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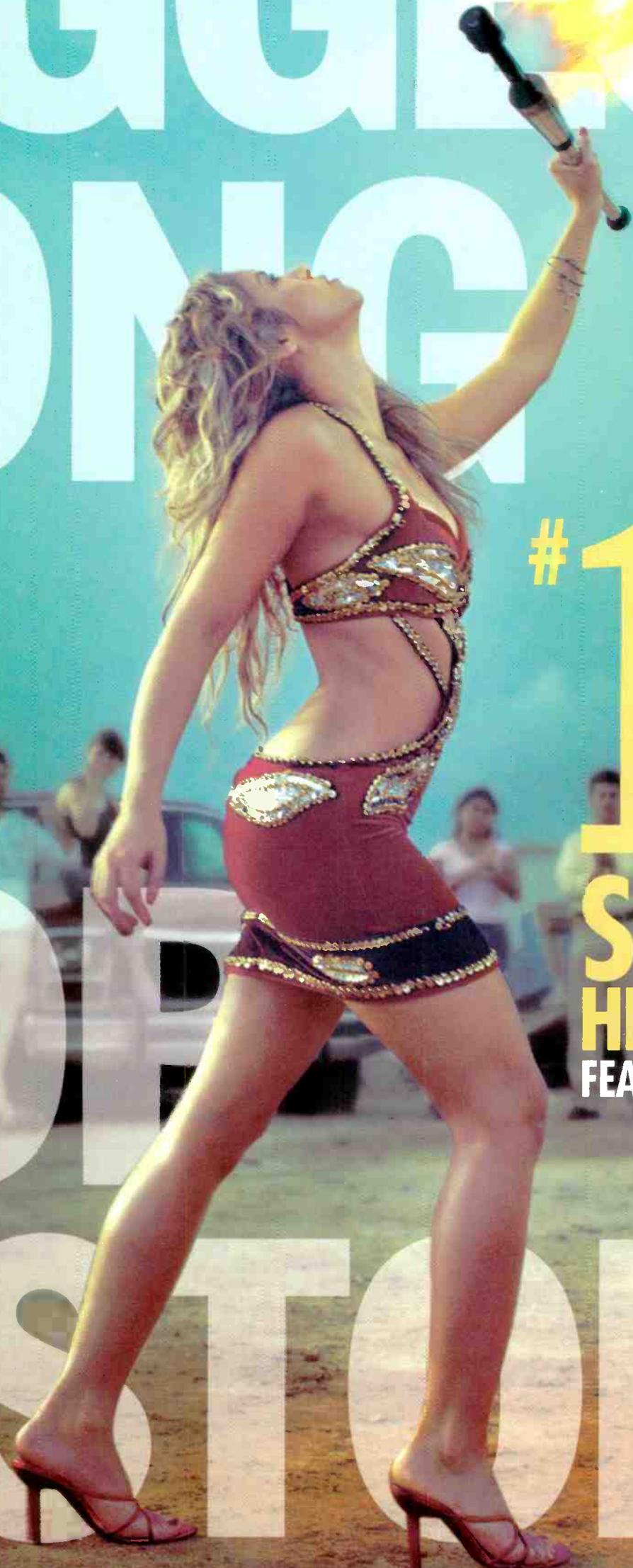
MAKING A 'BEE' LINE FOR Beyoncé

THE BUZZ BEHIND
HER NEW ALBUM
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CAMPAIGN >P.20

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BIGGEST SONG IN POP HISTORY



#1 BILLBOARD HOT 100
MOST PLAYED SONG EVER AT
MAINSTREAM TOP 40 RADIO (WEEKLY)
AT MAINSTREAM TOP 40 RADIO
FOR 5 WEEKS
SINGLE SALES IN iTunes HISTORY
(WEEKLY)
VIDEO AT YAHOO! MUSIC FOR 13 WEEKS
SINGLE IN 16 COUNTRIES

SHAKIRA
HIPS DON'T LIE
FEATURING WYCLEF JEAN

No. 1

ON THE CHARTS

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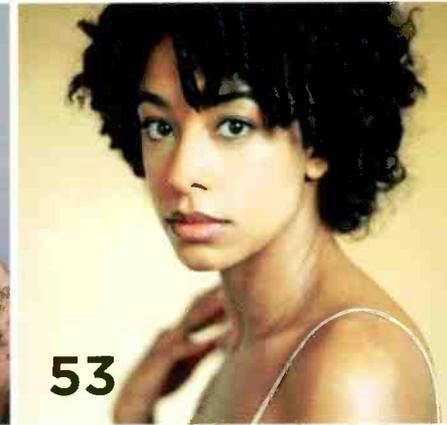
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ON THE COVER: Beyoncé photographed by Robert Erdmann

360 DEGREES OF BILLBOARD

HOME FRONT

Conferences

DESTINATION: ATL
The cream of the crop will hit the Peach State for Billboard's **R&B/Hip-Hop Conference & Awards**, Sept. 6-8 at Atlanta's Renaissance Waverly Hotel. Register by July 4 and save \$150. billboardevents.com

PICTURE THIS
Meet the power players and the coolest creatives at the fifth annual **Film & TV Music Conference**, Nov. 14-15 in Los Angeles. Join us as we focus on music's marquee role in visual entertainment. For more information... billboardevents.com

Web Special

CHUCK, VERBATIM
At the recent **MECCA** conference, Chuck D shared his ideas on online marketing, major labels and the state of hip-hop. We've got the highlights in a Web exclusive. billboard.com

Blogging

THE JADED EDGE
A rocker running for president? A top U.K. act wagering on the World Cup? It could only be happening in the wide, wide world of blogging. Warning: This stuff's habit forming. jadedinsider.com

Understanding The Potential Of Next-Generation Retailers

BY JEFFREY TO

As the traditional music retail segment continues to shrink, nontraditional retail distribution channels will become increasingly important to entertainment companies, including suppliers of music, movies and games.

Like music retailers and entertainment companies, merchants in segments such as grocery, specialty, apparel, department stores, mass value, restaurants, retail banks and pharmacies are rethinking their business models. Think Best Buy, McDonald's, Stop & Shop, JCPenney, Target, Starbucks, the Gap and other innovators.

Entertainment companies and technology providers have an opportunity to enlarge their share of the consumer-spending pie by creating marketing partnerships with these nontraditional retailers.

Until recently, the majority of retailers focused much of their investment on back-end processes, particularly the supply chain, in an attempt to reduce operating costs and deliver goods more cheaply. Big-box mass-value retailers have been clear winners in this space. Faced with razor-thin margins, other retailers have learned

that instead of competing on price, they could drive store traffic and build customer loyalty by identifying who their most important customers are and by differentiating themselves through a distinctive brand experience at the store level.

This increased focus on the customer and on the retail front-end has led to a significant number of new "store of the future" pilots and rollouts by retailers in all segments, auguring a pervasive shift toward next-generation store capabilities. Fusing store design with technology, retailers are trying to find new ways to bring the right product in the right assortment to the right customer within an exciting shopping environment.

The listening kiosks and DVD viewing stations at Virgin Megastore, FYE and Barnes & Noble are quickly becoming old news. Consumers expect them from record stores. What's new is that retailers you would not expect are also experimenting with these technologies. Among these, Starbucks has emerged as an exemplary early adopter that has managed to leverage musical content to go from purveyor of coffee to a distinct brand experience.

Other retailers are following suit by installing customer-facing technologies to create impactful "touch-points" throughout the store. Convenience and grocery retailers such as 7-Eleven, Circle K, Shaw's and Giant Food Stores are installing digital kiosks loaded with multiple applications that can include guided selling, gift registries, party and project planning, product preordering, DVD rentals, price checking and Internet access.

Examples abound. JCPenney used temporary "pop-up" stores and kiosks in New York's Rockefeller Center to drive shoppers to its Web site. Stop & Shop puts digital personal shopping assistants on shopping carts that can recognize a customer, cross-sell products and help locate those products within the store. Mass-value and specialty retailers are installing "intelligent" displays that provide targeted messages as well as in-store TV programming.

And retailers overall are installing wireless networks and middleware infrastructure so different applications on different devices (including personal mobile devices) can talk to one another no matter where the devices are located in the store. They're increasing bandwidth in their stores in order to integrate their online and offline store operations.

In their efforts to create distinctive shopping environments, these retailers are in essence transforming themselves into delivery vehicles of digital content. With upgraded digital "plumbing" and a desire for memorable brands and shopping environments, they represent an unexploited channel for digitized content.

Consider McDonald's, which for the first

time in three decades plans to redesign 30,000 of its restaurants around the world. In addition to premium coffee, hipper interiors, comfier chairs and a modern look, we can expect to see Wi-Fi access and digital displays in "linger zones" that make customers feel at home to socialize and enjoy entertainment content.



Even supermarkets are creating "destination areas." Since 2002, the trade magazine Supermarket News has been giving out Supermarket Entertainment Retailer of the Year Awards. The winners—Giant Eagle (2002), Albertsons (2003), Stop & Shop (2004) and Schnuck Markets (2005)—have been chosen because they were the most successful in cross-merchandising entertainment products with their core grocery products.

According to OneSource (an aggregator of data on global companies), there are 275 retail companies worldwide with at least \$10 million in revenue whose primary business classification is selling records and/or books. Widen the aperture to include all other retail segments, and you get 37,485 more retail companies (based on the same minimum revenue). That's 37,485 more retailers worldwide through which entertainment and related merchandise can be exposed, sold—and cross-sold—with other purchases. U.S. retailers account for almost half of these retailers.

The potential exposure for entertainment content is astounding. ACNielsen points out that in 2004, the average American household made 189 shopping trips per year or about 3.6 trips per week. The National Restaurant Assn. reports that the average American adult buys a meal or snack from a restaurant 5.3 times per week.

Entertainment companies need to ask themselves: "How can I monetize that time in which my customers are waiting in line, actively browsing, leisure shopping, waiting for a friend or buying their daily household goods?" The opportunity is here to make more money and shape the next-generation consumer experience no matter where your customers are.

Jeffrey To (jeff@innovationretail.com) is a strategy consultant at IBM's Retail Emerging Business Opportunity group when he is not performing in his ghetto rock band, Kongcrete.

Six Essentials For Next-Gen Retailing

Interoperability: Like consumers, retailers will want the ability to play content in platform-agnostic formats on any device.

Infrastructure: Retailers need to invest in hardware, middleware and applications for new delivery capabilities.

Measurability: Retailers will require case studies, return on investment, short payback periods and measurable results before they roll out next-gen store capabilities en masse.

Streamlined Transactions: Entertainment companies that figure out how to partner on programs with retailers in a repeatable fashion, as opposed to engaging in costly "high-touch" dealings, will be in the best position to dominate the retail channel.

Positive Reinforcement: Instead of suing their customers for bad behavior, entertainment companies should reward their most loyal customers for using legal means of obtaining content. These rewards could come in the form of loyalty points, ringtones or other purchasing incentives.

Good Content: We could strategize and technologize 'til we're blue in the face. But if the song lacks a hook and the movie a compelling story, the customer will be unmoved.

—Jeffrey To

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Blue-ray Beginnings
Sony, BMG bows format
with John Legend



Up Close & Personal
Chris Brown boosts
urban touring scene



H&M's Material Girl
Madonna suits up for
an ad campaign



'Durango' Dispute
Bandmates fight over
naming rights



George Michael
Kicks off first full-scale
tour in 15 years

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**>>>EMI SETTLES
PAY-FOR-PLAY**

On June 15, EMI became the fourth and final major label to settle with the state of New York over alleged radio pay-for-play violations, investigated by New York State Attorney General Eliot Spitzer. Under terms of the agreement, EMI will pay a \$3.75 million fine (in the form of a charitable donation to New York State not-for-profit music education and appreciation programs) and agree to a sweeping list of reforms to its radio promotion practices.

**>>>BUSH SIGNS
DECENCY ACT**

President George W. Bush signed the Decency Enforcement Act into law June 15. The act boosts fines against broadcast licensees tenfold, the "per incident" maximum jumping from \$32,500 to \$325,000. Bush said the stiffer penalties "will ensure that broadcasters take seriously their duty to keep the public airwaves free of obscene, profane and indecent material. American families expect and deserve nothing less."

**>>>FEDS LAUNCH
APPLE PROBE**

The U.S. International Trade Commission has launched a probe into whether Apple Computer's iPod infringes on a Creative Technology patent, the latter company says. Creative filed a complaint alleging Apple imported into the United States and sold iPod devices that infringe on Creative's "Zen" patent. Creative asked the ITC to issue a permanent exclusion order and a permanent cease-and-desist order against Apple. Representatives for Apple were not available for comment.

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UpFront

JUNE 24, 2006

TOURING BY RAY WADDELL

Streisand's Return

Her First Tour In More Than A Decade—But Will She Fare Well?

One of Barbra Streisand's most popular songs is called "Evergreen." It's a term that could apply to her touring fortunes as well. The singer's first tour in years, which begins Oct. 4 in Philadelphia, is destined for huge grosses, given ticket prices that top out at \$750 and the singer's enduring popularity.

Industry talk puts her per-show guarantee as high as \$3.3 million for a minimum of 20 shows, which would be among the highest ever for a tour.

Tour producer Michael Cohl would not confirm that figure. "I don't think the money's relevant," he says. "The only thing that's relevant is Barbra Streisand out doing probably her most ambitious American tour perhaps ever, but at least in the longest time."

Streisand has pledged millions of dollars in proceeds from the tour, to various causes through her own Streisand Foundation. Il Divo is the tour's special guest.

Streisand's manager Marty Erlichman, who has worked with the singer since 1961, says there is always interest from promoters and fans in Streisand touring, but she hasn't hit the road since 1993-94.

"The thing that motivated her finally was she wants to give money to her foundation, she has lots of causes that she wants to participate in," Erlichman says. "I don't know why today rather than yesterday or tomorrow. The timing just seemed to come together, she said, 'OK, I'll do it.'"

Ticket prices range from \$100 to \$750. "I think \$750 is reasonable," Cohl says. "The Super Bowl's in that same [price] range. The only difference is you can see the Super Bowl every year, you can only see Barbra Streisand every decade or so."

VIP ticket prices are likely to cost well into four figures. "Because it's only 20 shows, we're trying to make it accessible to people, so there are packages that include travel and airfare and hotels, and other packages that include dinner and souvenir gifts," Cohl says. "It's a huge range." Cohl adds that VIP packages will take up no more than 1,200 tickets per show, with most shows ranging around 18,000 in total capacity.

Despite one source claiming that a presale through American Express—a telling barometer of a show's momentum before public on-sale—was less than stellar, Cohl says he was "completely satisfied" with the presale.

"Sales are absolutely on course for what we expected," he says.

History shows that Streisand fans have not previously balked at high ticket prices. Tickets for the artist's Sept. 27-28, 2000, shows at New York's Madison Square

Garden, billed as her "farewell," were \$2,500, \$1,275, \$375 and \$150, according to Billboard Boxscore. Millennium sellouts at the MGM Grand Garden Arena in Las Vegas also saw tickets top out at \$2,500. She always sells every ticket.

Streisand has been credited with shattering the glass ceiling on concert prices with 22 dates in 1993-94 that sold out with tickets as high as \$350. Prior to that, it was very rare to see a ticket price cross even the \$100 range. That tour grossed nearly \$60 million; this tour could double that.

In a remarkable shifting of gears, Cohl will move from the Rolling Stones' Bigger Bang tour—potentially the top grosser of all time—to Streisand.

No problem, Cohl says. "It's what I do, just like it's what she does, it's what Mick [Jagger] does," he says. "This is the most substantial female act that I could ever work with, haven't worked with, love the opportunity, love the challenge."

Although Cohl and Erlichman have never worked together, the latter describes negotiations as "not difficult at all. When you've been around as long as both of us have you can talk shorthand."

Erlichman says that while it's not yet negotiated the possibility exists for a DVD, CD and/or TV special from the tour. "We're talking about it," he says. "And if Barbra and Il Divo can find a song that they both like, they'll record it. They're both on the same label, so that makes life a little simpler." Both record for Columbia Records. Il Divo is on Columbia through Simon Cowell's Syco imprint.

Multiple dates could be added in some markets if the public on-sale, which begins June 19, warrants. "I'm optimistic it's going to be the home run of all time and away we go," Cohl says.

Meanwhile, the Stones resume playing European stadiums July 11 in Milan and have dates booked until Sept. 3 in Horsens, Denmark. But 10 dates that were postponed due to Keith Richards' recent head injury still have to be rebooked, which begs the question, where will Cohl, who has missed only two Stones dates since 1989, be on Oct. 4?

"Philadelphia," he replies, without hesitation. "You can count on that. I'm gonna be there on Oct. 2, 3 and 5."

BARBRA STREISAND kicks off her tour Oct. 4 in Philadelphia. She has pledged millions of its proceeds to her charity the Streisand Foundation.



STREISAND: KEVIN MAZUR/WIREIMAGE.COM

>>>USA, VIRGIN PARTNER

USA Network has entered an exclusive agreement with Virgin Records to provide music for all the network's promotions. Virgin music will be used across all USA's marketing platforms, including on-air promotion, cross-channel advertising, digital and mobile. A Virgin micro-site will be available on USA's Web site, which will provide artist information for the music heard on the network. Virgin's roster includes the Rolling Stones, Janet Jackson, Gorillaz and KT Tunstall.

>>>NICOLI URGES U.K. TO INVEST IN MUSIC

Speaking June 13 during the U.K. government's first Music Industry Summit at London's British Library, EMI Group chairman Eric Nicoli criticized the country's level of investment in music education and urged the government to stimulate growth in the music sector by adding music curriculum in schools and offering businesses financial incentives. The Music Industry Summit series is part of the government's Creative Economy Program launched last year; it is led by Shaun Woodward, the new minister of creative industries and tourism, which is part of the Department of Culture, Media & Sport.

>>>BMI TO HONOR REID, BABYFACE

Kenneth "Babyface" Edmonds and Island Def Jam chairman Antonio "L.A." Reid will be honored Aug. 30 as BMI Icons during the performing rights organization's sixth annual Urban Awards at the Roseland Ballroom in New York. Previous honorees include James Brown, Isaac Hayes, Al Green and 2005 recipient the Gap Band. In addition to recognizing the songwriters, publishers and producers of its top urban songs, the BMI Urban Awards will honor the writers of songs who claimed No. 1 on Billboard's Hot R&B/Hip-Hop Songs and Hot Rap Songs charts.

continued on >>p9

UpFront

DIGITAL BY ANTONY BRUNO

The DRM Debate

Do Apple Store Protests And Angry Norwegians Mean Change Is Afoot?

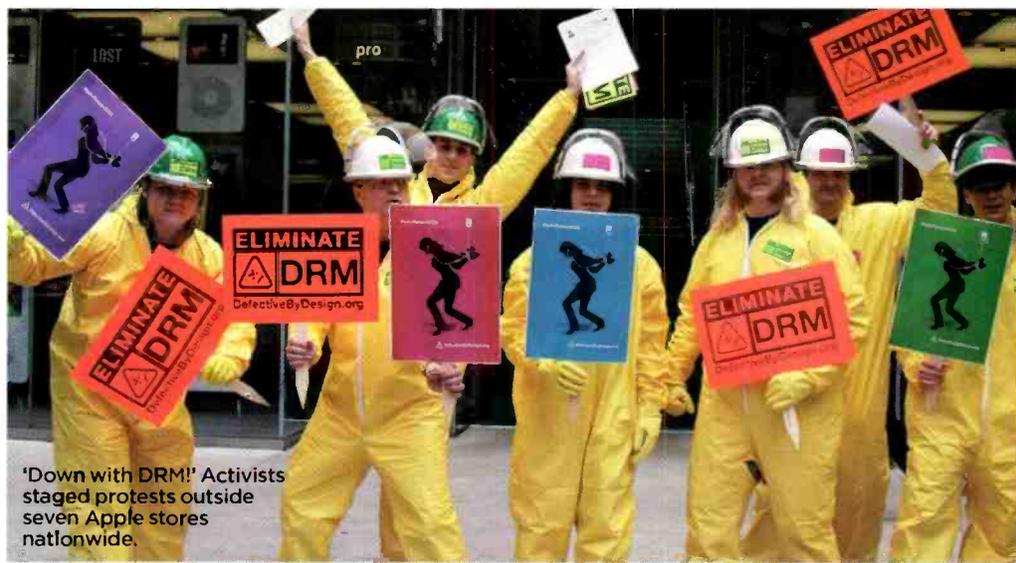
Anti-digital rights management activists dressed in bright yellow toxic waste suits staged what can best be described as sparsely attended protests at seven Apple Computer stores nationwide on June 10.

The group, organized by the Free Software Foundation, carried "Eliminate DRM" pickets and handed out fliers as part of its "Defective by Design" campaign, to draw attention to the restrictions placed on digital music purchased from the iTunes Music Store.

Many greeted the spectacle with the sort of disdain normally reserved for fans at a "Star Trek" convention. But even if the tiny uprising seemed easy to dismiss,

it's harder to ignore the increasing calls for interoperability among digital music services and devices around the globe. Apple, as the digital entertainment industry's reigning champ, gets much of the criticism.

The momentum is particularly great in Europe. Shortly after the French government backed away from a measure that would have legally required Apple and other digital music providers to open their DRM systems to competitors, Norway attacked. The country's Consumer Ombudsman and Consumer Council say that Apple's practice of limiting music purchased on iTunes to just iPod devices is against Norwegian law as are the



'Down with DRM!' Activists staged protests outside seven Apple stores nationwide.

terms of iTunes' end-user licensing agreement. Regulators there have given Apple until June 21 to revise its policies or face fines. Fellow Scandinavian governments of Denmark and Sweden are reportedly considering similar actions.

Meanwhile, U.S. research firm iSuppli issued a report this month claiming DRM is actually hurting the music industry; record labels insist that DRM is necessary to protect music from piracy. But the lack of interoperability among competing proprietary systems limits how

legally acquired music can be used and as such reduces its value, explains Mark Kirstein, VP of multimedia content and services for iSuppli.

"There really is no good DRM out there right now," Kirstein says. "It elicits a lot of negative reaction, which is significant because it enables piracy to continue longer and prevents the legitimate business models from becoming viable."

It also drives people into yellow toxic waste suits to spend their weekends picketing Apple stores. Keeping in mind that the

geek fringe was the first to adopt digital music and the iPod, it may not be a stretch for the backlash against both to begin here as well.

"The only thing that forces Apple to change their policy is the consumer reaction once they figure out they bought \$1,000 of music that's going to disappear unless they get another iPod," Kirstein says. "If you've built a reputation based on the perception that you're cool and hip and a consumer-friendly brand, tarnishing that, it can be very damaging." ♦♦♦

RETAIL BY BRIAN GARRITY

The Changing Face Of iTunes

TV Show Downloads, With Feature Films In The Wings, Vie For Digital Shelf Space Alongside Music

The music business no longer has the digital distribution sales and marketing sandbox to itself.

Downloadable video is quickly moving to challenge music for prime merchandising slots inside Apple's iTunes Music Store.

iTunes now distributes more than 100 TV shows—at \$1.99 a pop—up from five just six months ago. And while feature film content isn't for sale through iTunes yet, it may not be far behind. Nothing has been announced, but reports are swirling that a wide-screen video iPod and movie downloads could be on the way later this year.

Record company executives are keeping their fingers crossed that a pending onslaught of digital TV and movie product isn't a redux of 10 years ago when DVDs and videogames permanently pushed CDs off store shelves.

Before anyone hits the panic button, analysts and major-label executives note a key difference between the impact of DVD and the new rise of competition from downloadable video: shelf space. In the digital world, it's virtually unlimited. As a result,

industry watchers are betting the potential impact from increased availability and merchandizing of digital TV and movie content isn't likely a negative for the record business in the way competition from DVD and games once were.

Indeed, some music executives view growth in TV and other video content as an opportunity to expose more consumers to digital music.

"It may mean fewer boxes

tainment]," says Aram Sinnreich, an analyst with Radar Research. "That doesn't represent lost sales opportunities to the music industry. It represents a net benefit for the retailer and entertainment as a broad sector. I'd rather have a third of a \$10 billion industry than all of a \$1 billion industry."

The industry will test that theory this fall when Apple ramps up the selection of TV shows offered through iTunes.

as a launch pad for the coming fall TV season.

"As we look at next season for TV we're going to be in a great position," says Eddie Cue, Apple VP of applications.

The retailer will woo the TV business with a host of tools to help rapidly monetize programming, including buying the whole TV season of a show in advance with season pass offers and pre-order episodes of year-round shows like "The

something is on TV you need to be able to get it on iTunes the next day," Cue says.

So far the strategy works. Apple is selling more than 1 million video downloads per week, and the company has sold more than 30 million videos since last October. Those figures also include music videos and short films, but it's TV that's leading the pack, iTunes execs say.

Despite the growing sales for TV, audio music still represents more than 90% of the product merchandized on the home screens of iTunes and other digital retailers.

Some music executives question the extent to which different entertainment categories directly compete with each other in the digital space.

