Updated kit.with black granite counters/Dacor prof. range, Kitchenaid fridge.Billiards rm.-library. Master ste. w./sitting rm, and 2 (his and hers) granite and marble ba. -Office (could be BR) Exercise room (could be BR). Lg BR with ADA comp. bath and walk-in closet w/ sep. ent. H/W floors throughout. Garage w/upper storage. pool, hot tub, sauna. Dock & boathouse with lg.deck on lake. 15 min. to Orl Int. Arpt.-25 min.to Disney- 30 min.to downtown!-\$1,350,000/By appt.

Shown by appointment only. Email bananaluna@yahoo.com, or contact Jane by phone 407/468-9173, 407/482-0004 (dial 9 during message to bypass voicemail) or 011/506-844-2577.



LOOK AT MANHATTAN! WHY LIVE IN MANHATTAN!

New Jersey Gold Coast's "Secret" On The Hudson
Roc Harbour Luxury Riverfront Condos & Townhomes

Situated on the Hudson Riverbank, ONLY MINUTES to Manhattan, this premier, gated & exclusive townhome community boasts SPECTACULAR VIEWS of New York City stretching from Downtown to Midtown to the George Washington Bridge! Just across the Hudson from Manhattan, Roc Harbour is a magical, secret escape from the city's daily hustle and bustle. Set in beautiful, unique landscaped zen gardens featuring private riverwalk, security guard, super on site, abundant guest parking, pets are welcome. Amenities are available separately. Duplex features 3 bedrooms, 2 1/2 baths, 3200 sq. ft. of luxurious living space, equipped with private elevators accessible from private 2 car garage to every level of the home. Soaring 16ft. cathedral ceiling and skylite, woodburning fireplace, 3 balconies with views. Master suite with Romeo & Juliet overlook windows, private balcony. Master bath includes whirlpool, separate shower, his/her sinks, views. Gourmet kitchens w/center isle opens to family room. Formal dining area flows from Living room. Laundry in unit, closets galore, bonus storage located in the attic and garage closet. Garage can also be finished as a den, gym or studio. Priced from \$1,499,000. Simplex features 2 bedrooms, 2 full baths 1600-2000+ sq. ft. with 2 balconies with views, woodburning fireplace, private 2 car garage. Priced from \$825,000. Call for an exclusive showing, Pandora Moy, NJ's Hudson Riverfront Specialist, direct (551) 404-4712. Or log onto: <http://HUDSONRIVERFRONTHOMES.COM> or www.pmayremax-nj.com for Virtual Tours, Photoslide Shows and more details



PANDORA MOY
 Licensed NJ Real Estate Sales Representative
RE/MAX FORTUNE PROPERTIES
 474 Sylvan Ave., Englewood Cliffs, NJ 07632
 (551) 404-4712 direct (201) 816-8889 Office
pandoramoy@remax.net



AWARD WINNING OJAI PROPERTY

Architectural jewel in downtown. Village mixed-use zoning. 2-sty Mission Revival, 2700 s.f. home & 2 comm'l spaces: 400 s.f. (office/retail) & 900 s.f. (possible production facility). Exceptional detail throughout. 4bdr/4.5 ba., 2 fireplaces, courtyards, balconies. 2-car garage. Old world charm w/state-of-the-art liveability.

\$2.2 Million

La Barre Land & Development
 805-798-0157

COUNTRY LIVING
OUTSTANDING PROPERTIES
IN EXCLUSIVE
WESTCHESTER, NEW YORK.
 40 mins. to midtown NYC

drew.baldomar@prudentialrand.com

BILLBOARD CLASSIFIEDS
MOVE LUXURY REAL ESTATE
TO THE STARS REACH THE
HIGH-POWERED WORLD OF
MUSIC & ENTERTAINMENT

Call Mark Wood - Real Estate Manager
 661-270-0798 - Fax: 323-525-2395
Billboard@musician.org
 1-800-223-7524

Reach all the movers & shakers every week through the pages of Billboard a force in the music/entertainment industry for over 100 years



Majestic Hudson River views set the stage for this remarkable Westchester County, New York estate. Built circa 1825, the seven bedroom, six and one-half bath residence boasts the finest of architectural details of the 1800s. Three other unique dwellings grace the landscape to add to this artist's palette. Surrounded by over 20 acres of rolling lawns, mature trees, stone walls and a tranquil pond, the estate is reminiscent of the classic southern mansions of New Orleans. Only 45 minutes from Manhattan. Prudential Rand Realty, 1270 Pleasantville Rd., Briarcliff Manor, NY 10510, **\$10,950,000.** www.prudentialrand.com - 914-762-1020