"Different consumer segments go to stores like iTunes for different reasons," says Adam Klein, executive VP of strategy and business development for EMI Music. "People who are looking to buy music or a music video are not going to buy a movie instead. Retailers are ultimately going to have to create clarity of pathways."

Cue says the store is pushing a variety of discovery tools.♦♦♦

I'd rather have a third of a \$10 billion industry than all of a \$1 billion industry.'

—ARAM SINNREICH, RADAR RESEARCH

on the home screen, but you may have all sorts of new people being exposed to music who wouldn't have come in before," says Larry Kenswil, president of Universal Music Group's eLabs division.

"Any distribution platform the music industry pioneers is eventually going to be colonized by other [forms of enter-

Apple inked its latest TV distribution deal June 8 with network powerhouse CBS, picking up access to hit shows including "CSI" and "Survivor." And with the company already claiming distribution agreements with the other three leading broadcast networks—ABC, NBC and Fox—iTunes now has its sights set on using the store

Daily Show With Jon Stewart" in bulk packs called multipasses.

Apple executives are trying to create a new sales window for TV that captures fans of shows who may have missed a recent episode or have not yet explored a series but don't want to wait for a DVD release.

"What we've worked hard on is creating the idea that when

Oh what a night

CURB RECORDS CONGRATULATES

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(THE JERSEY BOYS)



Sherry



Big Girls Don't Cry



Ain't That A Shame



Dawn



Rag Doll



Let's Hang On



Can't Take My Eyes Off Of You



Who Loves You



New Gold Hits



Gold Vault Of Hits



2nd Vault Of Golden Hits



Greatest Hits Live



Hits / Digital



Oh What A Night

OUR 33 YEAR HISTORY TOGETHER

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>>>'MUSICAL' STAR GETS RECORD DEAL

Vanessa Anne Hudgens, star of the Disney Channel's "High School Musical," has signed an exclusive recording deal with Disney's Hollywood Records. Her as-yet-untitled debut solo CD is slated for a Sept. 26 release. Hudgens made her feature film debut in Catherine Hardwick's "Thirteen." Most recently she co-starred in action-adventure film "Thunderbirds," and is a recurring guest star on "The Suite Life of Zach & Cody," also on the Disney Channel. "Musical" sold more than 400,000 copies its first day, making it the fastest-selling TV movie on DVD.

>>>RADIOHEAD DEBUTS NEW SONGS

Radiohead played its first New York show since late 2003 on June 13 at the Theatre at Madison Square Garden and delivered eight new songs in consideration for its next studio album. The 23-song set featured such old favorites as "The Bends," "Fake Plastic Trees" and "Lucky," mixed with the newer tunes, which included "House of Cards," "Bangers and Mash" and "Videotape." After the show, drummer Phil Selway told billboard.biz that there is no time table to release the follow-up to 2003's "Hail to the Thief."

>>>OPIE & ANTHONY PREP COMEDY TOUR

Shock jocks Opie & Anthony are fielding the Opie & Anthony Traveling Virus—the Comedy Event of the Year! tour, a multi-act, festival-style comedy tour. Three dates have been announced so far, all promoted by Live Nation: Aug. 5 in Worcester, Mass., at the DCU Center; Aug. 26 in Holmdel, N.J., at the PNC Bank Arts Center; and Sept. 9 in Camden, N.J., at the Tweeter Center. The tour is booked by Pete Pappalardo at Artists Group International.

Compiled by Chris M. Walsh. Reporting by Jonathan Cohen, Brian Garrity, Juliana Koranteng, Gail Mitchell, Tony Sanders, Ray Waddell, Chris M. Walsh and Reuters.

DVD BY CHRIS M. WALSH

Blu-ray Makes Market Debut

Next-Generation DVD Format Battle Keeps Industries Divided

The next-generation DVD format war limps on in the coming weeks as Blu-ray—one of two formats vying to become the high-definition standard—officially launches its first player and titles.

The launch was previously pegged for May 23 but pushed to late June so studios and hardware companies could better coordinate a kickoff. The first wave of titles will arrive June 20 from Sony Pictures/MGM Home Entertainment, with more following in the coming weeks from Sony and Lionsgate. But two of the three Blu-ray players scheduled to hit stores for the launch have, in the past week, been delayed. Sony pushed its launch from June 30 to Aug. 15 and Pioneer from June 25 to September. A Samsung unit will be the sole player to market on June 25.

"It's a flagship piece, and we want to make sure it works perfectly," says Russell Johnston, senior VP of marketing and product planning for Pioneer Electronics (USA), when asked

about the delay. He hints that the hardware was not performing as expected.

Blu-ray's competing format, HD DVD, enjoyed a similarly underwhelming launch when a small number of titles and players from Toshiba were first to market in April.

"Regular consumers aren't paying much attention to this," says Laura Behrens, an analyst at Gartner Research. "It's too confusing at this point, but HD DVD is doing well with early adopters."

"Both camps are not making a big of bang as I would have expected them to make," Forrester Research analyst Ted Schadler says.

"It doesn't seem to have been really well-executed in the initial outlay," Newbury Comics DVD buyer Larry Mansdorf says. "Having these competing formats is difficult for retailers and consumers alike."

The Consumer Electronics Assn. estimated in December that Blu-ray and HD DVD players will generate \$480 million

in sales in 2006, surpassing \$1 billion in 2008. But the CEA says it is revamping those figures because of delays, with new estimates expected in July.

While Blu-ray has not proved it can get to market yet, the format has the advantage of being backed by more studios, more hardware companies and the best-selling gaming console—Sony's PlayStation.

"Having so many studios aligned with our format, it's going to be powerful to have so many titles," Johnston says.

Of the six major studios, Universal is the only one backing HD DVD exclusively. Paramount and Warner Home Video are backing HD DVD and Blu-ray, and 20th Century Fox, Buena Vista/Disney and Sony are backing Blu-ray exclusively. Additionally, Lionsgate is backing Blu-ray, and New Line Cinema is backing both.

The music business is beginning to choose sides as well. Sony BMG is backing Blu-ray, and has scheduled "Rod Stewart, Live at Royal Albert Hall"



Sony BMG will release a new JOHN LEGEND DVD on the Blu-ray format this summer.

and "John Legend, Live at the House of Blues" for release on the format this summer. Universal Music Group is backing both formats, but no titles are scheduled for release, and EMI and Warner Music Group have yet to decide.

Next-generation DVD is coming at an important time for the music business. According to year-end shipment numbers the RIAA released earlier this year, music DVDs were down in 2005—the first decline since tracking began in 1998. The category posted increases of approximately 50% in 2003 and 2004 but slipped 3.8% in 2005, to \$539.8 million in shipments. The overall DVD market is showing the same trend, thanks to consumer collection saturation levels and other consumer options, according to NPD

Group analyst Russ Crupnick. While it's too early to project a winner in the format war, an unintentional beneficiary may already be emerging—the gaming industry.

By bundling Blu-ray drives with the upcoming game consoles for PlayStation and making the new Xbox ready for an outboard drive, the consumer view of gaming products is shifting in a significant way.

"Increasingly consumers think about their gaming console as a DVD player," CEA director of industry analysis Sean Wargo says. "For the previous generations—Xbox and PS2—it was something that was nice to have. Now it's become a required feature that it will play DVDs. Consumers now look at this as a multifunctioned device and not just for games anymore." ...

HOME FRONT

360 DEGREES OF BILLBOARD

BILLBOARD RADIO MONITOR, MUSICRYPT ANNOUNCE eNOTE

Digital music distributor Musicrypt and Billboard Radio Monitor have unveiled a new electronic music promotional tool dubbed "eNote." The product combines secure digital song delivery with a digital advertisement that can include flash or video content, photos and album graphics and other promotional information for radio programmers and press outlets throughout North America.

Based in Toronto, Musicrypt digitally delivers music from record companies to radio stations in the United States and Canada through its Digital Music Distribution Service. In December 2004, Musicrypt entered an exclusive partnership with Billboard Radio Monitor

to market and promote DMDS in America. Clear Channel Radio and XM Satellite Radio have endorsed the service.

"eNote answers the desires of big and small record labels everywhere," says John Killcullen, president/publisher of Billboard and Billboard Radio Monitor. "Delivering the whole package to include the artist, images, videos and marketing collateral will lay the foundation for the next generation of music delivery."

"With the launch of our eNote product, we are able to significantly enhance the promotional opportunity for our clients using our patented DMDS to deliver their music," says Chris Montgomery, executive VP of marketing and product management for Musicrypt. "We have already seen revenue from our Canadian label partners, and

they are very enthusiastic... Our long relationship with Billboard continually strengthens as we both aim to deliver the best marketing exposure for our label partners."

Musicrypt will market eNote independently in Canada.

RINGTONES GO GOLD, PLATINUM

The RIAA, CTIA—The Wireless Assn. and Billboard heralded the coming-of-age of master

ringtones as the cornerstone of the mobile music industry, introducing a gold and platinum certification program for the format.

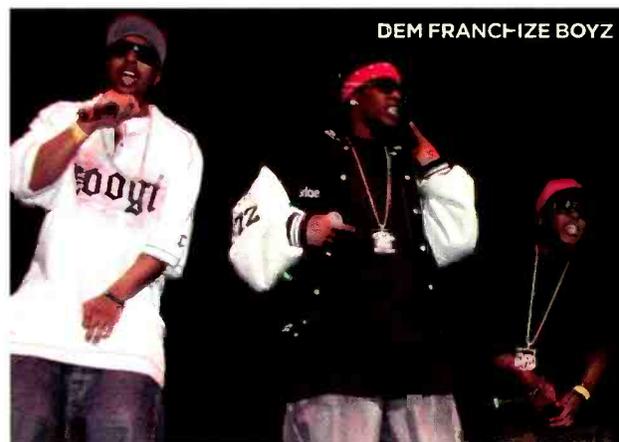
At a June 14 New York press conference hosted by Billboard, the RIAA unveiled the details of the new award categories to recognize the sales of master ringtone recordings. Much like the gold and platinum record awards, labels may now request certification for their ringtone sales.

Labels will have to provide the RIAA with sales data provided by wireless carriers to certify their request, which the RIAA will have audited by an independent third party.

Artists receiving the inaugural gold and platinum master ringtone awards are Dem Franchize Boyz, Bow Wow, Bubba Sparxxx and Rick Ross.

"It is hard to believe, given the magnitude of the industry's success, that four short years ago nobody was talking about gold and platinum sales levels for simple ringtones, never mind sales levels such as those for master ringtones," CTIA president/CEO Steve Largent said at the unveiling. "In fact, four years ago no one was even offering master ringtones, demonstrating just how dynamic the marketplace has been."

Billboard executive editor/associate publisher Tamara Conniff also announced that Billboard's master ringtone chart would launch this summer.



DEM FRANCHIZE BOYZ

LEGEND: KEVIN MAZUR/WIREIMAGE.COM; DEM FRANCHIZE BOYZ: JOHNNY NUNEZ/WIREIMAGE.COM

LEGISLATION BY SUSAN BUTLER

LEGISLATION LANDMARK

Could A Bill That Just Cleared Subcommittee Cure All Your Licensing Woes?

After more than two years of wrestling on Capitol Hill, major record companies, music publishers and digital media companies have come together to support a bill that streamlines—and forever changes—the way recorded compositions are licensed for digital distribution.

“All the major players have agreed on a proposal that no one thought was possible,” says David Israelite, CEO/president of the National Music Publishers’ Assn. (NMPA). The group hammered out the new licensing framework with the Digital Media Assn. (DMA), with the RIAA negotiating in some essential adjustments for labels. Radio and satellite broadcasters, consumer electronics groups and the so-called “copyright left” groups publicly oppose the bill.

The Section 115 Reform Act of 2006 was introduced and passed unanimously in the House Judiciary Subcommittee on Courts, the Internet and Intellectual Property on June 8. Subcommittee leaders Lamar Smith, R-Texas, and Howard Berman, D-Calif., introduced the bill.

The new blanket-licensing system under the bill offers administrative simplicity, the freedom to innovate and legal certainty for digital companies, DMA executive director Jonathan Potter says. Currently, digital services or record companies must secure a compulsory license for each composition for digital phonorecord deliveries (DPDs) through the Harry Fox Agency (HFA), directly from publishers or through the Copyright Office by following a myriad of procedures. Licenses for hybrid offerings—those physical formats that have a digital element like locked-content CDs and kiosks—must be individually secured from publishers or an agent acting on their behalf.

Under the bill, digital music services can go to a limited number of designated agents to secure a single-blanket license to reproduce and distribute compositions that are subject to a compulsory license (i.e., non-dramatic compositions previously recorded and released in the United States).

The bill sets up a general des-

ignated agent (GDA), expected to be HFA, to grant the licenses for all compositions. The Copyright Office could certify other agents if they represent the reproduction and distribution rights for at least 15% of all published compositions. Reportedly, the only additional companies that currently qualify under this standard are EMI

participate in the blanket license.

- If the rights holder is subject to a recording contract entered before June 1, 2006, which permits the record label to recoup an advance from mechanical or DPD royalties, then the agent would pay that label rather than the rights holder until full recoupment.

- The license may only be ob-

stream or deliver digital music—are included in the license; they are excluded if the service takes “affirmative steps to authorize, enable, cause or induce” the making of copies of recorded compositions accessible for “future listening” unless licensed for that use.

It’s this last point that Cox Radio, Entercom Communica-

of copies should not be under the control of copyright owners. The group also argues that referring to a license for “future use” would stifle innovation and violate consumers’ rights under fair use. This provision would likely cover the XM service and its new devices that record and store music for later listening.

The Copyright Office also has some objections while supporting the bill overall. It does not want the designated agent to be able to use the administration fees for lobbying, litigation or any purpose other than administering the licenses. It also does not want the legislation to classify a stream, which is a performance, as a distribution under copyright law.

Meanwhile, the major players are negotiating to fine-tune the language before a full Judiciary Committee makes further changes, which will most likely occur in July. They are also meeting with senators to promote a companion bill. While support of the NMPA/DMA bill could crumble at any point in the negotiations, it is clear that Smith and Berman expect the parties to work out their differences. ●●●

The bill would simplify and streamline licensing compositions in the digital age.

Music Publishing and Warner/Chappell Music.

Other provisions of the 57-page bill, still subject to change, include:

- Those who own or control rights in compositions will automatically be represented by the GDA until other agents are approved.

- Rights holders may enter into voluntary agreements with digital music services rather than

tained by a digital service provider, not by an aggregator or record company unless they qualify as a service provider.

- Royalty rate and terms will be set by Copyright Royalty Judges, with interim rates set upon request for new formats so that the process will not delay launching new products.

- So-called intermediate copies—computer server, cache and buffer copies necessary to

tions, XM Satellite Radio, Sirius Satellite Radio and the Consumer Electronics Assn. particularly object to; they joined the Electronic Frontier Foundation and 13 other companies and groups in a June 6 letter to the Subcommittee opposing the bill. They argue that by including these intermediate copies in a license, the bill effectively acknowledges that they should be licensed; they say these types

TOURING BY RAY WADDELL

Brown Plays Lead On Summer’s Largest Urban Tour

Lil’ Wayne, Ne-Yo, Dem Franchise Boyz And Juelz Santana Join Him On Bill

In a summer once again lacking in urban firepower, the Chris Brown Up Close & Personal tour is shaping up as the season’s biggest trek for the genre.

Jive artist Brown is packaged with Lil’ Wayne, Ne-Yo, Dem Franchise Boyz and Juelz Santana for a 32-date tour that begins Aug. 11 at the Verizon Wireless Amphitheatre near Indianapolis. Producers are also assembling acts for a preshow concourse stage.

“It’s the only tour of its kind going out this summer that will integrate rap and R&B and will be for the kids,” says Dennis Ashley, the agent responsible for Brown at Creative Artists Agency.

The festival-style tour will be promoted by Live Nation under Al Haymon’s urban music division. Tickets are priced in the \$30-\$40 range reserved. The tour is designed to play primarily reserved seating at sheds, but lawn seating will be opened up if sales warrant.

“It’s gonna be a lot of screaming girls there, a lot of fans in general,” Brown says of the upcoming tour. “It’s gonna be a great all-around show that everybody, including myself, can have fun with.”

Brown has been a fast-rising phenom, with his self-titled 2005 debut release entering the Billboard 200 chart at No. 2 last November and reaching platinum in six weeks.

The spring tour played colleges, theaters and large clubs like the Electric Factory in Philadelphia and House of Blues clubs in Atlantic City, N.J., Chicago, Cleveland and North Myrtle Beach, S.C. The 13 shows on the spring tour reported to Billboard Boxscore grossed \$457,550 and drew 18,933.

Despite Brown’s short history, Ashley believes the teen is ready to headline amphitheaters. “That’s why we packaged the show the way we did,” Ashley says. “We put him on a multiact, formatted show where he can be successful.”

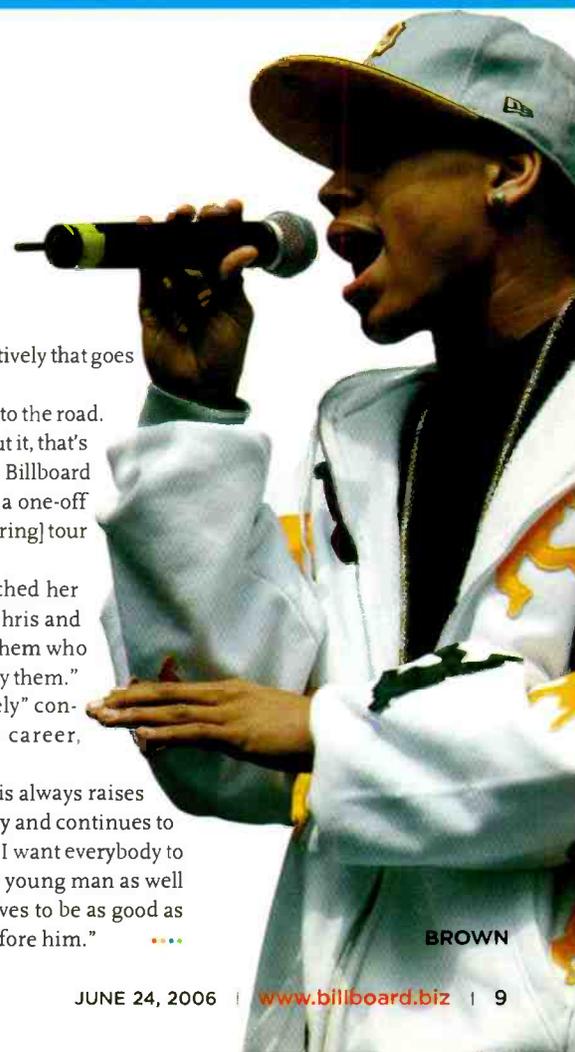
For an artist so early in his career, Brown is spending a lot of time on the road, something not many urban acts are known for. “Live performance is definitely one of his focuses,” says Brown’s manager Tina Davis. “He is an incredible live performer. You really get a chance to see vocally what he can do, as well as his dancing and

showmanship and everything creatively that goes along with it.”

Brown seems to have taken well to the road. “I love it, I can’t even complain about it, that’s the main thing I love to do,” he tells Billboard via phone while “chillin’” prior to a one-off performance in Bermuda. “The [spring] tour was incredible, just bananas.”

Davis says Live Nation approached her about promoting Brown’s tour. “Chris and I put it together,” she says. “I told them who I wanted, and what we needed to pay them.” Live performance will “definitely” continue to be a focus in Brown’s career, Davis says.

“We plan to make sure that Chris always raises the bar for himself and the industry and continues to try to reinvent himself,” she says. “I want everybody to see him become a full man from a young man as well as a great entertainer. He only strives to be as good as Michael Jackson and the greats before him.” ●●●



BROWN

Making The Brand

MICHAEL PAOLETTA mpaoletta@billboard.com



H&M Dresses Up Madonna For Tour, Ads

Fashion Retailer Taps Artist For Campaign

A partnership between Madonna and global fashion retailer H&M may, initially, cause some to scratch their heads. For many, Madonna has more in common with Versace than H&M's inexpensive, yet fashionable, clothing.

But at the wildly busy intersection of music and fashion, Swedish brand H&M has signed on to supply Madonna and her entire touring company (band, stage crew, dancers) with offstage wardrobes during the artist's already-in-progress Confessions Tour. (Madonna's on-stage drag for the trek is designed by Jean-Paul Gaultier.)

Madonna and some members of her entourage will appear in a H&M ad campaign that launches in August. At the same time, the retailer will begin selling a specially designed track suit that it created for the superstar artist. H&M stores will also sell her latest CD, "Confessions on a Dance Floor."

In the Confessions Tour program, Madonna thanks H&M via a full-page ad.

Still scratching your head? Remember, both brands—Madonna and H&M, which has more than 1,200 stores in 22 countries—revel in diversity and fashion freedom. Both are also constantly changing up their sartorial look.

And lest we forget, Madonna

was featured in a Gap ad campaign three years ago. Of course, she's also appeared in Versace campaigns.

It should be remembered that H&M markets its affordable fashions to all consumers, including high-end fashionistas. Two years ago, the brand tapped



Karl Lagerfeld to design a one-off collection for its fall line. It did the same last year with Stella McCartney. This year, Dutch design team Viktor & Rolf will do the fall 2006 honors.

"H&M is all about mixing and matching styles," the company's director of communications Lisa Sandberg says. "That's where today's consumers are going. It's about creating a self-style." For Madonna, that could mean pairing H&M jeans with a Versace T-shirt.

According to Sandberg, it was a mutual friend—an English advertising film producer—who made the initial contact between Madonna and H&M. "Both sides were keen on making this happen." And so it has.

JAVA WITH A KISS: Do we really need a Kiss-branded coffeehouse? That's right, Kiss as in "Rock and Roll All Nite," "Beth" and "I Was Made for Lovin' You." Through a deal brokered by the band's exclusive merchandising company, Signatures Network, the Kiss Coffeehouse opens June 27 in Myrtle Beach, S.C.

Kiss bandmates Gene Simmons and Paul Stanley will be on hand to cut the opening day ribbon. A scheduled performance by tribute band Kiss Army will surely raise the entertainment bar, while a Kiss-infused fireworks display should offer more than enough "ooh" and "aah" opportunities. Or not.

Brian Galvin, who owns the licensed coffeehouse, is confident the cafe will become a major tourist attraction.

ROAD TRIP: Bon Jovi is once again doing its bit for New Jersey.

The band's "Who Says You Can't Go Home" is heard loud and clear in TV commercials for the New Jersey Office of Travel & Tourism. The spots are airing in New York, Pennsylvania, Maryland, Connecticut and Washington, D.C.

Songwriters Jon Bon Jovi and Richie Sambora donated the song for the spots free of charge.

MADONNA and members of her entourage will appear in a H&M ad campaign that launches in August.



LITTLE STEVEN'S UNDERGROUND GARAGE GARAGE ROCK

At last!

We love celebrating Brian Wilson's birthday (June 20) because it means summer is here! OK, a day later. Beach Boys, Jan & Dean, Dick Dale, Palisades Park, reggae, "Tell Me," "Like a Rolling Stone," "Sgt. Pepper," Annette and Frankie, hot dogs and french fries, "Under the Boardwalk," "Up on the Roof," hot rods, surfboards, beach babes and sex, sex, sex!

Yeah, baby!

Speaking of Pepperland, this summer's hottest attraction will be the Cirque du Soleil Beatles show at the Mirage in Las Vegas. It's called "Love," and rumor has it, it includes 130 Beatles song fragments, some radically reinterpreted and some never heard before.

The last time we saw Apple exec Neil Aspinall, he was genuinely enthusiastic about it and extremely impressed by the job Sir George Martin

and his son Giles were doing with the music. He had a glimmer in his eye, and I could tell he was tickled by the fact that Martin could still surprise him after a lifelong friendship.

Primal Scream grabs the CSWTW spot with "Country Girl" joining Joan Jett and Cheap Trick in the cool-comeback-even-though-we-never-left department. Through the years, Bobby Gillespie has traveled, shall we say, a rather catholic music landscape—all right, schizophrenic might be more accurate. Alternative to rock to dance to whatever, "Riot City Blues" shows a return to the rock form of "Give Out but Don't Give Up" and "Rocks."

Maybe after helping start the entire alternative scene—from the Verve to Coldplay to Franz Ferdinand to Arcade Fire to the Yeah Yeah Yeahs—Gillespie feels the only true alternative left is garage rock! Welcome home, brother!

Happy beach blanket bingo, baby!

COOLEST GARAGE SONGS

TITLE/LABEL	ARTIST
1 (COOLEST SONG IN THE WORLD THIS WEEK) COUNTRY GIRL Columbia Records UK	PRIMAL SCREAM
2 KING OF THE FREAKS Screaming Apple	THE MAGGOTS
3 IF IT TAKES A LIFETIME Big 3 Records	CHEAP TRICK
4 AFTER THE GARDEN Reprise	NEIL YOUNG
5 EVERYONE KNOWS Blackheart	JOAN JETT & THE BLACKHEARTS
6 ARE YOU READY FOR IT? Teenacide	THE HOLOGRAMS
7 HANDS V2	THE RACONTEURS
8 NOTHING TERRIBLY NEW Universal	THE HELLYCOPTERS
9 WORLD WIDE SUICIDE J Records	PEARL JAM
10 LIFE WASTED J Records	PEARL JAM

COOLEST GARAGE ALBUMS

1 BROKEN BOY SOLDIERS V2	THE RACONTEURS
2 PEARL JAM J Records	PEARL JAM
3 SINNER Blackheart	JOAN JETT & THE BLACKHEARTS
4 LIVING WITH WAR Reprise	NEIL YOUNG
5 ROCKFORD Big 3 Records	CHEAP TRICK
6 FIRST IMPRESSIONS OF EARTH RCA	THE STROKES
7 WHATEVER PEOPLE SAY I AM, THAT'S WHAT I'M NOT Domino	ARCTIC MONKEYS
8 FLAT-PACK PHILOSOPHY Cooking Vinyl	BUZZCOCKS
9 MONKEY TIME! Screaming Apple	THE MAGGOTS
10 RIOT CITY BLUES Columbia Records UK	PRIMAL SCREAM

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



cour·age

(kûrj)n.

The state or quality of mind or spirit that enables one to face danger, fear, or vicissitudes with self-possession, confidence, and resolution; bravery.

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GLOBAL NEWSLINE

>>> GOLDSMITH IS MITS MAN

Veteran British live-music impresario Harvey Goldsmith will be honored with the U.K. record industry's "man of the year" award in October.

Goldsmith, whose producing credits include the Live Aid and Live 8 music events in 1985 and 2005, will receive the 2006 Music Industry Trusts' Award (MITS) Oct. 30 at London's Grosvenor House Hotel.

During his 40-year career, Goldsmith has worked with some of the world's biggest acts, including the Rolling Stones, the Who, Bob Dylan, Bruce Springsteen, Elton John, Luciano Pavarotti and Barbra Streisand.

The annual MITS honoree is chosen by an industry panel. The event raises funds for two main charities: Nordoff-Robbins Music Therapy, which uses music to support and care for adults and children, plus the BRIT Trust, which includes the United Kingdom's BRIT School for Performing Arts and Technology. —Juliana Koranteng

>>> INGENIOUS INDIE FUNDING

U.K.-based label Independiente has obtained funding from venture capital fund Ingenious Music VCT to bankroll the second album by British singer/songwriter Martina Topley-Bird. The album is scheduled for release early next year, and will be produced by U.S. producer/DJ Danger Mouse.

Details of the funding were not disclosed. According to an Ingenious statement, this is "the first in what is expected to be a number of deals" between the companies, and Ingenious would provide a "multimillion-pound sum" to support the label's new and established artists.

During the past two years, Ingenious has raised more than £41 million (\$75.6 million) through two venture capital funds to invest in specific music projects. In January, Ingenious announced its first artist investment: funding alternative rock act the Heights' forthcoming debut album in a joint venture with U.K.-based venue operator/label Channelfly Group (Billboard, Jan. 18).

—Juliana Koranteng



TOPLEY-BIRD

>>> QUEEN HONORS AUSSIES

Australian music industry veterans Michael Gudinski and Olivia Newton-John were recognized in the Queen's Birthday Honours June 12. The United Kingdom's Queen Elizabeth II names the annual honorees on the advice of the Australian prime minister and government.

The awards recognize special achievements by a Commonwealth country's citizens. Among the 76 Australian awards, singer Newton-John was made an Officer of the Order of Australia for services to entertainment, cancer research and the environment.

Mushroom Group founder/chairman Gudinski was made a Member of the Order of Australia for promoting the Australian music industry and advocating young people's entry into the business. —Christie Eliezer

>>> NEW TERM FOR BOURDOISEAU

Stephan Bourdoiseau has been re-elected president of French independent labels body UPFI for a second two-year term. Bourdoiseau is president of Wagram Music and a board member of European Indies' body Impala. He was first elected to the UPFI post in 2004.

Bourdoiseau was re-elected at the French independent association's annual general meeting June 6 in Paris. He says that under his presidency, UPFI will focus on "allowing digital reproduction and distribution to be monetized" and on lobbying for such initiatives as the French government's tax credit scheme that was proposed in January and which will allow labels to offset part of their recording costs. —Aymeric Pichevin

CHICKS ON SPEED



GLOBAL BY TODD MARTENS

CHICKS ON SPEED RACED OFFSTAGE IN SPAIN

At Festival, Things Get Weirder Than Usual For Art-Rocking Group

Chicks on Speed, the Berlin-based indie foursome, is no stranger to weird. They have belted out their brand of electro punk wearing costumes made out of gaffer tape and newspapers. They embrace an amorphous creature made of a half-dozen (or so) breasts on videoscreens while they perform and in their own publications. They once sold a promo poster that pictured nothing but wet pubic hair.

But even by Chicks on Speed's standards, things got pretty weird at the June 10 Oxigena music festival in Spain, when they were physically dragged offstage. Depending on whose story you believe, the group either showed up late and were no longer welcome to play, or they were removed by promoters in an attempt to trigger insurance payments to recoup losses from the poorly attended event.

Oxigena was the first concert organized by Ortiz Padillo Promoters. That company's Manolo Padillo says Oxigena sold 1,200 tickets although he had anticipated more than 2,000.

According to the Oxigena Web site, the Chicks were scheduled to go onstage at 12:45 a.m. on June 11. According to the band's Melissa Logan and the band's manager, Adi Nachman, all correspondence from the festival promoters said that Chicks on Speed were scheduled to play at 1:30 that morning. "We have the documentation to prove that, and we have all the e-mails from the promoters," Nachman says.

"There was a serious misunderstanding over the timetables given to the bands,

including several local outfits," says Eduardo Mateo, booking director for Decoder Muzique, the company that Ortiz Padillo Promoters recruited to book non-Spanish acts for the festival. Mateo also booked Ladytron and French electronica act Black Strobe for Oxigena. "Chicks on Speed arrived late, but this happens in all festivals," Mateo says.

Padillo insists the band arrived a half-hour late. "We explained we have a timetable that must be adhered to," Padillo says, noting that Parisian electronic act Black Strobe had to play afterwards. "If we went over time, we could be fined," Padillo says. "They were intransigent, and I began to think the whole thing was some kind of publicity sham . . . it was clear no friendly agreement would be reached, so we told them they could not play."

Sometime around 1:30 a.m., Chicks on Speed took the stage anyway.

Logan says Mateo and Padillo then approached the band in front of the crowd. "They said to us, 'Please come offstage, please don't play,'" she recalls. "We turned our backs and said, 'No, we're playing. We came all this way to play, and we have e-mails proving our stage time.'"

Chicks on Speed's Alex Murray-Leslie remembers seeing an imposing figure "dressed in red" barking orders to the promoters. Logan says, "They called him 'the insurance guy.' That's all we know."

After about two minutes of performance, power was cut to the stage. Security was then sent to create a barrier be-

tween the stage and the increasingly irate audience. Chicks on Speed began singing a cappella.

"They ran onto the stage, and began telling the audience that we would not let them play," Padillo says. "They were trying to get the audience to turn against the promoters and organizers."

Padillo adds that, despite being repeatedly asked to vacate the stage for the next act, Chicks on Speed refused to go. "I felt terrible," he says, "this should have been one of the big moments of my life with my favorite group. Everything was ruined. We had to hustle them off—without using violence." Padillo may define "violence" differently than some. A clip now circulating on the video-sharing site YouTube.com shows a tangle of people wrestling onstage, including what appears to be security guards and the band.

"I was trying to hold on to the monitor," Logan says. "Eventually, I was just pulled down the ramp and put down on the ground. Then the guy just left me there, and I tried to go help [the rest of the band], but they blocked the way. Then they pushed [Murray-Leslie] off the ramp."

Manager Nachman says Murray-Leslie lost feeling in her shoulder for about three days. She adds that much of the band's equipment was destroyed in the fracas, and notes that the band's photographer had her digital camera smashed and its data card stolen. Nachman says the band will take legal action against Ortiz Padillo to recover medical fees and the costs of bro-

ken equipment.

Logan says she was told that Ortiz Padillo Promoters could collect insurance on the poorly attended festival if one of its headliners did not perform.

The band's booking agent is Chris Hearn at London's Primary Talent. As well as Chicks on Speed, Hearn also had Island Records U.K. signing Ladytron on the Oxigena bill. Ladytron played its set earlier that night and has been paid in full, Hearn says.

"We always recommend our acts to have a 50% deposit paid a month upfront," Hearn notes, "and most are happy for us to collect the full fee for them. But the Chicks like to work differently; they like to collect the payment in full themselves."

Hearn says Primary Talent is working with Decoder to get the band paid in full for the show. "It's simply unacceptable for an act to be treated like this," he says.

Padillo insists the band will not be paid due to breach of contract and says he will not pay it even if a court case ensues. Every other band on the bill was "very, very professional," Padillo claims.

Mateo says he, too, has contacted lawyers to see whether a case can be made against Ortiz Padillo to pay Chicks on Speed its performance fee.

Mateo puts the incident down to the promoters' inexperience. "These were third-division people trying to play in the first division," he says. "The organization was chaotic; they became nervous, but I do not understand why they reacted so strongly to the girls' late arrival."

Band Members Fight Over Naming Rights

Grupo Montez De Durango's Singer, Leader In Legal Dispute

José Luis Terrazas and Alfredo Ramírez were more than just business acquaintances.

As the long-recognized leader and lead singer, respectively, of Grupo Montez de Durango, they helmed the most popular group within the duranguense movement, the regional Mexican subgenre that has dominated Billboard's Latin sales charts since 2003.

"I trusted him like a father," Ramírez says of Terrazas.

"Imagine, 10 years working together," Terrazas says sadly.

Now, several million albums later, Terrazas and Ramírez are embroiled in a bitter legal dispute over ownership and rights to the valuable Grupo Montez de Durango name.

The case, scheduled for trial in September, casts a dubious spotlight on the handshake mentality that still permeates much of Latin music, regional Mexican in particular.

"Whenever you have a group where the singer isn't the owner, you have issues," says Disa CEO Domingo Chávez, who has seen dozens of name fights during his 30 years in the business. "The problem is, this is a successful group. It's the No. 1 group. I hope they don't end up being too damaged, either economically or morally."

Terrazas and Ramírez remain on the same label, Disa, with Terrazas recording as Grupo Montez de Durango.

The band, via a succession of chart-topping albums and singles, popularized a kind of

techno-banda, danceable music known as música duranguense and spearheaded a movement that catapulted literally dozens of groups.

Although the public did not know it, court documents indicate that as early as 2004, ownership of the group's name had become an issue.

But things unraveled only last fall, when Ramírez, along with the band's manager Martin Fabian, parted ways with Terrazas.

On Nov. 2, 2005, Ramírez filed a complaint alleging false designation, fraud and breach of fiduciary duty.

Terrazas countersued for trademark infringement and unjust enrichment, among other allegations.

According to court filings from Ramírez and bass player Ismael Mijares, it was Mijares who came up with the idea to form a band while in Durango, Mexico, and discussed it with Ramírez. Later in Chicago, Terrazas was persuaded to join. Ramírez thought up the idea of emphasizing the tuba, saxophone and flute through a synthesizer, the filing claims. The other two each suggested sounds, ultimately creating their unique duranguense style.

Terrazas' court documents tell a different tale: that he created the group; selected the members; produced, financed and selected the songs; created the name; and landed a record deal. He claims that the members signed agreements to perform exclusively for him. He registered the trade-

mark as the owner in the United States, while Ramírez and others in the group claim that Terrazas said he would register it for the partnership.

The battle spilled into the media, with the relationship souring so badly that Terrazas filed suit in Mexico, resulting in two months of jail time for Ramírez and several of his band members earlier this year, on charges of having benefited illegally from the Grupo Montez de Durango name.

Meanwhile, the public has had a hard time determining what is what.

Grupo Montez de Durango's new album (with Terrazas) debuted at No. 1 on Billboard's Top Latin Albums chart last month. Ramírez's album, a compilation titled "Unidos," came out two months ago and peaked at No. 11 on the Top Latin Albums list.

To the chagrin of concert promoters, both Ramírez and Terrazas are touring as Grupo Montez de Durango, with a court denying preliminary injunctions from both of them barring the other from using the band's name.

Both parties say they will assemble new groups if the court rules against them.

"This time, I'll register the name everywhere so there is no confusion," Terrazas says. "Unfortunately, there isn't an encyclopedia to guide you through things like this."

Additional reporting by Susan Butler.

One night only where it all began at the Whisky on the Sunset Strip: Johnny Echols with Baby Lemonade - Vince Flaherty and The Invincebles

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GRUPO MONTEZ DE DURANGO in happier times. Standing in the back, in the center, is singer ALFREDO RAMÍREZ. Standing in the front, second from right, is JOSÉ LUIS TERRAZAS.



Michael Plans Live Euro Trek

First Extensive Tour In 15 Years Kicks Off Sept. 23 In Barcelona;

Promoters were correct to put their faith in George Michael's first European tour in 15 years.

Since going on sale in April, Michael's 47-date 25 Live tour, which begins Sept. 23 in Barcelona, has moved close to 600,000 tickets, catching even Michael's handlers somewhat by surprise.

Michael's manager Michael Lippman calls the demand "over the top. It was beyond our expectations in terms of speed, but I never doubted we'd sell the tickets." The tour celebrates Michael's 25-year career.

Michael has never been known for extensive concert treks, having last toured in 1991 in support of his "Cover to Cover" album. "He did tour with Wham!, and he did tour on the 'Faith' album," Lippman says. "But there were only about 40 dates in America."

But 15 years is a long absence from the live market for any artist. Lippman says a series of personal and professional setbacks—many of them well documented in the press, including suing Sony in 1993—kept Michael off the road.

"He just became a bit reclusive, not really wanting to go out and engage the public," Lippman says. "Now he's fit and ready to go and he wants to go out and play his music for people and interact with people."

Apparently, there was considerable pent-up demand to see Michael live. "I never take anything for granted—it is dangerous to do so in this business," says tour producer Barrie Marshall of Marshall Arts. "However, people have been asking me every year for at least the last 10 years, 'When is George going to play dates?'"

The tour will wrap with a series of U.K. dates, including MEN Arena in Manchester (Nov. 17-18), SECC Arena in Glasgow (Nov. 22), Earl's Court in London (Nov. 25-26, 28), NEC Arena in Birmingham (Dec. 2-3), and a four-night stand at the newly refurbished Wembley Arena in London (Dec. 11-12, 14-15). In the United Kingdom, tickets

are priced between £40 and £100. (\$74-\$184).

Marshall, who will promote all the U.K. dates exclusively and work with local promoters in the various European countries, is particularly enthused about the run. "George has appeared from time to time in major

superb. When you have a voice that is this good, you can only have the best."

Lippman says the set list will be a career retrospective, including hits from Wham! and Michael's solo career. "We've got a band, we've got a crew, we've got a set being built and designed, we're way



'We're all going to wear T-shirts saying, "Let's make sure George has a good time."'

—MICHAEL LIPPMAN, MICHAEL'S MANAGER

charity concerts where I have always been reminded of just how brilliant a singer and performer he is," Marshall says. "He is a perfectionist in everything he does [so] I know that the musicians and singers will be

ahead of the game," Lippman says. "We're all ready to go and can't wait for these dates to begin."

With overwhelming success of Europe, is there any chance Michael will test the waters in the United States? "I am very optimistic that we will," Lippman says. "Let's get up and running. We're all going to wear T-shirts saying, 'Let's make sure George has a good time.' I can't imagine it won't come to America."



On The Road

RAY WADDELL rwaddell@billboard.com

Shooter Guns For Widespread Appeal

Younger Jennings' Sound Embraced By Country, Rock Fans

Just as his late father, Waylon Jennings, had enough of a cool factor to play Lollapalooza, Shooter Jennings can do country festivals one night and open for Alice in Chains the next.

The younger Jennings, whose latest record is "Electric Rodeo" on Universal South, is equally at home in front of bikers and two-steppers.

"We're playing with [Lynyrd] Skynyrd, all these festivals, we're headlining some shows, we're kinda just all over the place," Jennings says.

He adds that recently opening for Alice in Chains definitely exposed his band to a new audience.

"We were playing to an audience that had never really listened to us," Jennings says. "I just came out there and said, 'Ain't it cool that a country band can play with a rock band? We're country, but this is what we think country should sound like.' That kinda gave 'em permission to listen, and they liked it. It worked really great, and now we're trying to hound [Alice in Chains] for a tour in the fall."

Jennings' current band is a hard-touring unit, even

more so than his previous band, the hard rock outfit Starrgun. "Starrgun toured a lot, but not nearly as much as we do now because we just didn't have the work," he says. Starrgun would play about 100 dates per year, Jennings says, whereas now he books about 250 gigs annually.

"Touring has been a big part of our focus since day one," says Marc Dottore, Jennings' manager. "And it's been great to build. We can do well in Dallas or Chicago or the West or New York. It seems to work everywhere."

Jennings does not want to leave any stone unturned. "It's like we're covering all of our bases, and it's important that we do that," he says. "All three bases: Southern rock, rock and country; let's do it."

Even so, Jennings says he does not tailor his set list to his audience. "I'm not a big believer in doing that, because I don't want to lead the audience into believing we're something we're not," he says. "With Alice in Chains, even though we did play all of our rocker stuff, I definitely made sure we had some real country in there so



MICHAEL



BOXSCORE Concert Grosses

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SHOOTER JENNINGS books about 250 shows annually.

that people could understand the whole spectrum of what we do."

As the rooms get bigger, Jennings is breaking on the road, as opposed to on the radio. "Well, that's the only option we've got right now," he says with a laugh. "Playing live is the best thing about us and the thing we love to do the most. But I love cuttin' records and making music that's my own, so I'll always have a big love affair with going in the studio and making music."

Dottore is gratified that Jen-

nings is getting press attention for his live shows. "I have waited a long time to find a guy that has that kind of edge and it's still based around great songs," Dottore says. "So much of what we feel is important has to do with being on the road. It's old school as hell, but we love doing it this way."

Jennings is booked by James Yelich at Monterey Peninsula Artists/Paradigm, with key input from Brandon Mauldin, who works with Dottore. "Brandon worked with Bonepony for years and really

knew the rock club scene out on the road," Dottore says. "Brandon is why we were able to get out and tour early, because he worked his club contacts so well. He has brought some good young indie promoters to the table that would otherwise fly under the radar of MPA."

Jennings' road manager is veteran production guru Stephen T. Gudis, whose résumé includes stints as production manager at Starwood Amphitheatre in Nashville and a few Farm Aids.

	GROSS/ TICKET PRICE(S)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$2,588,717 \$225/\$175/\$127.50/ \$87.50	CELINE DION Colosseum at Caesars Palace, Las Vegas, May 31-June 4	18,803 20,740 five shows two sellouts	Concerts West/AEG Live
2	\$2,293,052 \$56.50/\$42.50	PEARL JAM MY MORNING JACKET Tweeter Center Waterfront, Camden, N.J., May 27-28	49,916 two sellouts	Live Nation
3	\$2,126,274 \$43.38	SASQUATCH! FESTIVAL: NINE INCH NAILS, BECK & OTHERS The Gorge, George, Wash., May 26-28	49,014 60,000 three days	House of Blues Concerts
4	\$1,309,044 (\$2,069.905 Canadian) \$54.54	PEARL JAM MY MORNING JACKET Air Canada Centre, Toronto, May 10	33,379 sellout	Paul Mercs Concerts
5	\$1,729,022 \$125/\$45	RICARDO ARJONA Coliseo de Puerto Rico, Hato Rey, Puerto Rico, June 2-4	21,437 35,730 three shows	Dueño Promotions, Caslano Group
6	\$1,290,366 \$36	JIMMY BUFFETT HiFi Buys Amphitheatre, Atlanta, June 2	18,821 18,951	House of Blues Concerts
7	\$1,233,220 \$85/\$65/\$45	TIM MCGRAW & FAITH HILL RBC Center, Raleigh, N.C., June 9	15,316 16,581	Live Nation
8	\$999,882 \$85/\$65	TIM MCGRAW & FAITH HILL Richmond Coliseum, Richmond, Va., June 7	11,721 sellout	Outback Concerts, Live Nation
9	\$870,355 \$85/\$65/\$45	TIM MCGRAW & FAITH HILL Charlotte Bobcats Arena, Charlotte, N.C., June 10	12,431 14,097	Live Nation
10	\$935,338 \$168/\$73/\$53	FESTIVAL: MATISYAHU, COUNTING CROWS, KANYE WEST & OTHERS Merriweather Post Pavilion Columbia, Md., May 27-28	20,342 30,000 two days	I.M.P.
11	\$833,000 \$48	PEARL JAM MY MORNING JACKET Verizon Center, Washington, D.C., May 30	17,000 sellout	I.M.P.
12	\$766,876 (\$849.03 Canadian) \$82.83/\$53.74	DEPECHE MODE, SHE WANTS REVENGE Air Canada Centre, Toronto, May 18	10,536 sellout	Live Nation
13	\$732,005 \$130/\$55	VICENTE FERNANDEZ, PAQUITA LA DEL BARRIO Cow Palace, Daly City, Calif., May 13	9,017 sellout	Hauser Entertainment, M&M Promotions
14	\$721,984 \$49/\$25	RASCAL FLATTS, GARY ALLAN, THE WRECKERS Ford Amphitheatre, Tampa, Fla., June 3	18,828 sellout	Live Nation
15	\$583,752 \$105/\$90/\$80/ \$40	SUMMER CAMP: MOE., UMPHREY'S MCGEE & OTHERS 3 Sisters Park, Chilledoche, Ill., May 26-28	8,335 10,000 three days	Jam Productions, Jay Goldberg Co.
16	\$564,037 (\$911.00 Australian) \$44.50/\$64.01	SPLIT ENZ, EVERMORE Entertainment Centre, Brisbane, Australia, June 7	9,114 9,736	Frontier Touring
17	\$561,722 \$36/\$66/\$46	TIM MCGRAW & FAITH HILL North Charleston Coliseum, North Charleston, S.C., June 6	7,851 10,211	Outback Concerts
18	\$557,222 \$55.50/\$36	DAVE MATTHEWS BAND, G. LOVE & SPECIAL SAUCE Verizon Wireless Amphitheatre, Bonner Springs, Kan., May 31	15,027 18,000	Live Nation
19	\$627,605 (\$695.584 Canadian) \$57.67/\$49.62	INXS, STABLO Air Canada Centre, Toronto, May 14	14,936 sellout	House of Blues Canada
20	\$585,393 \$49/\$25	RASCAL FLATTS, GARY ALLAN, THE WRECKERS Sound Advice Amphitheatre, West Palm Beach, Fla., June 2	15,031 19,067	Live Nation
21	\$564,360 \$30	FALL OUT BOY, ALL-AMERICAN REJECTS & OTHERS Merriweather Post Pavilion Columbia, Md., May 4	15,000 sellout	I.M.P.
22	\$462,414 \$115/\$45	VICENTE FERNANDEZ, PAQUITA LA DEL BARRIO Coors Amphitheatre, Chula Vista, Calif., May 27	5,197 6,253	Hauser Entertainment, House of Blues Concerts
23	\$458,284 \$40/\$20	KS 107.5 SUMMER JAM: SNOOP DOGG, CHRIS BROWN & OTHERS Coors Amphitheatre, Englewood, Colo., June 10	16,354 sellout	House of Blues Concerts
24	\$437,575 \$65/\$35/\$15	WILD 94.9 BOMB 21: E-40, BOW WOW & OTHERS HP Pavilion, San Jose, Calif., May 3	15,177 sellout	The Big Production
25	\$428,220 \$30/\$15	FALL OUT BOY, ALL-AMERICAN REJECTS & OTHERS Blossom Music Center, Cuyahoga Falls, Ohio, May 7	22,574 sellout	House of Blues Concerts
26	\$407,835 \$45	NINE INCH NAILS, BAUHAUS, TV ON THE RADIO Red Rocks Amphitheatre, Morrison, Colo., May 30	9,416 sellout	Live Nation, Kroenke Sport Enterprises
27	\$388,588 (\$434.230 Canadian) \$34.23/\$89.49/\$67.02/\$50	ROCK STARS: SALMAN KHAN, JOHN ABRAHAM & OTHERS Air Canada Centre, Toronto, May 21	7,231 11,071	Esquire Promotions
28	\$387,456 (\$432.264 Canadian) \$62.30/\$53.33	WILLIE NELSON, NITTY GRITTY DIRT BAND Air Canada Centre, Toronto, May 2	6,454 sellout	Paul Mercs Concerts
29	\$356,775 \$168/\$128/\$80/ \$50	A-MEI CHANG Aladdin Theatre, Las Vegas, May 27	3,701 7,019	Jade Entertainment
30	\$344,792 (\$396.855 Canadian) \$75.76/\$66.85/\$57.93	DANIEL O'DONNELL Air Canada Centre, Toronto, May 25	5,632 7,909	Attila Glatz Concerts
31	\$329,868 (\$364.680 Canadian) \$40.70	BEN HARPER, BEDOUIN SOUNDCLASH Deer Lake Park, Burnaby, British Columbia, May 28	8,418 sellout	House of Blues Canada
32	\$311,895 (\$348.023 Canadian) \$58.25/\$44.81	RADIOHEAD, THE BLACK KEYS Place Des Arts, Montreal, June 10-11	5,605 5,904 two shows	Gillett Entertainment Group, House of Blues Canada, Greenland Productions
33	\$309,684 (\$341.505 Canadian) \$57.11/\$44.89	INXS, STABLO Scotiabank Place, Ottawa, May 12	5,990 7,066	House of Blues Canada
34	\$292,947 \$40/\$28.50	JAM ON THE RIVER: NEW DEAL, BENEVENTO/RUSSO & OTHERS Great Plaza at Penn's Landing, Philadelphia, May 27-28	10,356 17,734 two shows	Live Nation
35	\$284,832 \$45/\$25	RASCAL FLATTS, GARY ALLAN, THE WRECKERS Tallahassee-Leon Co. Civic Center, Tallahassee, Fla., June 4	7,322 sellout	Live Nation



The Indies

TODD MARTENS tmartens@billboard.com

Country-Soul (Identical) Duo Gets Spotlight

After receiving second billing on Jenny Lewis' solo debut "Rabbit Fur Coat," the Watson Twins are stepping out of the shadow of the Rilo Kiley singer and have found a welcoming partner in indie retail.