Miami

For the Best Properties in Vibrant Miami . . .
 There is only *one* name:

Brigitte de Langeron

Realtor Associate
 305.244.7493



www.miamiwaterfront.com or brigitte@miamiwaterfront.com

DO YOU HAVE A PROFESSIONAL SERVICE YOU WOULD LIKE THE MUSIC INDUSTRY TO KNOW ABOUT?
WRITE TO CLASSIFIEDS@BILLBOARD.COM
OR CALL 1-800-223-7524
AND GET A FREE LISTING ON BILLBOARD.BIZ

REACH OVER 114,000 RESPONSIVE REAL-ESTATE READERS IN OVER 110 COUNTRIES!!
WANT TO BE PART OF OUR FALL 2006 LUXURY REAL-ESATE SPECIAL? WRITE TO:
CLASSIFIEDS@BILLBOARD.COM
OR CALL - 646-654-4636



COMPOUND IN BIRD STREETS \$14,900,000
Sunset Strip. Villa dsngd by Offenhauser w/cty-ocean vus on apprx 0.75 acre s're, 5bd/5.5ba & gsthse, tennis ct, pl/spa, www.orioledrive.com
Mimi Starrett 310.275.8686



REGINALD JOHNSON ESTATE \$8,950,000
Montecito. Rare find - architecture, grand scale rooms large private grounds, panoramic ocean views. ~918 Reginald Johnson designed home.
Harry Kolb 805.969.9993



35+ ACRE MALIBU FANCH \$6,025,000
Malibu. Adirondack style logce living rm w/ hi beam ceilings, gourmet kitchen, pool w/ waterfall. Magnificent mountain and ocean views.
Sandra Ott 310.387.1996



WWW.241NINETEENTH.COM \$4,500,000
Santa Monica. Irreplaceable lrg 5bd/5.5ba of quality w/ volume & privacy. Gorgeous rich dark flrs, showcase kit, luxurious mstr, media rm & pl.
James Respondek 310.255.5411



2177 W. LIVE OAK DRIVE \$3,995,000
Los Feliz. Spanish Colonial Revival walled estate. 4bd/4.5ba over 6700sqft. Spectacular views, media room, pool, newly remodeled gst apt.
Lawyer/Wilson 310.888.3808



STUNNING PP TUSCAN \$3,599,000
Pacific Palisades. Newer 5bd/4.5ba Tuscan in Bluff loc, ocn/cyn vws, fdr, lr, grmt kit, hrwd flrs, infinity pl, spa, fire pit, blt-in BBQ.
Kirshner/O'Brien 310.260.8200



SLEEK CONTEMPORARY W/VIEWS \$2,695,000
Sunset Strip. Sophisticated contemporary w/ 4bd/3.5ba, pool & huge views. Maple flrs, spa, lawn, patios, deck & screening rm. Move-in condition.
Carrady/Segal 310.481.6266



OPEN 2-5 SAT/SUN

3009/ 3025/ 3043 ELLINGTON DR \$2,695,000
Hwd Hills. 3 new Mediterranean hms on a pvt, gtd street. Finely appntd w/vltd ceils, top qty appls & tatesful amenities. From \$2,695,000.
Joseph Treves 310.385.7248



2483 GLENDOWER PLACE \$2,395,000
Los Feliz. 1925 Gothic Revival Estate @ end of cul-de-sac w/ vus. 4bd/2.5ba. Super details. Grand scale rms. Separate guest house.
Jonah Wilson 310.888.3870



703 14TH STREET \$2,295,000
Santa Monica. Recently remodeled French Normandy hm w/ 3bd/2ba, hrwd flrs, tppls, grmt kit, skylites. alarm sys, newly landscaped b'yd.
Susan Kastner 310.260.8200



2107 STRADELLA \$1,695,000
Eel Air. Designed by arch: David Pearson, stunning Mid-Cent modern, 3+2 /2000+ sq ft Lrg liv rm & bds, cozy yrd patio for pets or zen g'dn, hwd.
Alex Parsé 310.860.4521



NOW IS THE TIME \$1,550,000
Rancho Mirage. Red \$100K seller bought another. Sophisticated contempo designed for comfort & elegance. In-ground & overhead misters.
CR Silva 760.285.7530



11830 BEL TERRACE \$1,299,000
Bel Air. Move-in condition 5 bd traditional walking distance to the getty. Large family room and ear-in kitchen. Master w/frplc. Grassy yard.
Michael Greenwald 310.481.6262



7875 HILLSIDE AVENUE \$999,000
Sunset Strip. Euro cottage, w/ 3 car g/bonus rrr on 4930sq ft v.j. lot. Remodeled. Owner has survey. Close to Sunset Strip.
Jonah Wilson 310.888.3870