Chandra and Leigh Watson's debut EP, "Southern Manners," gracefully explores the kind of country-soul that the Twins helped bring to "Rabbit Fur Coat," a sleeper hit on indie Team Love that has sold more than 71,000 copies in the United States, according to Nielsen SoundScan. "Southern Manners" is available exclusively at indie retail via Junketboy, the distribution arm of the Coalition of Independent Music Stores.

The Watson Twins hope to record a full-length in the next year, and are shopping for touring partners for this fall. They're not exactly eager, however, to

sign with a label, and for now, would prefer to stay indie.

"Maybe we shouldn't say this," Chandra Watson says, "but we don't really want to be on a major. I just think for our sound, we're better suited for an indie."

For now at least, Junketboy has taken the pressure off finding a label for the Watson Twins. As the duo spent more time on the road with Lewis—with whom the act will continue to tour this summer—demand became too great for the act to handle on its own. Now managed by Lisa Klipsic with Don't Jump Management, the Watson Twins for much of the past year leaned on their mom in Louisville, Ky., to handle bookkeeping for the EP.

"She's so organized, way more organized than I could be," Leigh Watson says. "She'll show me this spreadsheet on all the

CDs that have been out and how many we've sold."

To date, the album has sold a little more than 1,000 copies, but it just hit indie stores this month. The EP was recorded with Chandra's husband Russ Pollard (Sebadoh), J. Soda (Wifey), Brian Lebarton (Beck) and Lewis. Once the Watson Twins start work on a full-length, they say they'll start to more deeply investigate the label offers that have been coming their way.

IT'S OFFICIAL: After the expected June 5 announcement that Bill Hein would replace Rick Williams as the head of Caroline Distribution (Billboard, June 3), EMI vice chairman David Munns spoke to Billboard regarding the direction of the EMI-owned indie distributor. There were few specifics, but Munns spoke generally on why he believes

Caroline needs a change.

"There have been a lot of developments on the indie distribution scene and the indie label scene recently," Munns says. "I think we needed to develop Caroline a bit more than we've been doing. I've got some plans for it, and we've got plans that will show Caroline as unique, and offering labels a well-rounded seamless service."

As has already been hinted, expect Caroline to put a greater emphasis on marketing, as well as pitch labels on worldwide digital deals. Munns notes that the topic of upstreaming—in which an indie-label act is moved up into the major-label system—is one that Caroline will continue to evaluate. The distributor has a sort of incubator label in Astralwerks, and has long offered labels the ability to move up to EMI Music Marketing, if so desired.

"Upstreaming is a word everyone loves to use, but there's a question in what it means," Munns says. "It can mean different things to different labels and different distributors. It's quite a complex subject. You need significant flexibility in that area."

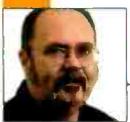
Munns notes that Caroline was working on models that recognized the fact that "independents get frightened because they think [the major] is going to take their artists."

As for Hein's plans, we got the former Rykodisc head on his second day on the job, and he notes that he's still in his "unboarding phase."

"I think I've walked into a good situation," Hein says. "The obvious thing to say is we're going to do more digital, but that's a talking point [for] everyone."



THE WATSON TWINS



Retail Track

ED CHRISTMAN echristman@billboard.com

Sizing Up NARM's Merchandiser Nominees

Practically every time NARM announces the finalists for its merchandiser of the year, it ignites a debate.

The controversy usually centers around which companies are nominated, which were omitted and/or the size category some companies are placed in.

This year is no exception.

Take, for example, that Paramount Home Video is a finalist in the large-size distribution category. While video distributors have been nominated in the past, this marks the first time one has become a finalist. "Wouldn't it be

funny if Paramount won?" a head of a major music distributor asked in a tone that made it clear he didn't think it would be funny at all.

Still, as record stores evolve into home entertainment stores, why shouldn't the major music distributors be challenged and compared to distributors in other product categories?

Moving on, it's interesting to note that Fontana, the in-

dependent distribution arm of Universal Music Group Distribution, was nominated in the midsize music distributor category after only one year in existence. Some might complain about how Fontana lands its labels (Billboard, June 17), but it's clear that the merchants think the new distributor is doing something right.

Probably the most interest-

ing development in this year's list is the introduction of iTunes to the fray. It becomes the second Internet merchant to be a finalist: Amazon was a finalist in 2004 as well as this year (for a full list of nominees, see billboard.biz).

But some question why iTunes has been placed in the midsize retailer of the year category and not in the large-size category. After all, last year it

was a top six or seven account, depending on which supplier you asked; this year it is a top five account for some.

If that's the case, some retailers and label executives wonder how it could be in the midsize category.

There is no easy answer, mainly because NARM refuses to reveal the specific criteria it uses in placing companies in categories. But it's not the first time this has happened, nor will it be the last.

It has to do with NARM's dues structure. The amount that companies pay to be a member depends on their annual volume, which is calculated on a July-June year. Also, NARM basically uses the honor system and doesn't check on whatever annual volume is reported by a member company. Volume determines the three size categories.

In the past, there have been

instances where some member companies have clearly been miscategorized because they reported—how can I put this—a volume that made you wonder if the pants were on fire for whoever filled out the NARM application at that company.

Clearly, iTunes is only reporting its volume, not Apple's in its membership, which is entirely appropriate. After all, year after year some labels owned by the majors are in the midsize category based on their own specific volume, not their parents.

Likewise, Fred Meyer is nominated in the midsize retail category. Meyer, a 128-unit discount department store chain, is owned by the giant Kroger company, which has around 2,200 stores. Clearly, Meyer didn't take into account its revenue base, which has to be in the hundreds of millions, if not billions, of dollars, when it filled



At a Best Buy in-store in Schaumburg, Ill., the members of CHEAP TRICK flank Best Buy regional entertainment manager MICKEY GENTILE. From left are RICK NIELSEN, TOM PETERSSON, Gentile, BUN E. CARLOS and ROBIN ZANDER.



The Publishers' Place

SUSAN BUTLER sbutler@billboard.com

Syracuse University To Offer Music Biz 101

EMI's Marty Bandier Helps Alma Mater Establish Program

Music publishing may be the least understood branch of the industry. Even some of the most successful artists, songwriters, managers and lawyers don't have a firm grasp on how compositions earn revenue or how publishers collect royalties and handle business deals in a global market.

That may change for some future executives. Thanks to a personal financial gift from EMI Music Publishing chairman **Marty Bandier**, New York's Syracuse University is launching a specialized undergraduate program so that aspiring executives can learn the business of music.

The Bandier Program for Music and the Entertainment Industries is a 128-credit program geared to nonperformers that will lead to a bachelor of science degree. The program joins courses offered by the university's College of Visual and Performing Arts, S.I. Newhouse School of Public Communications, the Martin J. Whitman School of Management and the College of Arts and Sciences. It was designed with input from educators, prominent industry leaders and recent SU graduates.

Through a gift from EMI Music Publishing, the university is also establishing the EMI Center for Internship, Mentoring and Career Development on the SU campus. It will help students identify and coordinate internships in New York, London, Nashville, Los Angeles and elsewhere for academic credit.

The programs were announced earlier this month at a special event held at MTV's "TRL" studio on Times Square. About 60 SU students joined music executives and university leaders to celebrate and participate in a Q&A session with Bandier, Alicia Keys, MTV president of program development **John Sykes** and Virgin Records president **Jason Flom**.

Bandier spoke humorously and passionately about music publishing and SU, his alma mater. "What better thing could I do than to marry the affection, care and concern that I have for both of those than to start this program?" he said. Bandier believes that now more than ever, the industry needs qualified individuals. He wants this program to feed educated and ambitious minds into the music business.

Keys spoke about a music teacher who was the first woman she knew that wrote, played and sang music. She inspired Keys to express herself in that way. Keys said that she was also inspired by the block where she grew up as a child watching prostitutes.

ALICIA KEYS, left, and **MARTY BANDIER** were present at the announcement of Syracuse University's new curriculum for students of the music business.

"I remember saying to myself, 'I will never let that be me.' So I worked my ass off with that in mind, that I want something good for myself, and I'm not going to rest until I get that."

Sykes compared today's technology explosion to pre-MTV days when broadcasting executives ignored his ideas to start a music channel. "If we today forget that there's a whole new wave of technology coming in, then we will go by the wayside and be roadkill like all the executives whose names I've forgotten who wouldn't let me in the office in 1976."

Flom urged the students who feel inexperienced not to discount the amount of knowledge they have gained simply by growing up with the Internet; tomorrow they will be teaching today's executives.

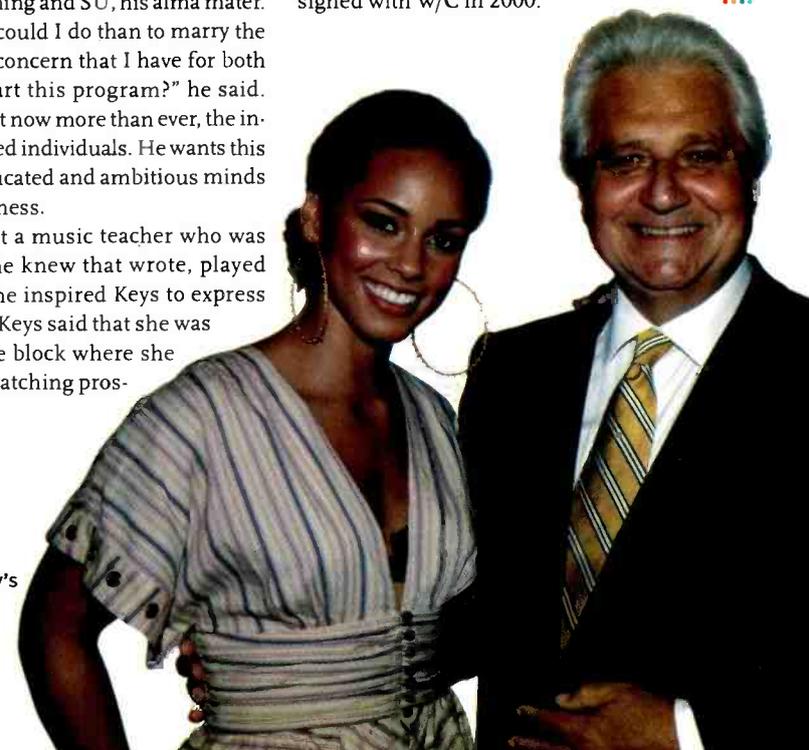
The program will begin in the fall of 2007 with about 28 students, with a goal of growing to about 80 students by 2010. The amounts of the financial gifts were not disclosed.

SIGNINGS: EMI Music Publishing has expanded the territory of its publishing deal with singer/songwriter **Nelly Furtado** to include North America. It is now a global arrangement.

For her upcoming CD "Loose," Furtado wrote all the songs, many with artist/producer **Timbaland** who co-produced the album. **Coldplay's Chris Martin** also co-wrote one of the songs.

Furtado's first single, "Promiscuous," is No. TK on The Billboard Hot 100 this issue. The album is scheduled for a June 20 release on Geffen Records. EMI says Furtado's first two albums have sold 7 million copies combined.

In other news, Warner/Chappell Music extends its publishing agreement with **Nickelback** worldwide. The Canadian band's **Chad Kroeger**, **Mike Kroeger**, **Ryan Peake** and **Daniel Adair** signed with W/C in 2000.



out its membership application, let alone Kroger's revenue. It must have registered for NARM solely based on the music and video volume.

But even if only iTunes' volume is taken into consideration, some still wonder how it could fall into the midsize category. If iTunes did, say, \$150 million in the second half of last year and will do, say, \$250 million in the first half of this year, that puts it at about \$400 million in volume, Billboard estimates.

iTunes didn't respond to a call for comment.

NARM won't say that volume level is used as the cut-off point to divide between midsize and large size, but whatever it is, NARM clearly changes it from time to time. A few years back when RED went over \$100 million in volume, it was moved into the large-size category. Now, when it, as well as Alternative Distribution Alliance, are flirting with \$200 million in volume, they are both in the mid-

size category.

At an estimated \$400 million, iTunes is clearly smaller than any of the merchants competing in the large-size category. The smallest is Tower Records, which sources say had about \$441 million in volume. After that comes Hastings, which had \$537 million in volume in its most recently completed fiscal year. On the other hand, Hastings music revenue, including portable players, totaled about \$135 million. So Hastings clearly has less music market share than iTunes. Tower's music volume, whatever it is, is obviously smaller than iTunes' as well.

Others criticize the NARM awards process for another reason: Whatever its volume, iTunes shouldn't compete against brick-and-mortar merchants since many believe its business is so different. But in Retail Track's view, that's plain hogwash, because the bottom line is both types of merchants compete for the

consumer's buck.

A few other thoughts on the NARM awards: It's interesting to note that Wal-Mart and Starbucks didn't receive enough votes to become finalists. What's with that? Still others wonder why other video distributors as well as Amoeba aren't among the finalists. That's because you have to be an active member of NARM to receive nominations, and Amoeba, and some major video distributors, are not.

ROCK FORTH: Cheap Trick is out promoting its best album in 20 years. On street date (June 6), the band did an in-store at a Best Buy in Schaumburg, Ill., where it sold more than 350 copies of "Rockford." The act followed it with an in-store at a Wal-Mart the following day, where more than 400 people showed up, according to Tim Hibbs, head of sales for Big3 Records, which distributes Cheap Trick Unlimited through EMI Music Marketing.

DIGITAL MUSIC BY ANTONY BRUNO

Labels Like Online Ad Boom

EMI Music Licenses Catalog To Free Download Site For Share Of Ad Revenue

Free, ad-supported digital music services have become the business model du jour for a music industry growing increasingly flexible in its licensing practices.

The most recent example is EMI Music's agreement to provide its catalog to Qtrax—a peer-to-peer file-trading network that aims to let users download free music in return for viewing an advertisement in advance. Half the advertising revenue is then kicked backed to the labels.

The service—which won't go live until similar deals with the other three major music labels are finalized—follows similar ad-supported music offers from subscription services Napster and Rhapsody.

For the music industry, giving away free music in return for a share of advertising revenue is a cautious experiment to determine whether it can monetize free music without devaluing it in the process.

"It's a natural evolution of two coinciding facts—music moving online and an increasing portion of advertising dollars moving online," says Ken Parks, senior VP of strategy and business development at EMI Music. "It's at that intersection that we're trying to pursue experiments like these. There's a lot of money flowing into the same space that our content is flowing, so we're just trying to see where it's all going to go."

Online advertising spending is at an all-time high of about \$12.5 billion, according

to the Interactive Advertising Bureau, and is growing at a rate of about 30% per year.

According to Brian Morrissey, senior interactive reporter for Adweek, more than 80% of the money is spent on the most trafficked sites—

their business model. But now that a lot of money is going into online advertising, everybody wants a piece."

Advertisers also like targeting sites that cater to cutting-edge tastemakers, such as those using digital music

files can be played before the user must either buy the track or become a monthly subscriber.

Analysts largely have applauded such moves, even though there's little indication yet that advertising rev-



'There's a lot of money flowing into the same space that our content is flowing, so we're just trying to see where it's all going to go.'

—KEN PARKS, EMI MUSIC



such as Google, Yahoo, MSN and AOL. As online advertising becomes more sophisticated and targeted, he expects niche sites like digital music services to realize a greater percentage.

"Now that online advertising has become a real economic proposition, you're seeing a lot more people selling advertising than ever because it never made sense before," Morrissey says. "Digital music services are transaction sites—they sell music and subscriptions. That's

services today.

"It makes a ton of sense to focus some dollars on a niche like that," says Ben Garvin, media director of ad agency Leo Burnett's independent media services division, Starcom. "A lot of our targeting goes beyond demographics. We're looking at psychographics... are these influencers? You can make a pretty strong argument that music enthusiasts, and especially ones that are actively downloading and sharing on the Internet, most likely fit some kind of influencer profile."

The challenge to the music industry is to walk the fine line between providing music to ad-supported sites without cannibalizing their pay-to-play initiatives like à la carte downloads and monthly subscription fees. Currently, the strategy is to offer several tiers of service. Napster, Rhapsody and the pending Qtrax service all offer the

opportunity to listen to music for free, but with restrictions. Rhapsody limits users to 25 free streams a month. Napster limits each song to five free spins. Qtrax ups the ante by allowing users to download the actual file, but it will limit the number of times those

revenue will have any significant impact on labels' bottom lines. While digital sales rose to 6% of global music revenue last year, advertising revenue remains a blip on the music-biz balance sheet.

"From a music label or publisher standpoint, the vast majority of revenue they've been generating digitally have come from digital track and album downloads and ringtones," says Richard Greenfield, a media analyst with Pali Research. "But the more ways there are to monetize music is just good for the business and can lead to growth in the industry."

Exactly how much growth is not something anyone is willing to forecast yet. Labels are very interested, to be sure, but also stress that it is a very nascent business model that they are still trying to fully understand. Hence the current spirit of experimentation.

"We're looking at things like consumer acceptance, advertisers' willingness to pay, what kinds of economics are there," EMI's Parks says. "What are you looking for when you fly to the moon for the first time? You kind of have a general idea, but you don't quite know until you get there."



PEPSI'S PLUG-IN POSTERS

Pepsi has installed about 100 interactive posters in Toronto and Vancouver subways that allow passengers to plug in their headphones to hear 30-second song clips of select artists participating in the soda maker's Pepsi Access online music promotion.

Listeners are prompted to buy a bottle of Pepsi and redeem the promotional code under the cap at its pepsiaccess.com Web site to download the full song for free.

Pepsi's ad agency, BBDO Canada, spearheaded the poster campaign, which has gained no small amount of attention among marketing and tech-oriented bloggers.

Now if they only streamed music via Bluetooth and incorporated mobile downloads...

—Antony Bruno

BITS & BRIEFS

BAND BY BOLT

Emerging social networking site Bolt Media is holding online auditions for what it calls a "collaborative band" via its Web service. Every week, Bolt will review original submissions from users contributing different instrumental tracks. The winners of each round will be the band member for the selected instrument: drums, bass, vocals and guitar.

The Bolt Media team and band members from Three Days Grace judge the submissions each week. Auditions can be linked from existing MySpace and YouTube postings as well.

The contest will run through June, and is sponsored by fast-food chain Wendy's.

AGENCY LAUNCHES LICENSING SITE

Rumblefish, an independent music marketing and licensing agency, will launch an online music licensing store June 19 that aggregates pre-cleared music for use in TV ads, films, videogames and podcasts.

The catalog will lean primarily toward independent musicians. It was created in part as a promotional vehicle for un-

signed artists seeking exposure.

Licensing costs for the service vary from \$5 per song for a podcast license to more than \$50,000 for TV commercials. Users may browse and fully sample all songs in the database and download the licensed files in multiple formats, with or without digital rights management.

MORE RINGTONE SITES

The mobile music hype machine shows no signs of slowing, as evidenced by the addition of another two direct-to-consumer wireless content Web sites focusing on ringtones.

Mixer, formerly 3GUpload, is taking a decidedly indie-music approach by allowing unsigned acts to upload their own ringtones to the service, which Mixer then provides to its 4 million-strong member base. It also includes a music recommendation engine and a create-your-own ringtone feature.

UrbanWorldWireless has launched a similar initiative, focused on hip-hop. Ringtones are organized into categories such as Dirty South and West Coast, both featuring top-name DJs, as well as emerging, unsigned artists and producers.

AOL Music

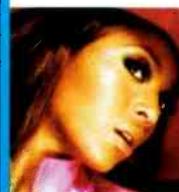
TOTAL MONTHLY STREAMS JUN 24 2006

Top Songs		
1	RIHANNA Unfaithful * SRP/DEF JAM/DJMG	461,811
2	YUNG JOC It's Goin' Down BLOCK/BAD BOY SOUTH	421,261
3	SHAKIRA Hips Don't Lie EPIC	342,650
4	DIXIE CHICKS Not Ready to Make Nice * COLUMBIA	278,870
5	RASCAL FLATTS What Hurts The Most * LYRIC STREET	193,915
6	NELLY FURTADO Promiscuous MOSLEY/GEFFEN	186,009
7	TAYLOR HICKS Do I Make You Proud J/RMG	181,770
8	CHRISTINA MILIAN Say I ISLAND/DJMG	181,066
9	FIELD MOB So What DTP/GEFFEN	180,515
10	PANIC! AT THE DISCO I Write Sins Not Tragedies DECA/DANCE/FUELED BY RAMEN	139,821



This week, the Atlanta rapper's debut album "New Joc City" takes a bow at No. 1 on Top R&B/Hip-Hop Albums and No. 3 on The Billboard 200.

There will be no escaping the diva this year. Her second solo studio set drops Sept. 5 while her star turn in the film "Dreamgirls" opens in December.



Top Videos		
1	SHAKIRA Hips Don't Lie** EPIC	4,773,104
2	RIHANNA SOS * SRP/DEF JAM/DJMG	3,663,461
3	CHAMILLIONAIRE Ridin' * UNIVERSAL MOTOWN	2,723,632
4	FIELD MOB So What DTP/GEFFEN	2,313,245
5	RIHANNA Unfaithful * SRP/DEF JAM/DJMG	1,838,460
6	THE BLACK EYED PEAS Pump It * A&M/INTERSCOPE	1,820,795
7	THE PUSSYCAT DOLLS Buttons A&M/INTERSCOPE	1,319,457
8	CHRIS BROWN Gimme That * JIVE/ZOMBA	1,294,052
9	BEYONCÉ Check On It COLUMBIA	1,245,582
10	T.I. What You Know GRAND HUSTLE/ATLANTIC	1,215,309

All versions (i.e. AOL Sessions, Network Live, etc.) of a video or song are combined into one entry. * First Listen/First View ** Network Live † Breaker Artist †† AOL Sessions Source: AOL Music for the four weeks ending June 9

BY MELINDA NEWMAN

Q & A Howard Benson

At Bay 7, the Los Angeles recording studio producer Howard Benson calls home, there are parking spaces reserved for Spinal Tap's David St. Hubbins and Nigel Tufnel. While Benson can't include Tap on his résumé, plenty of rock acts have called on Benson in his 20-plus year career.

Trained as an aerospace engineer, Benson's producing breakthrough came with Los Angeles hardcore band T.S.O.L. in the late '80s. "I was able to [take] this band that was a bunch of drug addicts, they were out scoring drugs all the time, and [get] it done," he recalls.

Since then, Benson has produced an abundance of acts, including Motörhead, Sepultura, Ice T & Body Count, the All-American Rejects, P.O.D., My Chemical Romance, the Used, Cold, Three Days Grace, Less Than Jake, Flyleaf and Hoobastank.

Benson has also held posts as staff producer at Elektra, Giant and the Enclave. He now has a deal with Warner Bros. to produce four acts per year. He also has his own imprint, Sparky Dark, which will release its first album this year from Sound the Alarm through a nonexclusive deal with Geffen.

When *Billboard* caught up with Benson, he was wrapping his second album with Papa Roach as well as working on projects for developing acts Saosin (Capitol) and Melee (Warner Bros.).

Q: Bay 7's vocal booth is a tiny, windowless cupola accessible only by a steep spiral staircase. What is the strangest thing that anyone has ever done up there?

A: [A certain singer] couldn't get inspired one night. So I said, "What do you need?" He said, "Do you have any Vicodins?" Somebody had some, so he took one and shoved it up his ass 'cause he says it works really fast. In 20 minutes, this guy was singing like I'd never heard before. . . . And he sang the whole song with no clothes on. I've had probably a quarter of my singers completely strip naked up there and sing without clothes on. I told them, "When you go up to that vocal booth, as long as you sound great, don't tell me what you're doing."

Q: At *South by Southwest*, you said labels frequently give you an all-in budget to make an album and what is left over after mixing is your fee. Isn't that encouraging the producer to scrimp as much as possible?

A: No. The reason it works with me, and I'm not being a jerk by saying this, but I'm not looking for their money. I'm looking to make the points. So I don't care if I'm making \$10,000 less or \$20,000 less.

It's not going to kill me. But for a young producer that's got bills every week, every month, I would not recommend that. I would say half my records are like that. There's a point where you obviously want to get paid doing this thing, but it's not where I'm going to say, "Look, we're not doing strings on this record because I've got to make some more money."

Q: You were an aerospace engineer before you became a producer. How did your technical background affect your producing?

A: Serious technical background, but I had to lose a lot of that. That was the biggest hindrance I think I had for the first few years of my career. I had to force the emotional part of me to become more a part of my life.

Probably the biggest influence in my career was meeting Keith Olsen, the producer. In a very bad part of my career, about 14 or 15 years ago, he was brought in to take over a record I had done, and [that] had never happened before. And I thought, "Either I'm going to make lemonade out of lemons or I'm fucked right now."

What I learned from him was his organizational ability was really strong, and he only

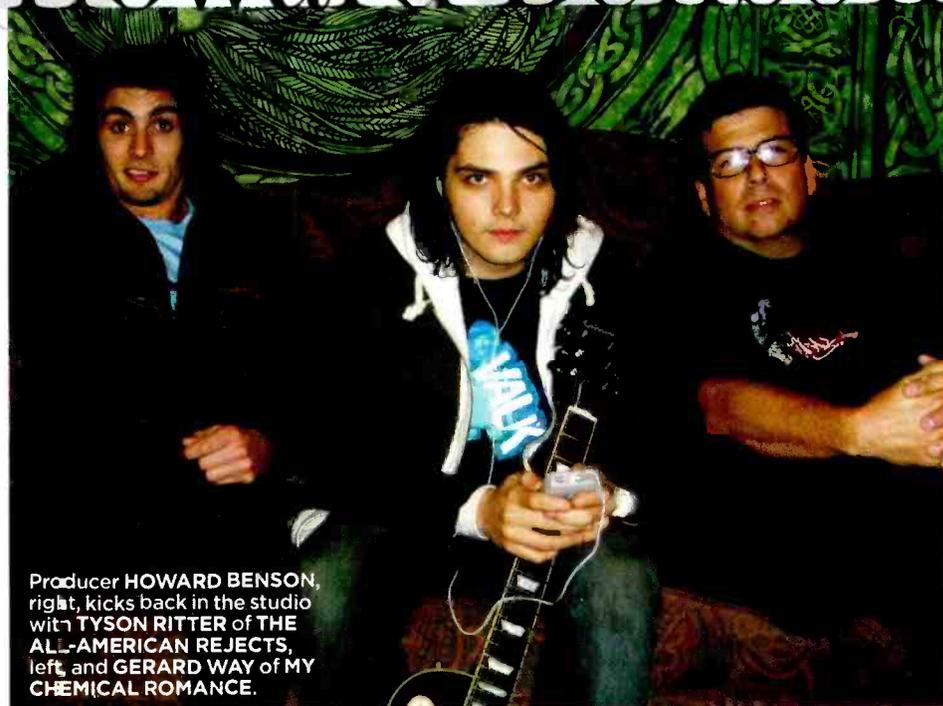
thought about the vocals in the songs. I started thinking, "Now I get it" . . . I delegate great, but when it comes to the vocals, I do them all myself. There's no one between me and the singer.

Q: You have worked at a number of labels as a staff producer. How has that experience helped you with record company politics?

A: It's an incredibly important thing to do. That's why I think I've done so well, because I understand it. I don't hate A&R guys, I like them. Their job is unbelievably difficult. No matter how good your product is, you're throwing it into the lion's den, and everyone wants to chop it up, eat it up, blow it out and hate it because they have their competing records. Survival of the fittest. So [A&R execs] better be bulletproof when [they] walk into that [A&R] meeting, you better be sure of what you got.

Q: You're at the stage in your career where you could focus on established artists, yet you still do a lot of new acts. Why?

A: I think it's just because I've gotten used to that method of survival. I'll name these names because I've always thought these were the best producers.



Producer HOWARD BENSON, right, kicks back in the studio with TYSON RITTER of THE ALL-AMERICAN REJECTS, left, and GERARD WAY of MY CHEMICAL ROMANCE.

I learned a lot from watching Tom Werman, Olsen, Beau Hill, Michael Wagner producing superstar acts, and their careers are over because once those acts are gone and don't sell, once those bands are expired, what band is going to want you to produce them? You're done. I remember watching that going, "The problem with these guys is they never went outside of their box." They kept producing the same friggin' things over and over again, and I said, "I'm not going to let that happen to me." So I always develop stuff, like Flyleaf. I knew I'd never produced a female [rock] vocal.

Q: Is there anyone you're dying to produce?

A: I like producing people that want me to produce them. That's always the best marriage. There's a few people I'd like to work with, but a lot of times they come with their own problems, those big superstar acts. [Jon] Bon Jovi had come up to me once and

wanted me to produce him. [The band] said, "We're going to do a song that's going to take a week." Then someone from the label said, "Dude, it's not going to take a week, it's going to take a month. It could keep going forever." And I can't deal with that.

Or I got a call from Steven Tyler and I could tell that if I decided to do an Aerosmith record, I'd be basically stopping everything I'm doing for the next year. I can't imagine the guys that worked with Axl [Rose]. I mean, what happens to your career at that point?

Q: Why don't you work with more solo artists?

A: I've had horrible experiences with solo acts. It's just too complex. There's always a band you have to put together, and the artist doesn't like this or doesn't like that or doesn't want this . . . If you're going to do a solo act, I agree with [Geffen/A&M president] Ron Fair: You get what he calls an empty vessel, someone who cannot write,

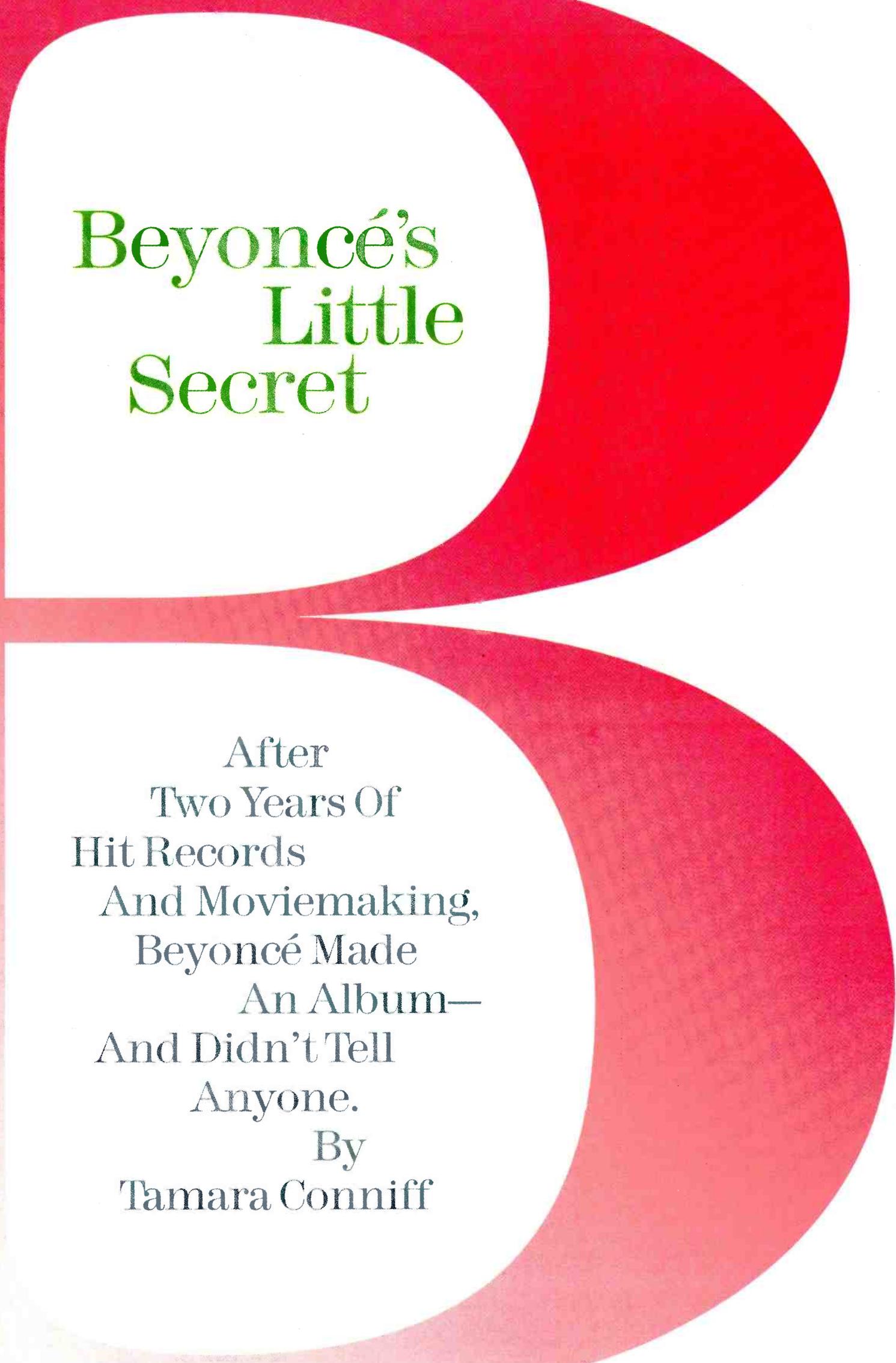
can't do anything but sing, that way you can control the whole thing and get it done right.

Q: But groups can be difficult, too. You had a contentious relationship with Motörhead and Lemmy Kilminster.

A: I don't even know what to say about Lemmy. He influenced me a lot: in completing things, in getting them done. I actually ended up in the hospital once, just from stress, he was just so hard to work with, difficult. But he kept hiring me because he knew I fought him. He did an article with *Billboard* [where] he said, "I love working with Howard because he's the best arguer I've ever met."

It's like a badge of honor to keep working with the guy. I couldn't take it anymore, but he's the real deal. He's the original, and you learn as a producer what to look for when someone is giving it their all—like, is this what Lemmy would do? He would always go all the way with it. There's very few people out there [like that].





Beyoncé's
Little
Secret

After
Two Years Of
Hit Records
And Moviemaking,
Beyoncé Made
An Album—
And Didn't Tell
Anyone.

By
Tamara Conniff

“Begin Movie.”
 “Begin Album.”
 “Next Movie.”
 “First Single.”
 “Take Vacation.”
 “Start World Tour.”
 “Shoot Video.”

Beyoncé stared at these words, neatly printed on metal strips. It was the summer of 2004, and she sat in a room with her strategic team. Slowly she placed each project on a board. This would be her schedule for the next two years.

Beyoncé may be the most driven and organized 24-year-old in the music business. But she has learned to do things her way. Early this year, after wrapping a six-month shoot for her film “Dreamgirls,” a big-screen adaptation of the Broadway musical loosely based on the Supremes, Beyoncé’s calendar gave her two options: “Take Vacation” or “Begin Album.” She opted for the latter, but she did not tell anyone—not her manager/father Mathew Knowles or her record label Sony Urban/Columbia Records. And she kept quiet until the project was finished.

“I called my dad, I called my label, and I said the record was done,” Beyoncé says. She says the film shoot itself was a vacation. “Just being in one place for six months was a break for me. It’s different from being on tour and traveling non-stop. So when the film was over, I was ready to work on my music.”

The album, “B’Day,” will be released Sept. 4 (her 25th birthday) internationally and in the United States Sept. 5.

“We asked Beyoncé to do her timeline for the next two years,” Knowles says. “I think she realized that she really had to do this record now if she wanted to be able to shoot another movie next year. Beyoncé has really stepped up to be the conductor of all aspects of her career.”

Having been a performer since she was 7 years old, Beyoncé has learned a few things about the music business. She booked her own time at Sony Studios in New York, paid for it herself and finished the album in three weeks—a very smart move, considering most artists have the label pay for studio time and then have to recoup it from album sales. “I’m conscious of budgets,” she says. “This might be the cheapest record I’ve ever done. We were focused.”

Beyoncé arranged, wrote and produced all the songs with her dream team—Sean Garrett, Rich Harrison, Rodney Jerkins, the Neptunes and Swizz Beatz.

She may have chosen the five hottest producers in the biz, each with a discography of hits that reads like the track listing to a “NOW” compilation. But it did not stop her from shrewdly playing each producer off the other.

“I called up Sean, Rich and Rodney. I got them each a room at Sony Studios, and we went to work.” Beyoncé laughs at the memory. She says she would leave Harrison’s room and go check on Garrett and say, “Wow, Rich has some great beats.”

“It was healthy competition,” she says.

JOY AND PAIN

Her last solo album, 2003’s “Dangerously in Love,” was about the joys of love. With “B’Day,” Beyoncé wanted to go back to the pain of love, more like her former group Destiny’s Child’s multiplatinum album “The Writing’s on the Wall” (1999).

Beyoncé, who is in a long-term relationship with music mogul Jay-Z, says her love life is rather “boring,” but she likes it that way—“I’m happy in my life.” So for this album, she channeled her acting chops by putting herself in a moment of pain, of pas-

Animal Attraction Artists And Their (Sometimes) Meaningful Mascots



With the first single off her new album, “Déjà Vu,” already blowing up at radio, and message boards around the Web on fire with fans posting about her upcoming album, Beyoncé’s buzz is big enough to be heard—and seen. Visit beyonceonline.com, and a little bumblebee bounces around the home page.

Beyoncé’s friends and family all call her “B”; her new album, “B’Day,” is being released on her 25th birthday. Why not have a bee be her mascot?

“It was my idea,” she says with a smile. “It’s cute, right?”

Sony Urban Music VP of strategy and product marketing Quincy Jackson says the bee will be everywhere —on the album packaging, in the marketing material. Even a

bee buzzing-inspired instrumental track will intro the album.

Visually, Jackson says that the creative team took care for the bee not to look “scary” or have a “big stinger.” No, this is a happy Beyoncé bee. “Beyoncé wanted to show a different side of herself,” he says. “The bee represents nature, her natural path . . . All of the new images show Beyoncé in a more natural, less posed-all-the-time way.”

Father/manager Mathew Knowles says Beyoncé will likely use the bee for a juniors line under the House of Dereon fashion label.

Billboard polled the experts on some other prominent artists’ pet projects.

—Tamara Conniff and Michael Paoletta

MARIAH CAREY

The Butterfly
 Carey introduced the critter with her 1997 chart-topping “Butterfly” album.



DMX

The Dog
 DMX has one love: Boomer, his pitbull. The MC has a tattoo of the deceased Boomer on his back. RIP.



THE GRATEFUL DEAD

The Dancing Bear
 Nothing says “Pull me over, I have a bong in my car” like this icon of ‘60s psychedelia on your bumper sticker.



MORNINGWOOD

The Unicorn
 The unicorn adorns the rock band’s drum kit and merchandising. A T-shirt shows the horny one “in flagrante.”



ROBERT PASSIKOFF
 President, Brand Keys; company specializes in brand and customer loyalty

The butterfly deals with grace, light, renewal, beauty and rebirth.

You have a tough rapper and a fierce dog, the pitbull. Both are aggressive and loyal to their friends.

Dancing animals and insects are releasing their creativity. They have the freedom to do what they want.

The unicorn deals with symbolism and semiotics, which you must know to appreciate the inside joke here.

JOSH RABINOWITZ
 Director of Music, Grey Worldwide agency

Because her voice speaks to me, I see Mariah more as a bird. A butterfly is silent. Mariah has a powerful voice.

His dog is the pitbull. There is a direct correlation between artist and mascot.

With the Grateful Dead, it has to do with the color, look and design of the dancing bear.

I initially think of kids and fairytales. But there’s also something more mature at work here between the band’s name and the unicorn’s horn.

NED CROWLEY
 Executive VP/Group Creative Head, Leo Burnett Chicago agency

Is the butterfly really her thing or a character she is trying to brand? When you see a butterfly, do you think of a butterfly or Mariah?

You must put weight behind an icon to make it work. The pitbull is an aggressive dog. That’s what DMX is about.

Artists didn’t put much thought into iconographic images years ago. This one happened organically.

If not the unicorn, the band could’ve easily gone with the trouser snake.

NICHOLAS DODMAN
 Director, Animal Behavior Clinic at Tufts Cummings School of Veterinary Medicine; author of “Dogs Behaving Badly”

She might be taking the standard imagery of metamorphosis, like the story of the ugly duckling who turns out to be a swan.

If you have a fighting dog, you’re a fighting man. Pitbulls bite and don’t let go.

Dancing bears appeared in circuses and street performances in Russia. It was a very cruel form of entertainment. Maybe the bears’ chains were the band’s drugs—their bondage.

A unicorn has a horn coming out of its forehead. And the band named itself Morningwood. Maybe they’re just being lewd.



Images (above, right) from the spring/summer 2006 campaign for House of Dereon's BEYONCÉ'S fashion line.



Destiny's Children?

Beyoncé Band Wannabes Strut Their Stuff

"Casting call for female musicians at least 18 years and older who play drums, keys, bass, guitar, horns and percussion. . . Prepare to perform Beyoncé's hit song, 'Work It Out' for a minimum of one-minute solo. Musicians auditioning for Beyoncé's touring ensemble must be able to play by ear as well as read music."

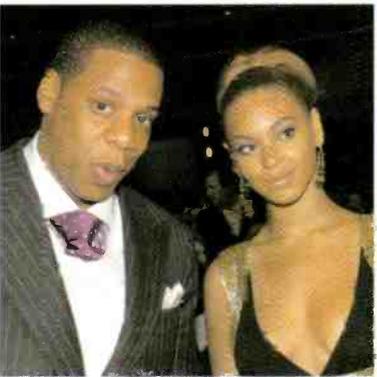
The ad was for musicians to create an all-female band for Beyoncé to take on the road to support her new album. Hopefuls who read it flocked to Center Staging, a studio/rehearsal facility in Burbank, Calif., on June 12 to try their shot at fame. Auditions were also held concurrently in New York, Atlanta, Chicago and Houston.



Mathew Knowles (right) says every last person got a chance to perform for Beyoncé's creative team. Once the candidates are narrowed down, she will make the final selection herself in the coming weeks. The move to pull together an all-female band falls in step with Beyoncé's overall mission for her new album "B'Day," which she says is "about the strength of women."

"There are so many great female musicians that don't get the opportunity to play," Knowles says. "This is really to empower females. . . We hope, that even for those who don't make the final cut, it will inspire them to continue their craft."

The band will tour with Beyoncé this fall.



From left: DESTINY'S CHILD received a star on Hollywood's Walk of Fame in March; a still from BEYONCÉ'S upcoming film 'Dreamgirls'; with boyfriend JAY-Z.

sion, that feeling of being jilted by a lover to write an album that "speaks for every woman."

"This is about female empowerment," she says. "This album is different, it's conceptual, and I do things with my voice that I haven't done before."

Thematically, "B'Day" is about the roadblocks and consequences of relationships. "Like you teach him everything, you take him to all your favorite clubs and then he gets another girl and takes her there." Beyoncé says that's enough to make any woman mad.

"Déjà Vu," featuring Jay-Z and produced by Jerkins, went to radio June 14, only four weeks after she informed her label she album was done.

When asked about the new album, Jay-Z beams. "This is all her. I bet it will sell a million" in the first week.

Sitting in the New York recording studio, Beyoncé plays what will probably be the next two singles: "Ring the Alarm," produced by Swizz Beatz, and "Freekum Dress," produced by Harrison. She bounces up and down in her seat and sings along.

"Ring the Alarm" shows a harder side of Beyoncé—she goes from screaming mad through a megaphone to belting Aretha Franklin-like verses. "I love working with Swizz. He's challenging. His beats are so complex it's hard to find a melody. But this just clicked."

Beatz produced four songs on the album. "She is so creative. I think we made history," he says. "This is going to be the biggest thing coming out in R&B."

One of her favorites is "Freekum Dress." Beyoncé laughs and explains: "You know, when your man starts taking you for granted and you put on that one dress

that makes him go, 'Wow,' and not want you to leave the house."

Her work is just beginning. Beyoncé will promote the album internationally during July, then prep for a worldwide digital and mobile album launch campaign for late summer. (Two mobile games, one centered on Beyoncé and one on Destiny's Child, will also be released.) Sony Urban president Lisa Ellis says there are also plans to do something "huge" around the MTV Video Music Awards in August. (MTV is also turning 25.)

For the launch of the album in September, Ellis says Beyoncé will literally "swing in and out of time zones" to hit as many cities for release parties Sept. 4-5. New York, Paris and Tokyo are on the list.

"I've never seen anybody work as hard she does," Ellis says.

Also in September, Beyoncé will showcase her House of Dereon line during Fashion Week in New York. To bring everything full circle, "B'Day" will also be sold at Macy's and Marshall Fields stores in the House of Dereon section.

In October, she will gear up for "Dreamgirls," and plans to have simultaneous singles on radio—one from "B'Day" and one from the movie's soundtrack. She will start doing press and media to promote "Dreamgirls" in November, to coincide with the release of the soundtrack. The film premieres Dec. 5 and will be released nationwide Dec. 22. Also expect a winter TV special. Then it's time to "Start World Tour," which Knowles says will kick off in spring 2007. "Hopefully she'll do a movie between now and her world tour," he adds.

Additionally, L'Oréal, one of Beyoncé's celebrity endorsements, is planning a campaign around "B'Day" and the "Dreamgirls" soundtrack.

Knowles says that at some point Beyoncé needs to return to those neatly printed metal strips, to log in "Vacation."

"She's ignited, and she has a passion," he says. "Passion is a key word for Beyoncé. But it's also important that she take some needed time off."

HOUSE OF DEREON: NORMAN JEAN ROY; STAR: ERIE GRANITZ/WIREIMAGE.COM; DREAMGIRLS: DAVID JAMES; JAY-Z: RICK DIAMOND/WIREIMAGE.COM; M. KNOWLES: MICHAEL CALFIELD/WIREIMAGE.COM; TOP: RIGHT: KEVIN MAZUR/WIREIMAGE.COM

INDECENT BEHAVIOR?

LANGUAGE AND CULTURAL BARRIERS MAY GIVE SPANISH BROADCASTERS A PASS WITH THE FCC
BY LEILA COBO

"Pobre nalga, dicen que tienes granitos de montar tanta guagua."

The woes of a pimple-ridden butt, set to the tune of Don Omar's hit "Pobre Diabla," greets listeners of Miami morning show "El Vacilón" on WXDJ (El Zol, 95.7 FM), a Spanish Broadcasting System (SBS) Spanish top 40 station. It's 9:30 a.m., and hosts Enrique Santos and Joe Ferrero are on a roll, happily alternating between discussions on immigration and sexually themed parodies.

"I rented a Barney video for my 2-year-old, and it had pornographic images on it," a woman supposedly calling a video store says. "I've never seen bigger testicles in my life. Sir, have you ever seen testicles that big on your TV screen?" The attendant mutters no. "Then," the woman adds, "he flipped her around and gave it from behind. I had to tell my child it was a black hole."

Further up the Miami dial, DJs on Univision tropical WRTO (La Kalle 98.3 FM) are doing their best to keep up, with a parody of a cable guy who comes calling on a lonely housewife.

"Where should I put my cable?" he asks.

"Sonia, who has no cash, bares her breasts," a narrator intones. "'Where do you think?'" she coyly answers.

Welcome to Spanish-language morning shows. Sophomoric. Hugely popular. Sometimes even hysterically funny. And quite often skirting the FCC's boundaries of decency. But, unlike their English counterparts, they almost never get fined.

The reason, experts say, is basic: There simply are not as many indecency complaints filed with the FCC against Spanish-language broadcasters. And, when they are filed, they are hard to follow up on because of language and cultural barriers.

Although the number of overall indecency complaints to the FCC has skyrocketed in the past two years—since Janet Jackson's 2004 Super Bowl halftime show "wardrobe malfunction," to be precise—only one fine has been levied against Spanish-language radio and TV stations for indecency, profanity or obscenity issues since 1999. The increase is attributed to organized letter writing campaigns by conservative activists.

Since 2000, the FCC has issued 43 notices of apparent liability (NAL) to TV and radio stations, which the FCC issues prior to actually fining someone. Only six pertained to Spanish-language broadcasts. Actual fines were levied in 14 cases to date, including the one Spanish radio infraction. In other words, approximately 7% of fines were directed toward a Spanish broadcast.

"There is definitely a heightened focus on indecency enforcement right now in general," says Francisco Montero, a partner with Washington, D.C., law firm Fletcher, Heald and Hildreth. He specializes in Spanish-language media, and his clients include the Puerto Rican Broadcasters Assn. and Bustos Media. "And I think it would be logical, if it hasn't already happened, to see some of that spill over into the Spanish-language media. But, you need complaints to be filed. And for a Spanish broadcast to be so offensive to somebody that they would file a complaint, first of all, they would need to understand it. And that rules out a good portion of the potential complainants in the market."

Even when offended, Latinos tend to simply switch the dial.