£18 DCHENY DRIVE #504 \$799,500
West Hwd. Full service bldg. Designer done 1bd/1ba w/ sep ofc. City vus, lg b'r, ebony flrs, updated kit. HOD incl elec, water, cable & EQ.
Jonah Wilson 310.888.3870



OPEN 2-5 05/14/06

4232 MCCONNELL BLVD \$779,000
Marina Del Rey Adj. Storybook charmer Calif Bungalow w/ custom touches thru-out. Close to the Marina & Venice.
Sharona Alperin 310.888.3708



943 12TH STREET #3 \$559,000
Santa Monica. Stunning 1bd/1ba w/French drs opening to an alluring patio off liv rm & bd. This bright enchanting condo has hwd flrs & fpl.
Karen Juncoza 310.255.5457



OPEN 2-5 05/13/06

451 FUSTIC DRIVE \$549,000
Mt. Washington. 1bd/1ba city retreat on a private 12,000sqft lot. Awesome views, incredible outdoor living a eas. Bath with clawfoot tub.
Karen Lower 323.804.8043



OPEN 2-5 05/14/06

£702 HILLPARK DRIVE #307 \$548,000
Hwd Hills. 2bd/1.75ta. Pergo wd flrs. Smooth ceiling; Recessed lights. Eig patio. 1 common wall. Resort amenities. www.obeo.com/248091
Michael Tunick 310.205.0305



OPEN 2-5 05/14/06

1916 WHITMORE AVENUE \$479,000
Echo Park. 1bd plus office nook. Renovated kitch & bath, vaulted ceilings, heat & air, hillside views, decks and yard.
Joseph Lightfoot 323.665.1108

HELP WANTED

VNU Business Media publishes over 44 business publications, stages over 60 trade shows and 70 conferences and operates more than 150 business-to-business electronic products. We operate around the globe, covering some of the most powerful industries in the world in entertainment, marketing, media and travel. Some of our brands include *Billboard*, *Adweek*, *The Hollywood Reporter*, *National Jeweler* and *Architecture*.

We currently have a rewarding career opportunity for an experienced professional to join *Billboard*.

Marketing Brand Manager

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

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

Please send résumé and a cover letter indicating which position you are interested in and including salary requirements to: Email: entertainrecruit@vnubusinessmedia.com.

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

Billboard

Music Development & Licensing

Razor & Tie, one of the country's fastest growing entertainment companies, is looking to hire a person to handle exploitation of our music assets (artists, master recordings and song copyrights) via usages in film, television, advertising, video games, soundtracks, and compilations. Responsibilities also include pursuing international licensing partners and coordination of international marketing for our releases.

Applicants must have a broad and voracious appetite for popular music and culture. A strong set of existing relationships with key players relating to music usage, and relevant experience relating to placement of music in film, television and other applicable channels is vital. Salary is commensurate with experience. E-mail cover letter and résumé to fnull@razorandtie.com. Please, no phone calls.

RAZOR & TIE

Correspondent - Los Angeles - Billboard Information Group

VNU Business Media publishes over 40 business publications, 20 directories, stages events, conferences and trade shows, and operates 150 electronic products. We operate around the globe, covering some of the most powerful industries in the world including entertainment, retail, media, travel and design.

Billboard Magazine, a VNU publication, currently has a career opportunity for a Correspondent to be based in the Los Angeles Bureau.

This position requires the correspondent to deliver mission critical reporting twinned with timely perspective, insight and analysis of the Latin music space. The role requires a bilingual person (Spanish and English) who can deliver pieces for the weekly magazine of *Billboard* and *Billboard Radio Monitor*, whilst offering robust coverage for the online properties. There are also key responsibilities associated with *Billboard's* annual Latin Music Awards and Conference. In addition to reporting responsibilities in the Latin space, this position will also fulfill the West Coast editorial needs of posting stories for *Billboard.biz* - the 24/7 online face of *Billboard's* coverage of the music industry. The job requires extensive writing, reporting and project management skills. Experience in Web publishing is essential. Experience in covering technology news is an advantage and preferred.

Education: Must have a degree in a relevant area of study.

If you meet these requirements, please send your résumé and cover letter including salary requirements to:

VNU Business Media Human Resources - LA
Email: vnuhrla@vnubusinessmedia.com
Fax: 323.525.2211

Visit our website at www.vnubusinessmedia.com or www.billboard.com

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

Billboard



VICE PRESIDENT OF PUBLICITY

Oversee and manage the Publicity Department for *Rounder Records*. Develop all strategies related to press campaigns for all *Rounder* artists and releases in conjunction with the overall marketing strategy. Develop and maintain positive relationships with all key media contacts including local and national television, magazines, newspapers, and public radio. Hire and manage all independent publicists. Responsible for *Rounder's* corporate publicity and image. See position details: www.rounder.com

Apply to: jobs@rounder.com
Attn: HR, *Rounder Records*, 1 Camp St., Cambridge, MA. 02140.