In part, this may be because some of the most daring

Spanish-language morning shows also happen

to be those deeply entrenched in the com-

munity. El Cucuy de la Mañana, for exam-

ple, the morning DJ at regional Mexican

KLAX Los Angeles (La Raza), has a repu-

tation for very risqué comments, but he

is also a man of many philanthropic ven-

tures that range from a health center in

Los Angeles to telethons and fund-raisers

for multiple causes around the world.

Moreover, the process of complaining

to the FCC is alien to many listeners. Dr.

Mari Castañeda, an associate professor of

communication at the University of

Massachusetts at Amherst, says Latinos

may be less likely to file complaints.

"There is a cultural component that

has to do with political repression in

Latin America," Castañeda says. "You

don't want to rock the boat if it means

oppression, or in the case of the

United States, if you're undocu-

mented [you could risk] deportation.

Although I know lots of people in the

Latino community who are very dis-

turbed by the amount of 'indecent and

vulgar' language. But they also feel like

the system is so big and confusing, that

what can be done?"

The FCC says it does not classify specifically

how many of its complaints refer to Spanish-language media

and that it does not monitor a station or broadcast unless

someone files a complaint.

"They get away with it simply because not enough com-

plaints have reached the ears of the FCC in Washington," says

Bill Tanner, longtime SBS senior VP of programming, who

now has his own radio consultancy, Bill Tanner & Associates.

"Those shows are funny as hell. And they're dirty as hell."

What constitutes "dirty" gets fuzzy with Spanish-

language media.

For one, the FCC's rules regarding the broadcast of ob-

scene, indecent and profane programming are very clear—

it is not allowed. But the guidelines to determine what is

obscene, indecent or profane are often highly subjective.

Obscene speech, which is prohibited from airing at

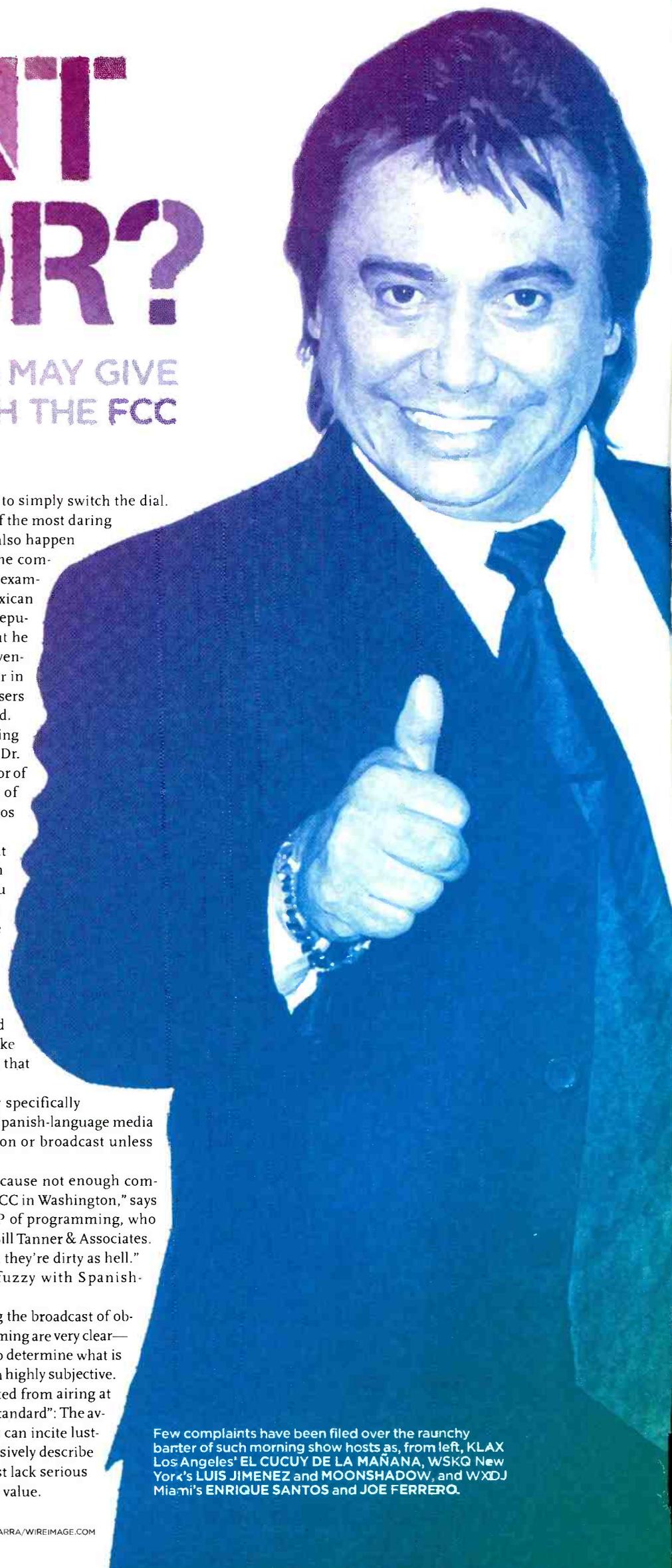
any time, must meet a "three-prong standard": The av-

erage listener must determine that it can incite lust-

ful thoughts, the material must offensively describe

sexual conduct and the material must lack serious

literary, artistic, political or scientific value.



Few complaints have been filed over the raunchy barter of such morning show hosts as, from left, KLAX Los Angeles' EL CUCUY DE LA MAÑANA, WSKG New York's LUIS JIMENEZ and MOONSHADOW, and WXDJ Miami's ENRIQUE SANTOS and JOE FERRERO.

Profane language (the “F” word, for example) cannot be broadcast between 6 a.m. and 10 p.m. Neither can indecent material. The FCC defines indecency as “any language or material that, in context, depicts or describes sexual or excretory activities in a way that is patently offensive as measured by contemporary community standards for the broadcast medium.”

Applying these standards to English-language content is challenging. For Spanish, it is sometimes impossible.

“In our case, our on-air talent has all the FCC guidelines,” says Eduardo León, VP of programming for Liberman Broadcasting, which owns nine radio stations and four TV outlets. “But in Latin radio, especially in regional Mexican stations, we use a lot of double-entendre. There isn’t an exact translation for many words.”

The word “chingar” is a good example. It can be applied to a sexual act. Or to hitting someone. Or to something that’s amazing. Or excellent.

The word “tirar” means “to pull.” It is also applied to a sexual act. And the list goes on.

“If someone wanted to file a complaint with the FCC with words like this, they would have a really hard time,” León says, noting that the FCC has never fined Liberman for obscenity or indecency broadcasts.

In fact, none of the major Spanish-language networks have been fined for indecency. The sole fine against a Spanish-language station for indecency came in 2001, against WLDI Puerto Rico. The \$16,800 fine was for broadcasting graphic sexual language on the “Morning Party” morning show on local station WCOM (FM) in 1999, which at the time was a licensee of WLDI.

Univision is one of the few radio networks that had to pay a fine to the FCC, though it was not for indecency. The 2005 penalty stemmed from a 2002 incident in which a gay man was outted during a phone call broadcast on

the “Raul Brindis and Pepito Show” (see sidebar). The show aired on stations then owned by Hispanic Broadcasting Corp. The fine was for unlawfully failing to obtain consent before broadcasting the conversation.

Perhaps the most notorious Spanish-language FCC fine was imposed on WXDJ Miami after Ferrero and Santos got Cuban president Fidel Castro on the phone by pretending to be his friend Hugo Chávez. The 2003 prank was reported internationally and resulted in the FCC levying a \$3,500 fine—again, not for indecency, but for failing to obtain Castro’s permission to air the call.

Ferrero and Santos raised the fine money, in pennies, and personally delivered it to the FCC’s offices in D.C., becoming local heroes in the process. Ironically, Tanner says, their FCC fine has given them a free pass to say pretty much anything in Miami.

Whether they are worried about fines or not, Spanish stations certainly take precautions with their programming. Sources say most morning shows now run on delay, and many extreme prank calls are staged.

Clear Channel, which last year expanded into Spanish-language programming, does not allow anything offensive on the air, regardless of format or language, insists Alfredo Alonso, the company’s senior VP of Hispanic radio.

“Every year, every on-air talent in the company has to go through a test of what is acceptable and what is not acceptable. There really isn’t a set of words. When you listen to something that crosses the line, you know it . . . In Spanish radio, there is the perception that the raunchier you get, the more ratings you get. I think that will change when you get a big fine,” Alonso says.

But until that big fine drops? According to Arbitron, the highest-rated morning show overall in New York, for example, is the notoriously racy “El Vacilón De La Mañana” on tropical WSKQ (97.9 La Mega) where sex is a daily topic and risqué equals ratings.

“Not everybody likes a dirty joke,” Tanner says. “But enough people do that it’s an accepted form of humor in America. Now, does that mean that it is permissible to have outrageous filth on the radio while mommy is taking Billy and Susie to school? No. But the issue is where you draw the line. I used to have a rule with my morning shows: ‘Guys, if it’s going to be dirty, it better be exponentially funny.’ Because if it’s just a little bit funny and real dirty, you are in serious trouble.”

LGB EN ESPANOL

“When indecency happens [in Spanish-language radio] it is very homophobic and very sexist,” says Lisbeth Melendez, a sociologist and convener of the National Latino Coalition for Justice, based in Washington, D.C.

In Los Angeles, Liberman Broadcasting’s regional Mexican outlet KBUE airs “Los Guapos De La Mañana” weekday mornings from 5 a.m. to 11 a.m. The show veers from deeply socially conscious to irreverent. A supposedly gay character, for example, is called Ano Bárbaro (Awesome Anus), a play on the name of popular norteña singer Ana Bárbara.

“We’re actually appalled with this character,” says Monica Táher, a media director for the Gay and Lesbian Alliance Against Defamation (GLAAD).

“We see a difference between the way Spanish and mainstream media refer to gays and lesbians,” she says. “I’m not saying Latinos or Spanish-language media are more homophobic. What I’m saying is there is a tremendous lack of information on gay and lesbian issues in [Spanish] media.”

In addition, Táher says, most morning DJs come from Latin American countries, where making fun of gays and lesbians on the air is commonplace.

Melendez adds, “If you don’t know anything different, you’re not hearing anything different.”

Táher is crusading to change attitudes.

For example, GLAAD is educating Univision Radio staff at stations in the top 10 Hispanic markets. The training teaches how to cover gay, lesbian, bisexual and transgender issues in a fair, accurate way.

“It’s OK to have a gay character on the radio, especially on the morning shows,” Táher says. “But there is a big difference between humiliating the character—as we Latinos have traditionally seen—and making the character a part of the cast.”





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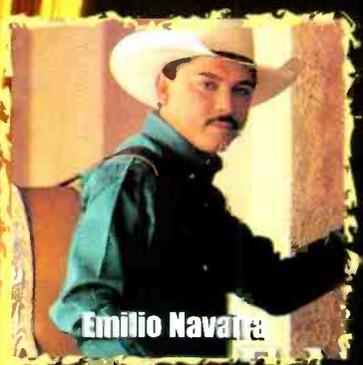
Regional Mexican Rising

Latin Music's Most Popular Genre Is Finding New Momentum

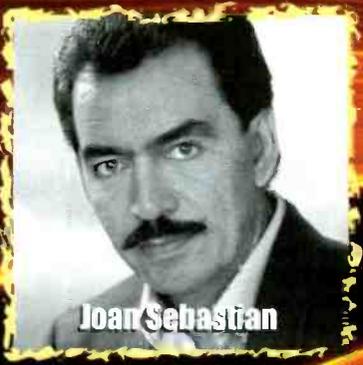




Marco Antonio Solis



Emilio Navaira



Joan Sebastian



Fernando Puentes



Los Temerarios



Horacio Oliveira



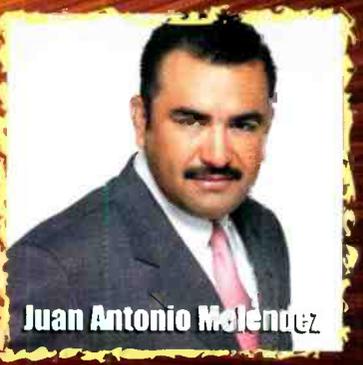
Juan Gabriel



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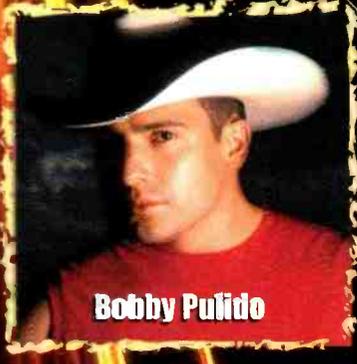
Alejandro Yezzani



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Bridging The Digital Divide

Regional Mexican Music Is Finally Catching Up With The Times And Moving Online

By Leila Cobo

REGIONAL MEXICAN MUSIC IS THE TOP-SELLING LATIN music genre in the United States, accounting for more than 50% of all Latin music sales, according to Nielsen SoundScan and the RIAA. From the edginess of the Kumbia Kings to the classic sounds of Los Temerarios to the corridos of Los Tigres del Norte, there is a broad and rich variety of subgenres, including norteño, ranchero, grupero, duranguense and mariachi. There seems to be room for everyone at the table, which is no surprise since Latinos of Mexican descent make up 65% of the U.S. Latin population, according to U.S. Census numbers. Delve beyond physical CD sales, though, and you will find a startling fact: Regional Mexican music is barely a blip in the digital sales world.

The reasons for this range from lack of product availability to lack of information. And while some remain oblivious to the possibilities of regional Mexican music online, others are quickly trying to play catch-up.

"I think part of the problem is there has not been a lot of regional Mexican content [available digitally]," says Angela Sanchez, director of online sales and marketing for Universal Music Group Distribution (UMGD).

Univision and Fonovisa, for example, the powerhouse labels in regional Mexican, began to offer digital tracks only a little more than a year ago. Disa came onboard only this year.

"Now the music is there," Sanchez says. "Our goal has been to work hand in hand with the digital retailers to do as much promotion and visibility as possible."

The plan extends not only to digital retailers, but also to sites like AOL Latino, which has a dedicated regional Mexican page, and MySpace, which only recently—and in reaction to a Billboard story—added regional Mexican to its list of music genres.

"The digital divide is being bridged at a huge pace," says Bruno Lopez, VP/GM of Univision Online.

At univision.com, which is launching its digital store this month, pop is the most popular Latin genre among visitors. Then comes reggaetón, followed by regional Mexican.

According to Lopez, the site doubled the number of regional Mexican pages during a one-year period starting in April 2005. The number of users visiting these pages grew by 80% in the same time period.

"A few years back it was true that relatively few users were seeking regional Mexican music on the Web or participating in online communities related to the genre, but when you look at the numbers you can see the audience embracing digital media," Lopez says. "Regional artists are slowly but surely working hard to build a fan base in the digital realm."

Digital retailer Misrolas.com, for example, recently signed deals with several indie regional Mexican and Tejano labels, and now carries product from Freddy Records, Hacienda, Morena Music and others.

"For a lot of them, digital distribution wasn't even on the map, because their core business was with the one-stop distributors," Misrolas.com CEO Grant Goad says. "I think there is also a misconception that people that consume that music aren't online. I don't think that's true. A lot of those consumers just haven't been able to find the music."

The reasons for the lack of music online are threefold.

First, in digitizing their catalogs, several major labels initially espoused the theory that regional Mexican buyers weren't online, and, therefore, it was more pressing to digitize other catalogs like pop, tropical and reggaetón first.

Also, a substantial portion of the regional Mexican catalog has hard to define publishing, which makes it difficult to clear the rights.

Finally, many mainstream digital stores simply haven't made the genre a priority.

At emusic.com, for example, the regional Mexican offerings are limited to just a few titles and do not include any of the big indie catalogs.

Even at iTunes, which has a broad catalog, the situation isn't that heartening. The store doesn't divide Latin music into categories, although a "Tejano" category can be found by browsing the Latin section.

However, regional Mexican music does find its way to key locations on the iTunes Latin page. Last month, for example, featured acts included Jenni Rivera and El Noble.

UMGD had a recent promotion with Disa act Grupo Montez de Durango, offering a free digital track to those who purchased the physical album at Wal-Mart.

Those promotions are common in the Latin pop and reggaetón worlds, but it was UMGD's first such foray in the regional Mexican arena.

Because key regional Mexican acts and albums have only been available online for less than a year, according to Sánchez, it is difficult to measure just how popular the music really is in terms of downloads.

"I am unaware that the regional Mexican consumer is any less technology-savvy than the pop consumer," says Sergio Lopes, VP of marketing/digital development and distribution at EMI Music Latin America.

At EMI Televisa, all regional Mexican releases are digitized, in accordance with the company's global policy for all releases. But often, pop acts produce digital products—master tones, ringtones and wallpaper, for example—at a quicker pace than regional acts.

"If [regional Mexican acts] are not selling, it is not because it's a genre that doesn't have a space in the digital world," Lopes says. "It's because the products for that genre are not available."

But now, Lopes says, EMI is taking things a step further, planning digital strategies before acts even enter the studio. Such is the case with Intocable and Kumbia Kings, who are scheduled to begin recording new albums this year.

Additionally, regional Mexican acts are stepping up to the plate in much the same way as other acts, with promotion and exposure online.

One example is Disa act Patrulla 81, which actively serves its online community on message boards at univision.com.

At MySpace, where the regional Mexican genre was added just two months ago, there are now 1,910 acts that describe themselves as regional Mexican. Here, the presence is palpable. Acts to be found among the site's top Latin lists include Ramón Ayala, La Mafia and Kumbia Kings.

"It's a market we have to cater to," says Angel Sepulveda, senior programmer for music and entertainment at AOL Latino. "It's a huge market, and it is growing on the Internet."

The genre, Sepulveda says, is one he tracks as closely as he does all others, and increasingly he is in conversations with labels to bring in top regional Mexican talent for AOL Sessions and other promotions.

The fact remains, though, that digital sales, for the most part, reflect the physical world. It stands to reason, then, that regional Mexican's time to blow up on the Internet is just around the corner.

"It is going to catch up really soon," Goad says. ♦♦♦

THE KUMBIA KINGS are one of many regional Mexican acts that now focus on online sales and promotion.





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New Sounds

From Duranguense To
Musica De La Sierra, There Is Always
Room For One More Style

By Ramiro Burr

TWO YEARS AFTER THE DURANGUENSE and tierra caliente movements broke into the burgeoning regional Mexican market, the styles continue to thrive. Popular duranguense bands include Grupo Montez de Durango, Patrulla 81 and K-Paz de la Sierra, while the elite representative for tierra caliente remains Beto y Sus Canarios.

Other up-and-coming sounds include musica de la sierra—also known as musica de guitarras—whose leaders include Los Cuates de Sinaloa and Los Algres de la Sierra, and to a lesser degree, the norteño-progressive and norteño-romantico boy bands like Control, La Contra, Palomo and La Cima.

Several factors are fueling these offshoots: youthful looks, an original sound and the red-hot immigration issue and changing demographics of the United States.

For decades, despite—or perhaps because of—immigration reform, Mexican immigrants have flowed across the U.S. border in massive waves, fueling sales of regional Mexican music. In turn, the exploding Latino population has helped expand the breadth of regional Mexican music and drive new subgenres.

RISE OF DURANGUENSE

A major factor behind the rapid growth of duranguense is the eternal quest for freshness and innovation.

“The success of these new groups comes from the necessity for change, for a new sound to excite people,” says Albert Garcia, president of

Guadalajara, Mexico-based Viva Music, whose roster includes La Hola Duranguense, Los Alegres de la Sierra and Banda Maguey. “Like banda or techo banda 10 years ago, sometimes a new sound comes along and it finds a way to move people.”

To some veteran ears, though, duranguense simply sounds like a variant of banda music because, like banda, duranguense uses lots of exuberantly played horns and percussion. It sounds like pure street-party music.

Yet while some say duranguense, which originates in and around the Mexican state of Durango, is really an old style, former Grupo Montez de Durango singer Alfredo Ramirez argues it is a new sound.

“Duranguense may sound to some like banda music, but there are key differences,” he says. “The original banda music does not use keyboards, and we do. We use synthesizers to recreate a lot of the sounds, like certain horns.”

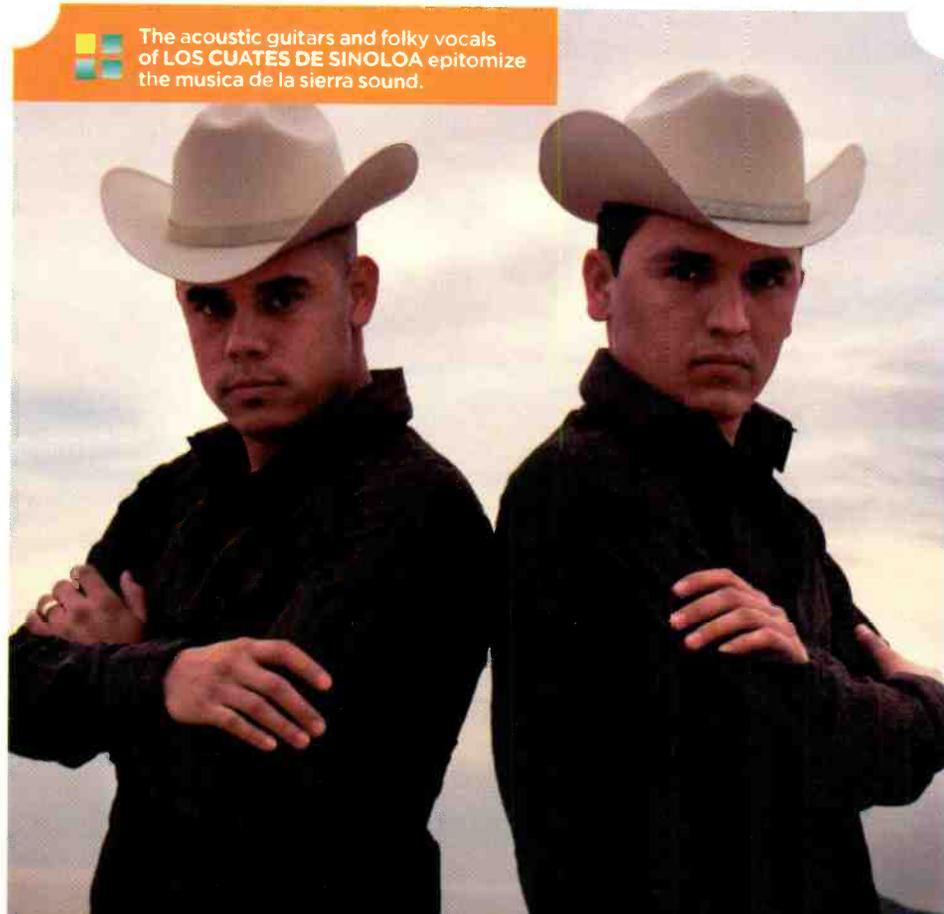
Another distinction is that duranguense groups use the tambora, the big bass drum often seen in school marching bands.

Whatever the similarities to previous sounds, duranguense remains hot. Acts like K-Paz de la Sierra, Grupo Montez de Durango, Patrulla 81 and others have maintained a steady presence on the charts for almost two years.

For Manolo Gonzalez, senior VP of national promotion and regional Mexican A&R for Univision Records, the rise in new styles is a natural part of the music landscape.

“Like everything in life, **continued on >>p32**

The acoustic guitars and folksy vocals of **LOS CUATES DE SINOLOA** epitomize the musica de la sierra sound.

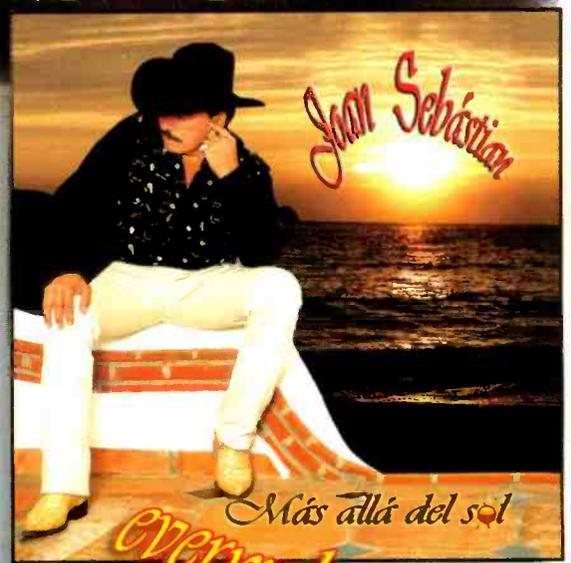


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from >>p30

there are cycles. Everything changes. People are always looking for new or different things," Gonzalez says, adding that Univision's top duranguense groups include Alacranes Musicales and Mazizo.

LAND OF HOT MUSIC

Tierra caliente, which literally means "land of the hot sun," is another popular new sound. But compared to the exploding duranguense scene, tierra caliente has managed to make its mark only in certain regions.

Like duranguense, tierra caliente comes from a specific region—the area in and around the Mexican state of Michoacan. It is often described as similar to straight norteño but with a lot more horns, or as a cross between the traditional acordeón/bajo sexto norteño and the big-horn marching band sound of banda.