MUSIC RECORDING STUDIO,
ON AIR RADIO-TV STATION,
FILM PRODUCTION COMPANY
ON-THE-JOB TRAINING LOCALLY
by successful professionals.
Beginners welcome. Full story at:
www.getamentor.com

BUSINESS OPPORTUNITIES

ARTIST/LABELS HAVE YOUR MUSIC
VIDEOS SEEN WORLD WIDE
NEED VIDEOS?
erb-webdevelopment.com
NEWS VIDEOS MUSIC
PRIZES & CASH\$
e-radiobiz.com

VINYL PRESSING

12" Vinyl Pressings
We manufacture at lowest prices!



National & International
Promotion & Distribution

PURE VINYL, INC.

Tel: 954-757-8455

purevinyl@myacc.net

T-SHIRTS

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

**BACKSTAGE
FASHION**

Worldwide Distributors of Licensed:

ROCK & NOVELTY T-SHIRTS,
STICKERS, PATCHES, FLAGS & MORE!

Check out our website catalog:

www.backstage-fashion.com

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

800-644-ROCK

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

DUPLICATION/REPLICATION

OUR PRICES NUKE THE COMPETITION

BARE BONES PRICES

Odds On Blow-Out Discounts!

Includes on-disc printing, full-color printed
booklet, barcode and cello wrapping.

100 CDs	250 CDs	500 CDs	1,000 CDs	2,500 CDs
\$299	\$499	\$699	\$1,099	\$1,999

Odds On
cd & dvd manufacturing
14 Sunset Way
Henderson, NV 89014
www.OddsOnRecording.com

Toll-Free 877-ODDS ON 1



NEW RELEASES

Like Instrumental Music?

Check out:
www.smokingeorge.com

ONE FREE SONG

PROFESSIONAL SERVICES

1,000 CDs
in full-color jackets for just
\$990!

Call today for
your free catalog!

1-800-468-9353
www.discmakers.com/bb

DISC MAKERS

UNLIMITED FREE HipHop music &
street DVD's - No download fees
Unlimited Access, Ipod, MP3, Vcast,
Itunes compatible. www.worldstarhiphop.com Th3rd World
Entertainment "Take No Risk, Take
No Reward"

RECORDING STUDIOS

RECORDING BUSINESS FOR
SALE: Prime Manhattan location,
fully equipped, unique
construction, high-profile clients,
views, light. Call 917-538-3444.

NOTICES/ANNOUNCEMENTS

Volunteers Needed

If you will be in the Atlanta Georgia
area September 6-8 and would like to
volunteer for the *Billboard R&B - Hip
Hop Conference & Awards*,
please contact:

Courtney Marks
cmarks@billboard.com
646.654.4652 For more

information visit:
www.billboardevents.com

Volunteers Needed

If you will be in the Las
Vegas Nevada area September 17-20
and would like to volunteer for the
Billboard Dance Music Summit
please contact:

Courtney Marks
cmarks@billboard.com
646.654.4652 For more

information visit:
www.billboardevents.com

FOR SALE

DIVIDER CARDS
BLANK OR PRINTED
BY **GOPHER**
800-648-0958

MUSIC MERCHANDISE

BUY DIRECT AND SAVE!

While other people are raising their prices, we
are slashing ours. Major label CD's, cassettes
and LP's as low as 50¢. Your choice from the
most extensive listings available.

For free catalog call (609) 890-6000.
Fax (609) 890-0247 or write
Scorpio Music, Inc.
P.O. Box A Trenton, N.J. 08691-0020
email: scorpiomus@aol.com



Sony BMG celebrated the signing of a global label deal with Swedish songwriter **Jorgen Elofsson** in Florida. From left are Sony BMG Music Entertainment president of Continental Europe **Maarten Steinkamp**, Sony BMG Music Entertainment CDO **Tim Bowen**, Elofsson and Sony BMG Music Entertainment CEO **Rolf Schmitt-Holtz**.



Lou Adler received his star on the Hollywood Walk of Fame in front of the Virgin Superstore at the Kodak Theater in Hollywood. Adler, second from right, savors the moment with three other Walk of Fame stars: A&M Records co-founder **Jerry Moss**, actor **Jack Nicholson** and A&M Records co-founder **Herb Alpert**.



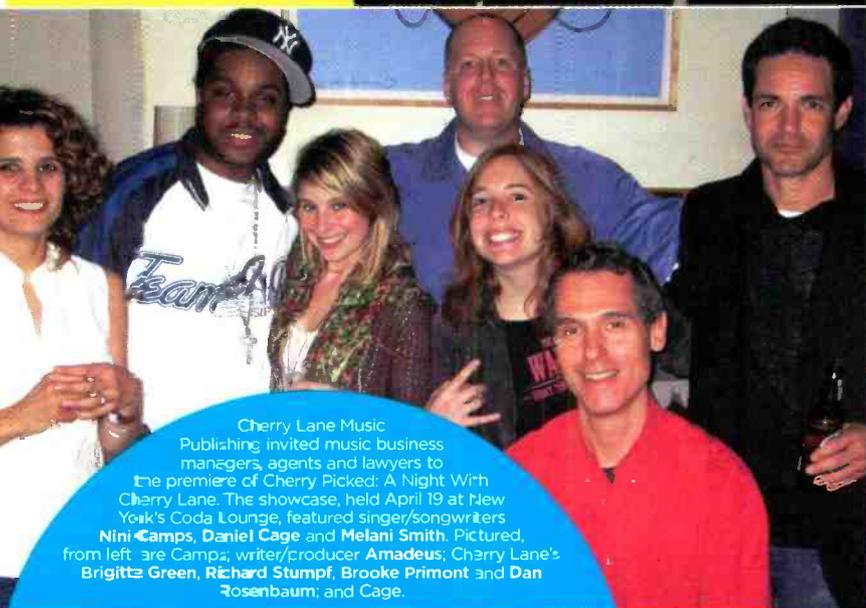
Grammy Award winner **Dionne Warwick** and R&B artist **Peabo Bryson** joined the International Music Products Assn. (NAMP) in advocating music education at an event on Capitol Hill. Shown, from left, are Reebok U.S. president and NAMP chairman **Dennis Houlihan**, Bryson, Warwick and former U.S. secretary of education **Richard Riley**.



Tom Petty gave a rare interview during the Expo where he discussed his craft, career and future projects. Petty also took time to speak directly to the audience during a candid Q&A session. (Photo: Lester Cohen/WireImage.com)



The Hit Songwriters panel moderated by ASCAP's **Randy Grimmer** explored the common ground all great songs must share. Pictured, from left, are panelists/songwriters **Harvey Mason Jr.** and **Damon Thomas** (aka the Underdogs), **Rudy Perez**, **Rick Nowels** and **Gary Burr**. (Photo: Lester Cohen/WireImage.com)



Cherry Lane Music Publishing invited music business managers, agents and lawyers to the premiere of *Cherry Picked: A Night With Cherry Lane*. The showcase, held April 19 at New York's Coda Lounge, featured singer/songwriters **Nini Camps**, **Daniel Cage** and **Melani Smith**. Pictured, from left are Camps, writer/producer **Amadeus**; Cherry Lane's **Brigitta Green**, **Richard Stumpf**, **Brooke Primont** and **Dan Rosenbaum**; and **Cage**.