Leading the pack is Beto y Sus Canarios, while other popular groups include La Dinastía de Tuzantla and Raza Obrera.

In Houston, Gil Romero, VP of El Dorado Communications, says tierra caliente concerts pack venues. "Top groups like Beto y Sus Canarios and La Dinastía de Tuzantla are the most popular," he says. "These two groups co-headlining together in Houston will guarantee you anywhere from 3,500 to 5,000 people at a dance [club] at no less than \$25 a pop."

OTHER STYLES ON THE HORIZON

Another new style is musica de la sierra/musica de guitarras. To newcomers, an apt description of this sound is acoustic folk-pop norteño.

Flag-bearers include Los Cuates de Sinaloa, whose members, cousins Gabriel and Martiniano Berrelleza, hail from Sinaloa, Mexico.

The Berrellezas recorded seven albums independently before Sony BMG signed them last year. Now their major-label debut, "Niña Coqueta," features the usual array of cumbias, polkas and rancheras, but the emphasis is on the guitars and the cousins' smooth vocal harmonies. Bass, drums and other instruments play a very minor role.

Meanwhile, La Chio, a female singer from Los Angeles, is also making waves with her album, "Quien Sera," on Sony Norte.

Part of musica de la sierra's appeal is "its sincerity and simple approach," Viva Music's Garcia says. "The music projects a lot of feeling, and it has a small pueblo allure, which is how it manages to find favor."

Like folk or singer/songwriter music, musica de la sierra's emphasis is on the lyrics and the narrative.

Meanwhile, other smaller subgenres like norteño-progressive, norteño-Tejano and norteño-romantico boy bands have had less success as discernible movements. But even so, groups like Intocable, Duelo, Palomo, Iman and La Cima have started to put their names on the regional Mexican map.

GRUPO MONTEZ DE DURANGO'S duranguense sound is a new style of banda.

On The Radio

Despite Reggaetón's Surge, Regional Mexican Rules The Airwaves

By Tony Sanders

REGIONAL MEXICAN RADIO IS WELL-POSITIONED TO expand at a fast pace during the next few years, although the format faces some competition for the 18- to 34-year-old demographic from the contemporary and rhythmic formats. Last year, several major-market regional Mexican stations flipped to become reggaetón outlets. In mid-2005, Univision flipped its San Francisco/San Jose, Calif., stations KVVZ and KVVV from regional Mexican to reggaetón and changed the stations' identities to "La Kalle." Univision also flipped a few other stations to "La Kalle" but they were not regional Mexican-only outlets. This year, Univision has added other regional Mexican outlets.

Univision bought Hispanic Broadcasting's KDXX Dallas in September 2003 but the station became a regional Mexican outlet only this year, having flipped from the Spanish oldies format it had aired previously.

There are more than 300 regional Mexican stations in the United States, according to the latest tally by research company M Street. That is a significant statistic because there are only a few hurban-formatted stations, and a like number of romantica or Spanish contemporary stations.

Even after combining the raw counts for hurban and romantica stations, and then including several format variations such as Spanish hits and Spanish oldies, the regional Mexican format still wins out in terms of sheer number of stations pro-

gramming the format.

However, Arbitron's format trend reports show that the Spanish contemporary format is gaining share while regional Mexican is holding steady over the long term with some recent slippage.

In the 18-34 demo, regional Mexican had a 6.8 share in Arbitron's fall 2005 ratings book, while Spanish contemporary had a 5.1 share.

The regional Mexican format has maintained such a high number for many Arbitron surveys, and even scored a 7.4 in the summer of 2005. Spanish contemporary, on the other hand, has been building steadily.

According to Peter Davidson, president of Davidson Media, which owns 28 Hispanic-formatted stations and another dozen "inspirational" stations, feels that regional Mexican radio's domination could be facing some changes in the not-too-distant future.

The reason? The shifting demographic makeup of the U.S. Latino population.

"Regional Mexican has been the hot format for the past five years," he says, "but as the composition of Hispanic immigrants coming into the U.S. changes, so will the Spanish formats that evolve."

Right now, though, regional Mexican is still by far the biggest Latin radio format in the United States, and the fastest growing. When a new station crops up in a secondary market, more often than not it will either accommodate all types of programming—from talk to a variety of music—or it will be purely a regional Mexican station. And because regional Mexican has so many subgenres, as the number of radio stations grow, so do the formats within the genre.

"Not too long ago, you would see just a regional Mexican station. Now it is regional Mexican oldies, and some of our stations are even more segmented [into] ranchero, norteno," says Eduardo Leon, VP of programming for Liberman Broadcasting.

In fact, Leon predicts even further segmentation, akin to what happens in the general market. "We're going to see different variations of all the formats," he says. "For example, in a market where you have 10 Spanish stations, five will be regional Mexican, and the other five will fall under other formats."

In other good news for programmers of regional Mexican radio, this year's round of format changes did not affect the current station count.

According to Billboard's survey of M Street's reports, an equal number of stations have moved into regional Mexican as have moved out of the format this year. Most of these changes were at smaller-market stations.

According to Davidson, the measure of success with Hispanic radio is often directly tied to the number of Hispanics that are in a market. "We find that a market needs to have at least 90,000 Hispanic residents to make a Spanish station successful," he notes.

A report published in mid-February by Banc of America Securities (BofA) analysts says that Spanish radio groups and "niche operators" like Radio One or Salem are taking shares away from the general market, but at a relatively slow pace.

In the case of Spanish radio's listener growth, analyst Jonathan Jacoby wrote that the entry of Clear Channel and CBS Radio into Hispanic radio could have an effect on shares currently garnered by Univision or Entravision.

"We note that competition from general-market operators continues to increase, and also believe there is perhaps some slowdown to increased Hispanic radio listenership," Jacoby wrote.

Spanish Broadcasting System had the best year-over-year gain in average quarter-hour shares for adults 25-54, according to the BofA study, which looked at results for 10 public groups.

Most of SBS' gain was attributed to one station, regional Mexican KRZZ San Francisco, which was acquired and reformatted in late 2004. Excluding KRZZ, BofA says SBS' ratings share improved "only 1%" year-over-year.

Additional reporting by Leila Cobo in Miami.

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Independent Spirit

By Ramiro Burr

Smaller Labels Struggle To Compete With The Majors

THE MAJOR LABELS CONTROL THE MARKETPLACE with massive marketing and promotional muscle, but indies are still able to find cracks wide enough to slip their own sounds through. One perennial headache for indies is radio airplay, which is critical in promoting new artists. Indies simply cannot compete on the airwaves against the majors' big budgets and crucial influence. On the other hand, indies have lower operating costs and are leaner and

To compensate for smaller budgets, indie labels often resort to a variety of approaches, including aggressive street marketing and the Internet.

In San Antonio, A.R.C. Discos went after smaller-market radio stations last year to push new duranguense group El Guero y Grupo Centenario.

"We worked hard to make sure El Guero was physically present at radio festivals to perform," A.R.C. Discos promoter Carlos Alvarez says.

In addition to performing at places like KHHL-FM Austin's Valentine's Day event and KROI-FM Houston's Cinco de Mayo celebration, El Guero was taken to Miami in April, where he performed on national shows like "Sabado en Gigante" and "El Gordo y La Flaca."

MAJORS NEED BIG BUSINESS

Signing with a major label is a high-stakes game for new artists. Sometimes unrealistic sales goals are set, or the artist gets lost in the constant shuffle of the label's priorities and campaigns.

"We feel a greater responsibility now," says Gabriel Berrelleza of the band Los Cuates de Sinaloa, who are on Sony Norte. "Actually we felt it from the first time a big label like Sony took an interest in us. We were working long and hard before, so we just continued."

Abel de Luna, CEO of Los Angeles-based Luna Music, points out that indies' smaller rosters allow them to offer more personalized service with attention to detail.

"We offer better productions, because we're more involved in the process and are close to the artists," he says. "We're more in tune with the promotions, and indies are the ones that are always on the streets—especially in the smaller markets—looking for new talent."

De Luna adds that like other small labels last year, Luna Music paid more attention to smaller markets with acts like Los Gamma, Los Caminantes and Resenia Flores.

For veteran promoter/booking agent "Jumpin'" Jesse Rodriguez, Houston's indie label Bravo Records offers more than just personal attention and direction.

"They can get in-house management, booking and promotion," he says. "Also, they support the dance promoters and managers more with more product and promotion."

As an example, he cites Bravo's neo-trad conjunto act Carlos Maldonado y Grupo Fuerte's album "Lagrimas de Amor." Bravo reps managed to get the band involved in the 2006 Tejano Music Awards and Univision's Premios a La Musica event in San Antonio.

The group was heavily promoted during the Bravo Records showcase during TMA weekend, and label reps personally met with concert promoters, dancehall owners, club managers and DJs. "We brought them full packages, with CDs

and photos," Rodriguez says. nimble. These advantages come into play when exploiting regional tastes and niche marketing. "Indies excel at artist development like discovering talent, nurturing them and guiding them through the creative process at a professional level," says entertainment attorney David Garcia Jr., who represents regional Mexican artists and record labels. "Indies are also willing to take risks on new and developing genres."

and photos," Rodriguez says.

Bravo also took advantage of Internet radio, getting the act airplay and exposure on such Tex-Mex stations as bnetradio.com, amigosradio.com and tejanoclassics.com.

NEW SOURCES OF REVENUE

In the past year, ringtones have become another opportunity to exploit.

For A.R.C. Discos, it was the hits by label owner/songwriter Ramon Gonzales Mora that opened up the possibilities for their other acts like Aniceto Molina, El Guero, Trueno, Montu and Los Fieros.

"We were getting requests from several companies because they were familiar with his hits 'Necesito Decirte' and 'Morir de Amor,'" Alvarez says.

Yet from that initial contact, A.R.C. was able to secure ringtone deals for Molina's cumbia hits "El Negro Altenero" and "Teresa" and El Guero's "Adios Amor."

"We have seen a dramatic increase in purchases of truetones for cell phones," Alvarez says. "For us, ringtones have become a new and quickly growing source of revenue."

Chris Leick, president of Tejas Records—whose roster includes Ramiro Herrera, Latin Breed and Sunny Saucedo—says that while majors are best-suited for established artists with national appeal,

indies are best at pushing regional talent.

"As an artist I would much rather be developing on an indie," he says. "The majors have tossed development out the window, have cut their production budgets to the bare minimum and rarely break new acts."

Case in point: Lieck points to Las 3 Divas, a new trio comprising Elida Reyna, Stefani and Shelly Lares.

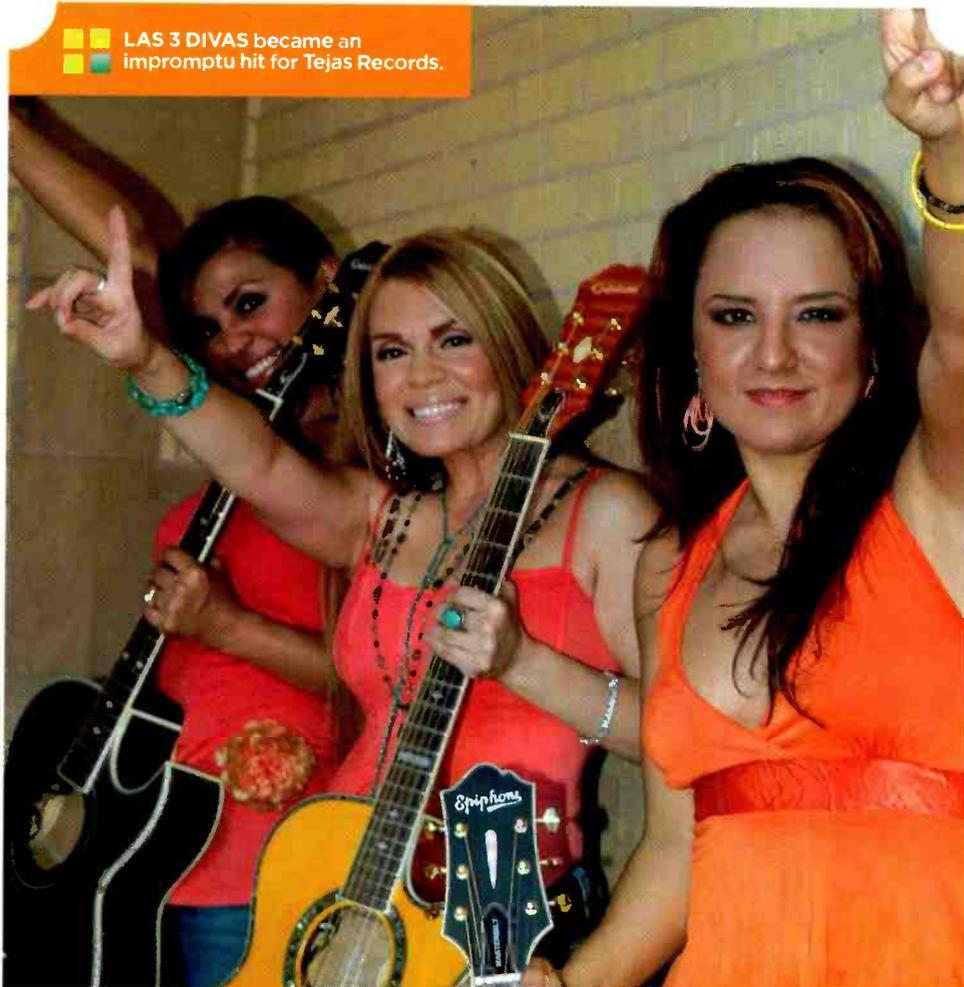
The three singers got together at a Tejano music convention in Las Vegas last August during an impromptu tribute to the late Laura Canales. The fan reaction was so strong, Tejas got the three into the studio to produce their self-titled album in less than a month.

Since then, Tejas Records has managed to get the tracks "Hey Boy" and "La Cumbia del Oeste" on Tejano stations, including KXTN-FM San Antonio.

For De Luna, majors may have the upper hand, but there is always opportunity for indies to crash the market.

"The majors control the market," he notes bluntly. "For the indies it is extremely hard, because there are small or no budgets for promotions, which is always important. In my experience, one key for indies is just having a hit. That helps a lot, because radio is so hard to penetrate."

LAS 3 DIVAS became an impromptu hit for Tejas Records.





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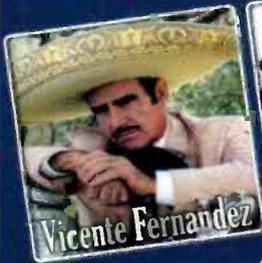
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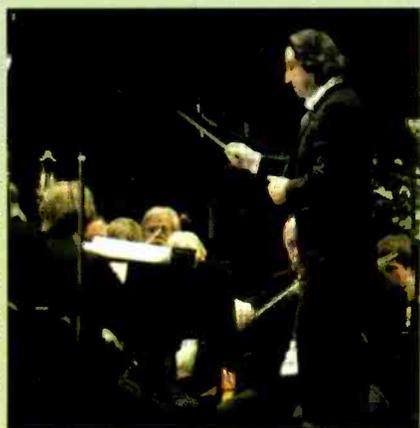
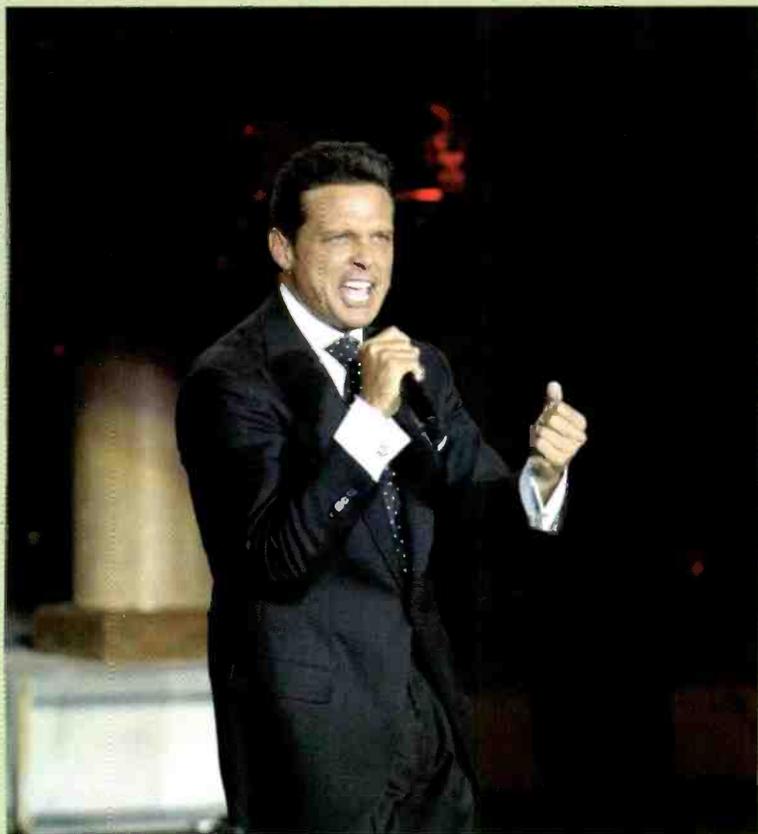
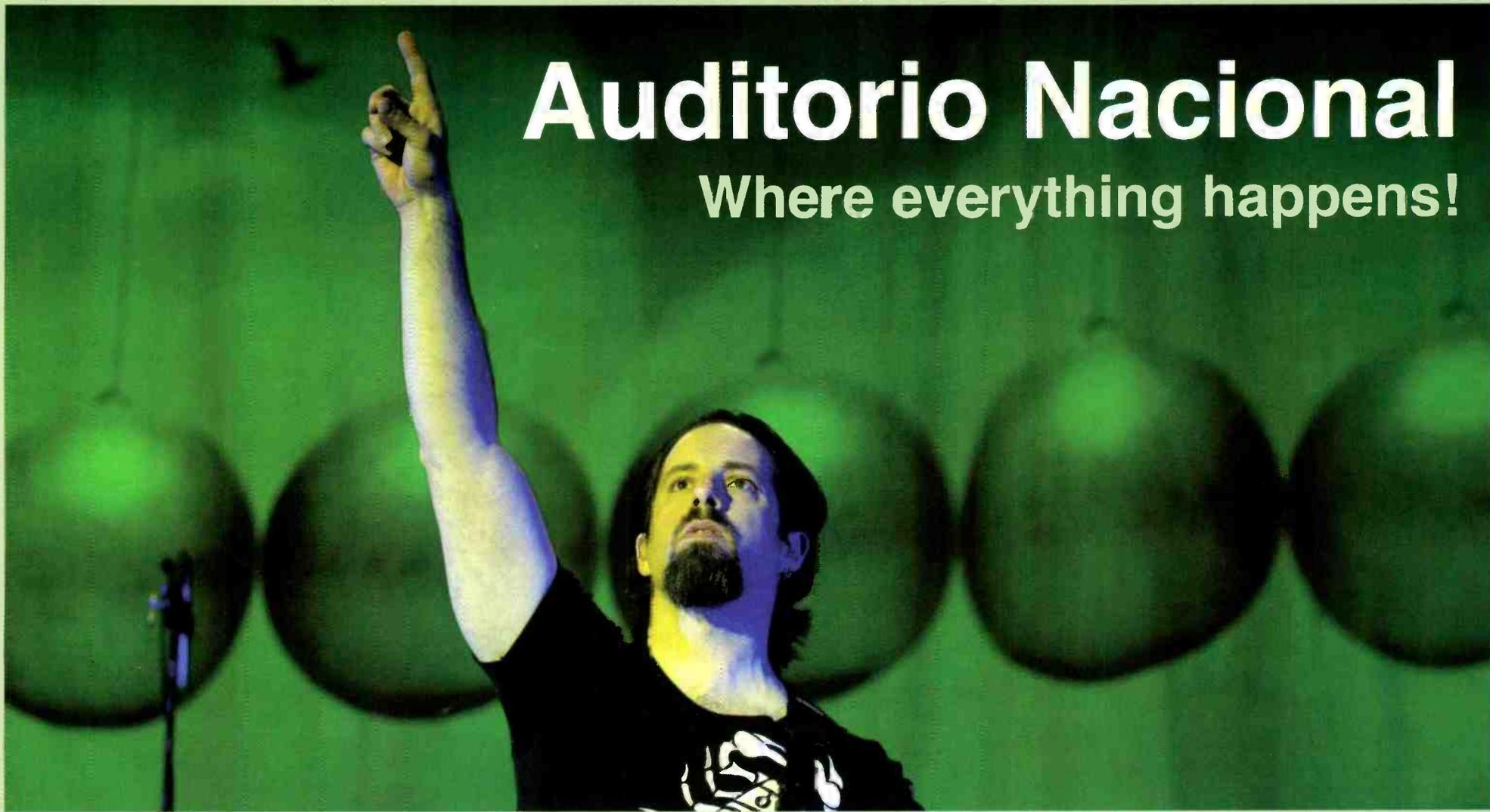
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On The Charts

The chart recaps in this Latin music special are year-to-date starting with the Dec. 3, 2005, issue—the beginning of the chart year—through the May 27, 2006, issue.

Recaps for Top Latin Albums and Top Regional Mexican Albums are based on sales information compiled by Nielsen SoundScan. Recaps for Hot Latin Songs and Hot Regional Mexican Airplay are based on gross audience impressions from airplay monitored by Nielsen BDS. Titles receive credit for sales or audience impressions accumulated during each week they appear on the pertinent chart.

Recaps compiled by chart managers Anthony Colombo and Ricardo Companioni.

Hot Latin Songs

Pos. TITLE-Artist/Imprint/Label

- 1 **ROMPE** —Daddy Yankee —El Cartel/Interscope
- 2 **LLAME PA' VERTE** Wisin & Yandel-Machete
- 3 **ELLA Y YO** Aventura Featuring Don Omar—Premium Latin
- 4 **RAKATA** Wisin & Yandel-Mas Flow/Machete
- 5 **VEN BAILALO** Angel & Khriz—Luar/MVP/Machete

Top Latin Albums

Pos. TITLE-Artist/Imprint/Label

- 1 **BARRIO FINO: EN DIRECTO** —Daddy Yankee—El Cartel/Interscope
- 2 **DA HITMAN PRESENTS REGGAETON LATINO** Don Omar—VI/Machete/UMRG
- 3 **PA'L MUNDO** Wisin & Yandel—Machete
- 4 **NUUESTRO AMOR** RBD—EMI Televisa
- 5 **REBELDE** RBD—EMI Televisa

Hot Regional Mexican Airplay Artists

Pos. ARTIST (No. Charted Titles) Imprint/Label

- 1 **BETO Y SUS CANARIOS** (2) Disa
- 2 **CONJUNTO PRIMAVERA** (3) Fonovisa
- 3 **INTOCABLE** (3) EMI Televisa (1) Sony BMG Norte
- 4 **LOS TIGRES DEL NORTE** (4) Fonovisa
- 5 **GRUPO MONTEZ DE DURANGO** (2) Disa

Hot Regional Mexican Airplay Imprints

Pos. IMPRINT (No. Charted Titles)

- 1 **DISA** (29)
- 2 **FONOVISA** (23)
- 3 **UNIVISION** (16)
- 4 **SONY BMG NORTE** (12)
- 5 **EMI TELEVISA** (9)

Hot Regional Mexican Airplay Labels

Pos. LABEL (No. Charted Titles)

- 1 **DISA** (30)
- 2 **FONOVISA** (26)
- 3 **UNIVISION** (16)
- 4 **SONY BMG NORTE** (12)
- 5 **EMI TELEVISA** (9)

Hot Latin Regional Mexican Airplay

Pos. TITLE-Artist/Imprint/Label

- 1 **PERO TE VAS A ARREPENTIR** —K-Paz De La Sierra With Jose Manuel Zamacona—Disa
- 2 **NO PUEDO OLVIDARTE** Beto Y Sus Canarios—Disa
- 3 **ALGO DE MI Conjunto Primavera**—Fonovisa
- 4 **SI YO FUERA TU AMOR** Alacranes Musical—Univision
- 5 **LAGRIMILLAS TONTAS** Grupo Montez De Durango—Disa

Top Regional Mexican Album Artists

Pos. ARTIST (No. Charted Titles) Imprint/Label

- 1 **RAMON AYALA Y SUS BRAVOS DEL NORTE** (2) Freddie
- 2 **GRUPO MONTEZ DE DURANGO** (4) Disa
- 3 **LOS TIGRES DEL NORTE** (4) Fonovisa/UG
- 4 **VICENTE FERNANDEZ** (2) Sony BMG Norte
- 5 **K-PAZ DE LA SIERRA** (2) Disa

Top Regional Mexican Album Imprints

Pos. LABEL (No. Charted Titles)

- 1 **DISA** (30)
- 2 **FONOVISA** (21)
- 3 **SONY BMG NORTE** (8)
- 4 **FREDDIE** (2)
- 5 **EMI TELEVISA** (2)

Top Regional Mexican Album Labels

Pos. LABEL (No. Charted Titles)

- 1 **DISA** (31)
- 2 **UG** (28)
- 3 **SONY BMG NORTE** (8)
- 4 **FREDDIE** (2)
- 5 **EMI TELEVISA** (2)

Top Regional Mexican Albums

Pos. TITLE-Artist/Imprint/Label

- 1 **ANTOLOGIA DE UN REY** Ramon Ayala Y Sus Bravos Del Norte—Disa
- 2 **MAS CAPACES QUE NUNCA** K-Paz De La Sierra—Disa
- 3 **LOS SUPER EXITOS: LAGRIMILLAS TONTAS** Grupo Montez De Durango—Disa
- 4 **LA HISTORIA DEL REY** Jose Alfredo Jimenez—Sony BMG Norte
- 5 **X Intocable**—EMI Televisa

Indie Companies Are Keeping Up With Mainstream Distributors

INDEPENDENT DISTRIBUTORS' BUSINESS HAS REMAINED steady over the last year thanks to some key advantages over mainstream distributors: a keen sense of market tastes, faster reaction time and lower overhead. "It is simply logical, the smaller you are, the faster you can move and react," says Armando Sanchez, GM of Houston-based South Central Music. "You can get a call from a small label or artist saying they have a CD and want it out by mid-June. I can do that. But if it were a major, they would probably say they would have it out by August."