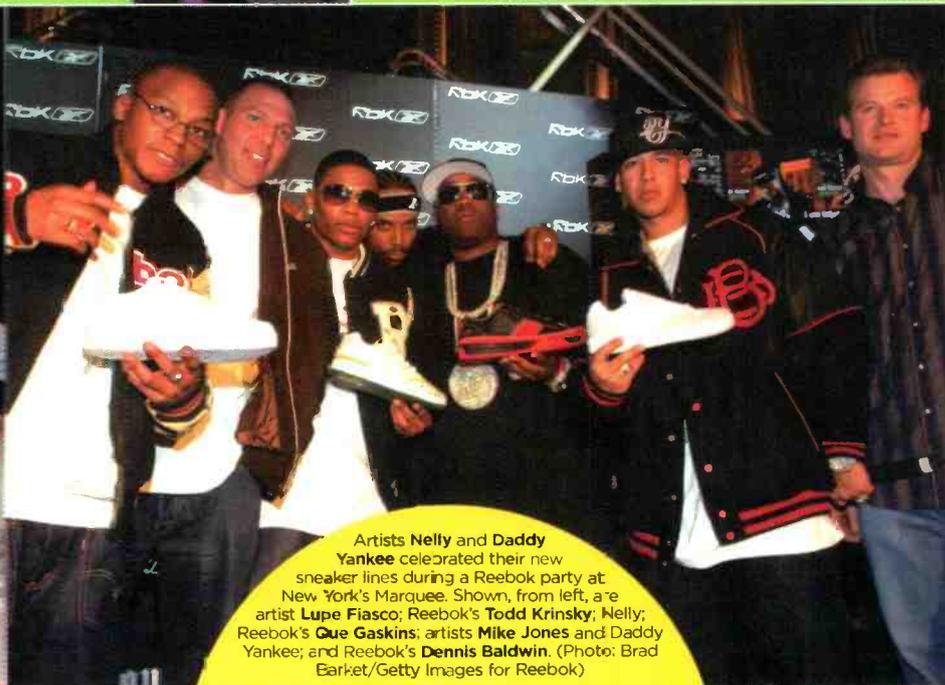


ASCAP "I CREATE MUSIC" EXPO: More than 1,200 songwriters/producers/artists gathered at ASCAP's first "I Create Music" Expo for three days beginning April 20 at the Hollywood Renaissance Hotel in Los Angeles. Guests experienced a program of master sessions, panels, workshops and live performances by acts including **the Hearts**.

ASCAP executive VP/director of membership **Todd Brabec**, far right, got the Expo rolling by moderating the I Create Music... Let's Get This Party Started panel with a lively discussion of what it means to create music as a career. From left are songwriter **Jimmy Jam**, ASCAP president/chairman **Marilyn Bergman**, songwriter **Linda Perry**, composer **Michael Giacchino** and **Big & Rich's John Rich**. (Photo: Erik Philbrook)



The 5 Browns made a special in-store appearance at Borders' Columbus Circle store in New York to launch their new album, "No Boundaries." Standing, from left, are Borders Group's **Daryl Mattson** and **Meg Leill**, Sony BMG Music Entertainment's **Lynn Poole**, RCA Red Seal/Sony BMG Masterworks president **Gilbert Hetherwick**, the 5 Browns' manager **Joel Diamond** and Sony BMG Masterworks' **Steve Schoen**. Seated, from left, are **Melody Gregory**, **Desirae**, **Ryan** and **Deandra Brown**. (Photo: Anders Krusberg/MSLO)



Artists **Nelly** and **Daddy Yankee** celebrated their new sneaker lines during a Reebok party at New York's Marquee. Shown, from left, are artist **Lupe Fiasco**; Reebok's **Todd Krinsky**; **Nelly**; Reebok's **Que Gaskins**; artists **Mike Jones** and **Daddy Yankee**; and Reebok's **Dennis Baldwin**. (Photo: Brad Barket/Getty Images for Reebok)

INSIDE TRACK

EDITED BY MICHAEL PAOLETTA

For more INSIDE TRACK go to www.billboard.biz

PLATEFUL OF PROJECTS

Track has learned that the release of Kelly Rowland's sophomore solo set for Columbia/Sony Urban Music has been moved from July to first-quarter 2007. Manager Mathew Knowles says more time is needed to properly set up the project. "We want to make sure our marketing strategy is a multitiered approach that capitalizes on the synergies afforded by her other projects," Knowles tells Track. (Surely, it's not because Beyoncé has a solo album due in the fall.)

Asked if more songs will now be recorded for the pushed-back set, Knowles says, "If she finds a better song or songs to add, we'll use them. But that's not the reason for changing the date. [Everyone] is pleased with the record Kelly made."

As for Rowland's "other projects," she co-hosted the fifth annual MTV Asia Awards ceremony May 6, where she premiered her new single "Gots to Go" for a worldwide audience. On May 13, the Destiny's Child co-founding member will be in Atlanta to kick off the five-city Soft Sheen-Carson/Vixen Model Search for women of color. Additionally, Rowland, a spokesmodel for Soft Sheen's Dark & Lovely hair-care line, will be Vibe Vixen's summer '06 cover girl (the issue hits stands May 16).

THOSE THINGS HE DOES

Fountains of Wayne is working on its new album for Virgin Records, which could be out by year's end, FOW's Adam Schlesinger tells Track. "We've got a bunch of stuff recorded," he says. "Usually what happens is we record way more than we need, and certain songs start to fall by the wayside." It will be the group's first album for Virgin since its former label, S-Curve Records, folded following founder Steve Greenberg's departure to become president of Columbia Records.

Additionally, Schlesinger, who wrote that catchy little title tune for 1996's "That Thing You Do!," is working again on crafting smart tunes for a movie. This time, he's writing songs for upcoming flick "Music & Lyrics By," which stars Hugh Grant and Drew Barrymore. And yes, Schlesinger says, the pair can warble. "They sing quite well," he says. Who knew?

DYNAMIC TRIO

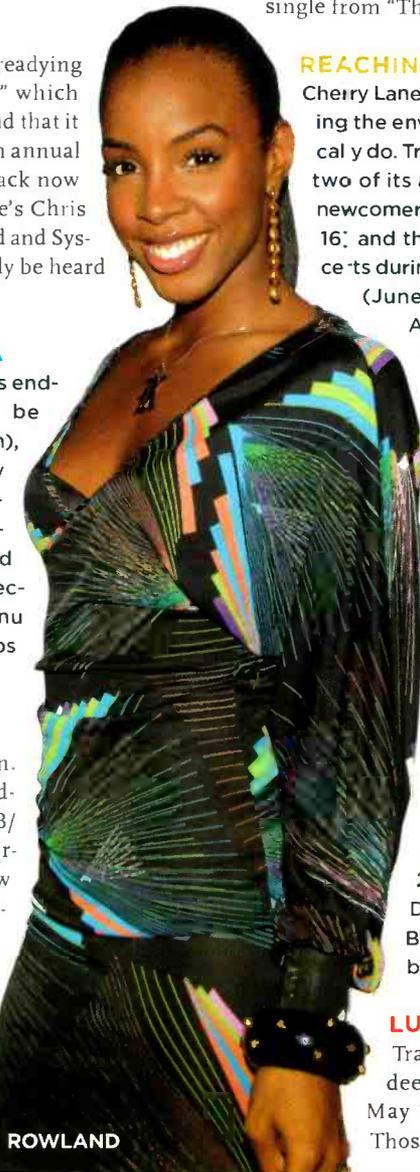
You may have heard that Lionsgate is readying the William Friedkin-directed "Bug," which stars Ashley Judd, for a fall release. And that it will have its world premiere at the 59th annual Cannes Film Festival (May 17-28). Track now hears that new songs from Audioslave's Chris Cornell, Velvet Revolver's Scott Weiland and System of a Down's Serj Tankian will likely be heard in the film's theatrical release.

THE SOUND OF PHILADELPHIA

Staying with Lionsgate, Track hears its end-of-year film, "P.D.R." (that would be Philadelphia Department of Recreation), will feature the sounds of classic Kenny Gamble & Leon Huff recordings (original versions and newly recorded covers). "P.D.R." stars Terrence Howard and Bernie Mac and marks the feature directorial debut of South African Sunu Gona, who honed his creative chops making commercials.

STILL A THRILL

Jody Watley is a woman on a mission. Fully understanding the changed landscape of the music industry, the R&B/pop/dance artist has partnered with Virgin Megastore for the release of her new album, "The Makeover." Due this summer from Watley's own label (Avitone Recordings), "The Makeover" will be exclusively sold through the Virgin chain, Watley tells Track. As part of the deal, the artist will embark on the Jody Watley Virgin Megastore Makeover Tour, which encompasses makeovers for fans, live perform-



ROWLAND



SINATRA

ances and autograph sessions. In creating these events, Watley says she and Virgin are "making over" the traditional artist in-store visit. By the way, that beautifully chilled-out cover of Madonna's mid-'80s top 10 hit "Borderline" you've been hearing in the trendier lounges of New York's Meat Packing District and Miami's South Beach is the lead single from "The Makeover."

REACHING FOR THE GOLD

Cherry Lane Music Publishing seems to enjoy pushing the envelope of what music publishers typically do. Track hears that Cherry Lane has booked two of its artists, Sony BMG Urbano & Tropical newcomer Jean (whose album, "On," arrives May 16); and the unsigned Nini Camps, for live concerts during the 2006 FIFA World Cup Germany (June 9-July 9). First-generation Cuban-American Camps apparently has a friend and fan in Aida Turturro. Track couldn't help but notice the "Sopranos" actress at Camps' recent New York showcase.

But there's more aural stuff from the soccer field. The refrain from producer RedOne's "Bamboo" has been named the official melody of the 2006 FIFA World Cup. It will truly be a melody heard 'round the world. It has even been incorporated into three songs for the World Cup's official music program, including "Time of Our Lives" by Il Divo and Toni Braxton. Care for the "Bamboo" ringtone? It's just a few clicks away.

Meanwhile, Shakira and Wyclef Jean are scheduled to perform the 2006 FIFA World Cup Mix of "Hips Don't Lie" at the World Cup Final in Berlin. Indeed, this would be the "Bamboo"-infused version.

LUCKY STAR

Track loves the fact that Nancy Sinatra was deemed worthy enough to receive a star May 11 on the Hollywood Walk of Fame. Those "boots" finally paid off.

Executive TURNTABLE

EDITED BY SARAH HAN

RECORD COMPANIES: Universal Music Enterprises in Los Angeles names **Mike Davis** executive VP/GM. He was executive VP of sales and marketing at Universal Music & Video Distribution.

Virgin Records in New York names **Jennifer Frommer** VP of strategic marketing. She was head of marketing at Spin magazine. Virgin Records also names **Lauren Zucker** senior director of strategic marketing. She was director of business development at Knitting Factory Entertainment.

Toucan Cove Entertainment in Seattle promotes **Robert Evanoff** to senior VP of artist relations and development. He was VP. Toucan Cove Entertainment also names **Deborah Brosseau** VP of publicity. She was founder/president of Brosseau Audience Development. Both are based in Los Angeles.

Wind-up Records in New York names **Dorothy Hui** director of digital content development. She was director of new media at Universal Motown Records Group.

Sunset Record Group in New York names **Todd May** head of creative development. He was creative director at DiscLogic.

Jewish Music Group in Studio City, Calif., names **Dean Schachtel** national director of sales. He was associate director of domestic releases at Warner Strategic Marketing.



DAVIS

FROMMER

CONLON

VISVARDIS

PUBLISHING: BMI in New York ups **Richard Conlon** to VP of new media and strategic development. He was VP of marketing and business development, media licensing.

The Harry Fox Agency in New York promotes **Stephen Rhodes** to VP of distribution, reporting and licensing technology. He was senior director of technology development.

Zomba Music Publishing in New York names **Peter Visvardis** director of pop/rock creative. He was director of A&R research at Columbia Records.

Send submissions to shan@billboard.com.

FOR THE RECORD

Contrary to the Billboard STARS report on Dennis Arfa's Artist Group International in the April 22 issue, Queensryche is not an AGI client. Monterey International (agent Garry Buck) is the band's sole booking agency.

A report in the May 6 issue headlined "Sony BMG Sued Over Artists' Digital Rates" requires clarifications. Third Story Music, which sued Warner Music Group in May 2005 over Tom Waits' recordings, is an independent publishing and production company. Waits does not hold any ownership interest in that company, and he was not a part of that company's lawsuit against WMG.

In the May 13 issue, a headline about a new service backed by WEA incorrectly characterized the initiative. The service will help independent retail stores enter the digital download business. Also, a Billboard Bulletin and billboard.biz version of the story incorrectly stated that the stores will carry only Warner Music Group titles. They will be able to sell downloads from all labels that offer their music digitally.

Also in the May 13 issue, the story headlined "Mission Cole: Diva Takes Charge" misspelled Ron Fair's name. It also stated that Cole's upcoming "Impossible" video would be shot in Prague, but it is no longer being shot abroad.

Hal David *Chairman & CEO, Songwriters Hall of Fame*

Linda Moran *President, Songwriters Hall of Fame*

Charlie Feldman & Karen Sherry *Show Chairs*

Robbin Ahrold *Media Chair*

Jules Goldberg *Dinner/Catering Chair*

Irwin Z. Robinson *Journal Chair*

Marilyn Bergman & Del Bryant *Honorary Dinner Chairs*

Martin Bandier, Henry Juszkiewicz, Iris Keitel, Jody Klein, John LoFrumento, Francis W. Preston *Co-Chairs*

invite you to

The 37th Annual Dinner and 2006 Induction Ceremony & Awards Presentation of the National Academy of Popular Music to benefit the Songwriters Hall of Fame

Thursday, June 15th, 2006

New York Marriott Marquis

Broadway at 45th Street, New York City

2006 Inductees

Thom Bell Mac Davis Will Jennings
Sylvia Moy & Henry Cosby

Special Awards

Kris Kristofferson *Johnny Mercer Award*

Peter, Paul & Mary *Sammy Cahn Lifetime Achievement Award*

John Mayer *Hal David Starlight Award*

"When The Saints Go Marching In" *Towering Song*
Words by Catherine E. Purvis, Music by James M. Black

Allen Klein *Abe Olman Publisher Award*

Produced by Phil Ramone

Tickets begin at \$850 and can be purchased by
calling Buckley Hall Events, 212-573-6933.

"A museum that sings" was the dream of the founders of the National Academy of Popular Music / Songwriters Hall of Fame, an organization dedicated to recognizing and honoring the accomplishments and lives of the people who create the songs that serve as the soundtrack of our lives. The proceeds from the 37th Annual Induction Celebration and Dinner will support this dream and the ongoing services — such as workshops, showcases, open mikes and networking meetings — that the organization provides to up-and-coming songwriters.

www.songhall.org

Official Airline of Songwriters Hall of Fame

We know why you fly **American Airlines**  AA.com

Gibson
PURE

Baldwin
AMERICA'S FAVORITE PIANO

People

Billboard

Dear Ketel One Drinker
May we offer a word of advice
for anyone in a rut:
Citroen.