A recent success for South Central was an indie release by Joel Guzman, an accordionist from Buda, Texas. Guzman's "Polkas, Gritos y Acordiones," an album of conjunto classics featuring guest artists David Lee Garza and Sunny Saucedo of Grupo Vida, won best Tejano album honors at the Grammy Awards and Latin Grammy Awards.

"I was lucky enough to be part of that project, working the business side of it," Sanchez says. "And then to have it win a Grammy, I can't describe that feeling."

Another independent album that has also done well for South Central is "The Power of Friends" by Tejano big brass band Aviso, which features guests Little Joe, David Marez, Augustin Ramiez and Jay Perez. It was also nominated for best Tejano album at the recent Grammys.

Sanchez says the key to a good independent distributor is an accurate assessment of the marketplace, including realistic sales goals and knowledge of regional tastes.

Distribution On Demand

Albert Dutchover, VP of San Antonio-based Vista Media Records and Distributors, adds that majors are designed to work more efficiently with big numbers.

An example he cites is El Güero y su Banda Centenario, a duranguense act on A.R.C. Discos whose album, "Amigo de tus Penas," is distributed by Vista Media.

"I anticipate selling more than 30,000 units of that CD, and for us that is a huge success," he says. "But not for a major. They would need bigger numbers to make it worthwhile."

For independent distributors, catalog sales of established artists are a big part of business.

At Vista Media, perennial top sellers include norteño legends Ace de la Sierra and Lalo Mora and Tejano pioneer Sunny Ozuna. Meanwhile, the label has signed Tejano singers Adalberto and Eddie Gonzalez.

Another factor in the distribution landscape is the changing demographics fueled by continuing Mexican immigration and a booming Latin population.

"I think the demand for Latin music product is much more than what the retailers are allocating," says Alan Baxter, president of Platinum Artists Management. "The stats will show that Latin music [sales] is on the rise and other genres are flat or declining."

According to the year-end numbers released by the RIAA, Latin music sales jumped 16% in dollar value for 2005 compared with

2004, which is a stark contrast to the 3.9% decline the general marketplace saw.

Regional Mexican makes up 48% of all Latin music shipments, pop/rock came in at 39% and tropical was a distant third with 9%.

As a whole, Dutchover says he sees "the industry is moving more toward regional success, rather than national success. And that's where [independent distributors] have the advantage. We have the experience and we can tell the retail chains exactly where the product needs to go."

That is happening more often as Wal-Mart, Kmart, Circuit City, Best Buy and other retail chains across the country realize that Latinos make up a large share of their buyers.

"You're starting to see in these chains that there are more regional Mexican customers," Dutchover says. "Before it used to be that to find regional Mexican artists, customers had to go to mom-and-pop stores. But now that the indies have stepped [in], there's much more regional Mexican product in the chains."

Richard Hernández, owner of Dallas-based AurMarc Records and Artist Management, believes majors still have the advantage, though.

"Majors have a larger catalog and usually prominent artists in high demand," Hernández says. "Indie distributors usually have to be frugal with their monies and struggle to get their product into retail chains with lesser-known names."

—By Ramiro Burr



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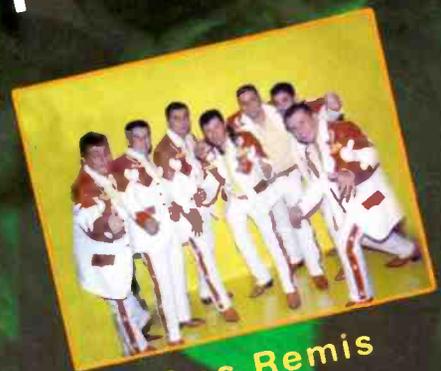
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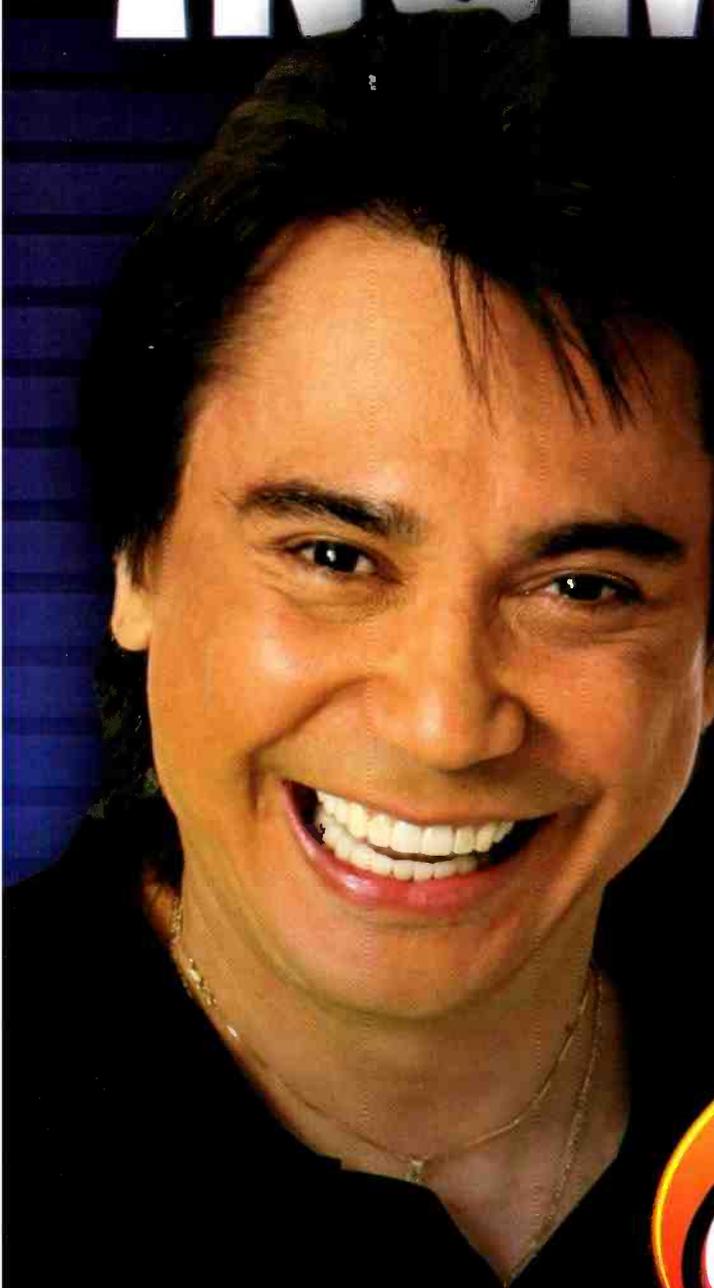
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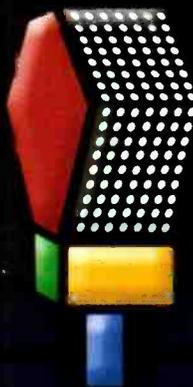
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SPECIAL FEATURE

STARS

BY JANINE COVENEY

ILLUSTRATION BY JOHANNA GOODMAN

**KENNY GAMBLE
& LEON HUFF'S
SOUL MACHINE
OF THE '70s
MARKS ITS 35TH
ANNIVERSARY
BY LOOKING TO
THE FUTURE**

Flip your TV channels these days, and you're likely to hear the O'Jays' classic "Love Train" as part of Coors' new ad campaign, sounding as inspiring and danceable as it did when it topped Billboard's Hot Black Singles chart in 1973. ■ That O'Jays hit also pops up on the soundtrack to last year's comedy hit "Hitch," while the group's 1976 anthem "Family Reunion" appears on the soundtrack to the soulful comedy "Madea's Family Reunion." And no episode of the Donald Trump reality TV hit "The Apprentice" is complete without the O'Jays' "For the Love of Money" theme. ■ The continued popularity of the O'Jays' brand of slick urban soul is a testament to the legacy of the immortal Philadelphia International Records (PIR), the label founded in 1971 by writer/producer executives Kenny Gamble and Leon Huff.

In its '70s heyday, the label earned 175 gold and platinum albums and revolutionized the world of not just R&B but pop music with hits by stars including Harold Melvin & the Blue Notes, Teddy Pendergrass, Dee Dee Sharp, Billy Paul, the Three Degrees, the Jones Girls, Archie Bell & the Drells, MFSB, McFadden & Whitehead, Jean Carne, Patti LaBelle and Lou Rawls.

As Gamble & Huff celebrate the 35th anniversary of the label known for innovating the Philly Soul sound, they are looking forward, not back. The pair continue to promote PIR through strategic marketing, promotional tie-ins, synchronization deals, catalog reissues and other projects.

An appearance by Gamble & Huff on last year's "American Idol" competition also upped the label's profile, reminding TV viewers, the music community and cor-

continued on >>p46

Turn Off The Lights
 For The Love Of Money
 Enjoy Yours
 Soul City Walk
 One Night Affair
 Love T.K.O.
 You'll Never Find Another Love Like Mine
 Me and Mrs. Jones
 Cowboys To Girls
 People Make The World Go Round
 If Only You Knew
 TSOP
 Do It Any Way You Wanna
 Ain't No Stoppin Us Now
 I Get There



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Philadelphia International Records Artists

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Billy Paul
Bunny Sigler
Dee Dee Sharp
Dexter Wansel
Edwin Birdsong
Harold Melvin & The Blue Notes
Jean Carn
Jerry Butler***

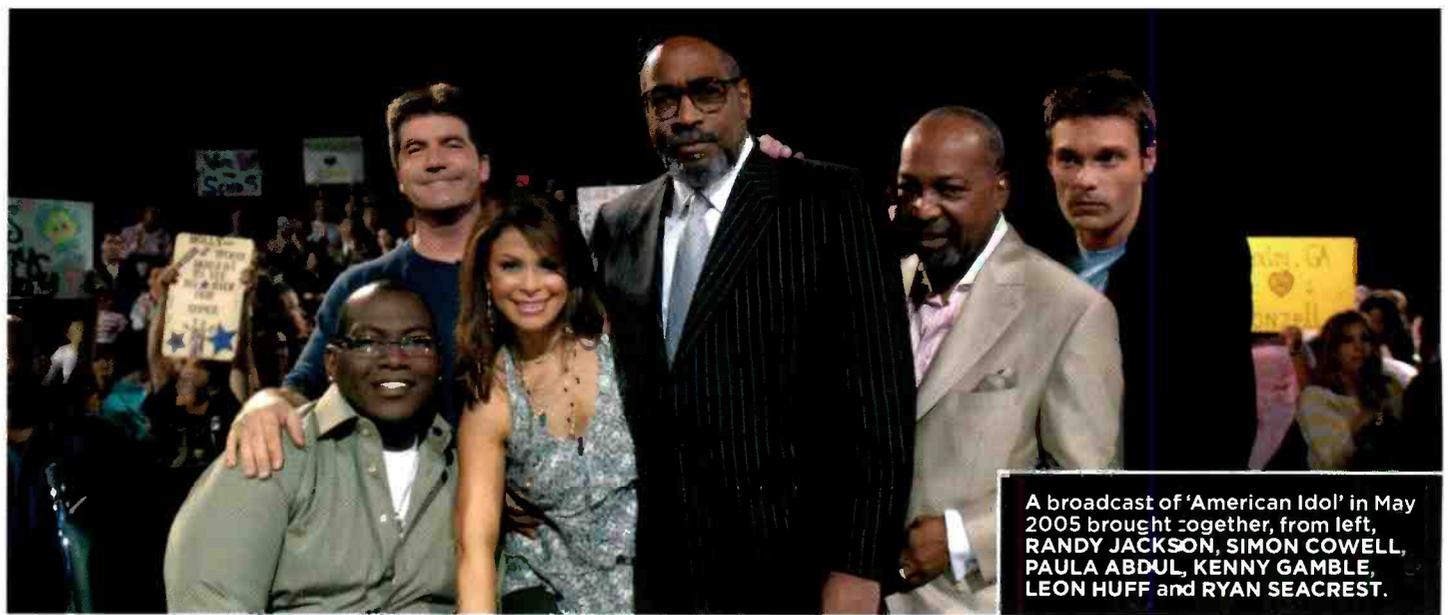
***Leon Huff
Lou Rawls
McFadden & Whitehead
MFSB
Patti Labelle
People's Choice
Phyllis Hyman
Sharon Paige
Soul Survivors***

***Teddy Pendergrass
The Ebonys
The Futures
The Intruders
The Jacksons
The Jones Girls
The O'Jays
The Stylistics
The Three Degrees***

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A broadcast of 'American Idol' in May 2005 brought together, from left, RANDY JACKSON, SIMON COWELL, PAULA ABDUL, KENNY GAMBLE, LEON HUFF and RYAN SEACREST.

Interest in the label's brand of sophisticated urban soul remains strong.

from >>p43

porate America of the power of the PIR catalog, which includes indelible hits like "Me and Mrs. Jones," "Back Stabbers," "Now That We've Found Love," "Bad Luck," "Love TKO," "You'll Never Find (Another Love Like Mine)" and "When Will I See You Again."

Last month in London, the British Academy of Composers and Songwriters presented Gamble & Huff with its special international honor at the 51st Ivor Novello Awards for songwriters.

Interest in the label's sophisticated brand of urban soul—a combination of gospel, jazz and blues overlaid with unabashedly romantic or socially conscious lyrics—remains strong as ever, thanks to a number of contemporary artists. Those who have recently covered or sampled PIR classics include Angie Stone, Jaheim, T.I., Jennifer Lopez, Ne-Yo, Mary J. Blige and Faith Evans.

Today, Gamble & Huff are the proprietors of Philadelphia-based Gamble-Huff Music, a divi-

sion of PIR that oversees the catalog and develops new projects. Executive VP Chuck Gamble, a nephew of Kenny's who has been with the label since 1997, has refocused the label on its future: digitalization, catalog exploitation and licensing.

In the early '60s, after toiling as writers for separate music production firms, Gamble and Huff joined forces and became a potent songwriting/production team. They formed their own band, Kenny & the Romeos, through a network of musical friends, and the group became the foundation of what would become their famed in-house recording band, MFSB.

Flush with hits for the Intruders, Dee Dee Sharp, Archie Bell & the Drells, Jerry Butler, the Soul Survivors, Peaches & Herb, Wilson Pick-

ett and Dusty Springfield, among others, the pair also established the labels Gamble and Neptune to release some of their product.

But independent record promotion was a tangled web of indie promoters and radio stations that required more resources than they had. Gamble & Huff began seeking a new distribution avenue for their work and found an admirer in Clive Davis, who was then the newly appointed president of CBS Records.

"Our production company was hot at that time, and we was hot enough to be recognized by Clive Davis," Huff recalls. "We went to New York, had a sit-down and we ended up signing with CBS, and Clive Davis gave us autonomy to let our creative juices just flow."

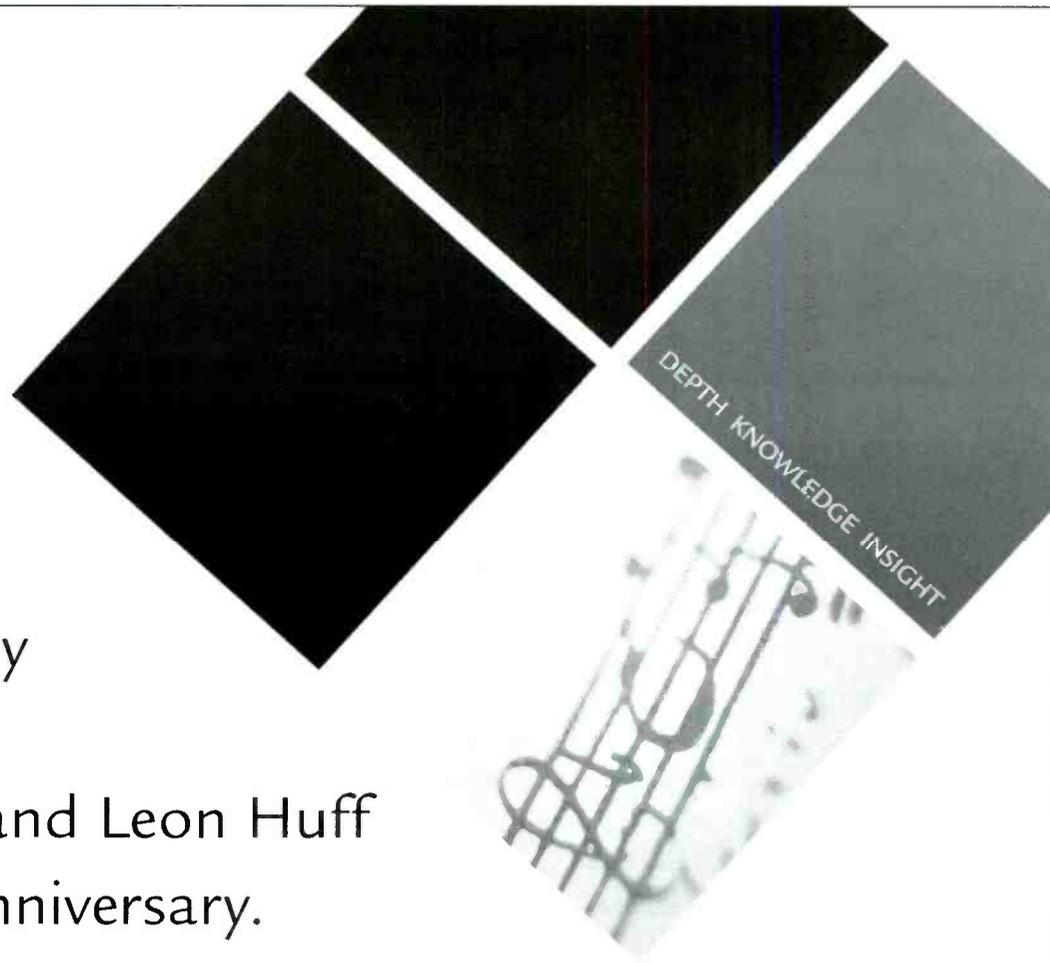
Gamble, inspired by the example of Berry Gordy and Motown, immediately came up with a name for his enterprise. "I loved Motown," he says. "This was the inspiration for black America. It gave me the idea. **continued on >>p48**

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class, n.

[Fr. *classe*; L. *classis*, a class of people]

- 1. **Kenneth Gamble and Leon Huff.**
- 2. People drawn together because of their complimentary talents.
- 3. Thirty five years of working together in harmony.

clas'sic, adj.

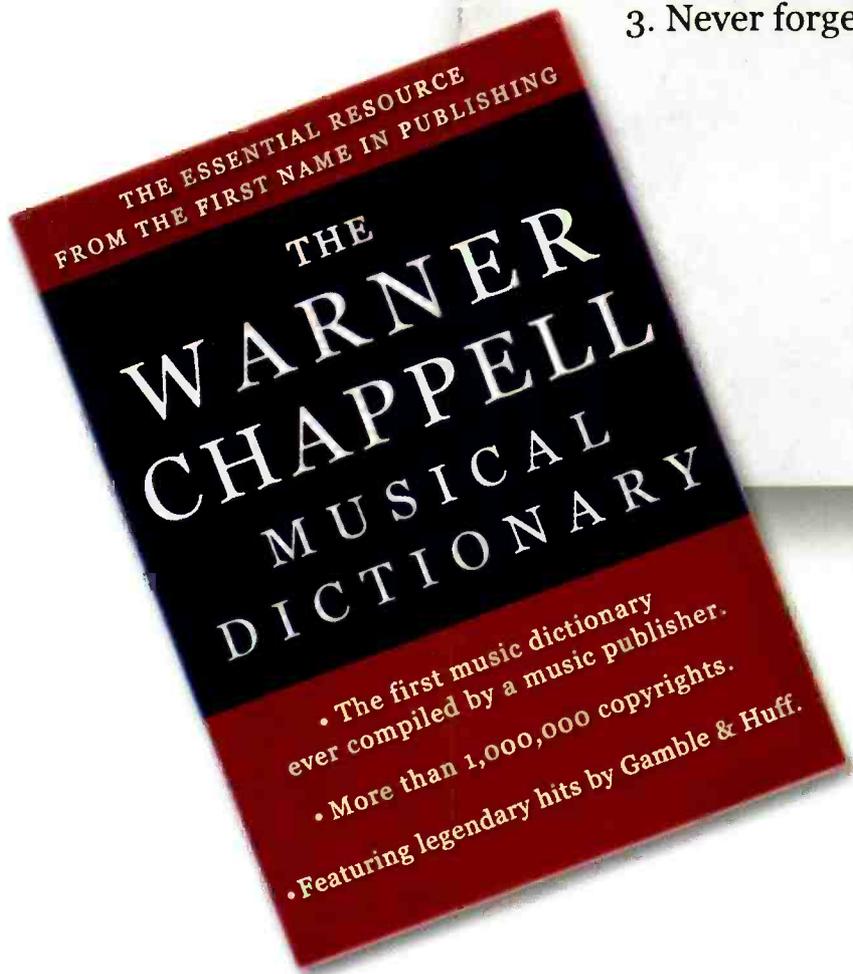
[L. *classicus*, relating to the highest class; hence superior]

- 1. **Songs of the *Mighty Three Music* catalog.**
- 2. Always hip; never goes out of style.
- 3. Timeless.

class'y, adj.

[L. *classicustus*, relating to Kenny and Leon's legacy]

- 1. **Writing and producing songs that continue to inspire, uplift and edify.**
- 2. Re-developing under-served neighborhoods.
- 3. Never forgetting where you came from.



If they can do it, we can do it. Theirs was the Motown sound—so we'll make ours the Philly sound. It wasn't hard to come up with Philly International."

The timing for the newly minted label in the changing music industry was also fortuitous, Gamble recalls. "It was hard to get a black artist on pop radio back in the '50s and even in the '70s until black radio went FM in the '70s, which was a blessing for us," he says. "In the '60s it was pretty much AM radio. That made the difference in our exposure.

"Also, the industry became an album industry; before it had been a singles industry. That was the difference between Motown and Philly International. I would imagine most of their releases were mono, and they were 45s. We tried to come up with album concepts."

Gamble & Huff brought in Thom Bell, the third partner in their Mighty Three Music publishing company established some nine years earlier, to help with songwriting, arranging and orchestrations for the new label venture.

Bell, a classically trained pianist/songwriter, and arranger Bobby Martin were an integral part of the PIR sound. However, Bell continued to work independently with such non-PIR groups as the Spinners, the Stylistics and the Delfonics. He says he turned down offers to be PIR's third principal.

"I'm a music person," Bell says. "Put me in the studio, and I'll work with songs, artists, musicians, engineers all day long. When it comes to talking about 'cross-collateralization of some publishing of the European markets and industrialization of marketing,' man, I don't want to be bothered. I would have been a liability to that organization, I would not have been an

asset. It wasn't that it wasn't offered to me, Gamble offered it to me many times. It just did not interest me."

Within its first year, PIR was second only to Motown as an R&B hitmaker, earning chart positions for Cleveland-based trio the O'Jays; Philadelphia veterans Harold Melvin & the Blue Notes and their drummer-turned-lead singer Teddy Pendergrass; local blues performer Billy Paul, whose "Me & Mrs. Jones" was PIR's first million-plus seller; Archie Bell & the Drells, who came to the label after a run on Atlantic; Philly group People's Choice; and MF5B.

The label is even credited with issuing one of the first 12-inch records as disco culture took hold in the '70s: the O'Jays' "The Love I Lost."

But by the early '80s many of the label's top acts had defected, broken up or been hit by tragedy. In 1982 Pendergrass, the sexy solo star who helped PIR sail through the late '70s, suffered a near-fatal 1982 car accident that left him paralyzed from the waist down. The following year, CBS and PIR parted ways. Though PIR was revived in a smaller capacity via a 1985 deal with Capitol-EMI, releasing the final albums by the late Phyllis Hyman and others through 1994, the pop music climate had changed. The rise of rap and new jack and the proliferation of other urban music labels meant the glory days of PIR were effectively over.

In 1991, Gamble & Huff sold their hefty Mighty Three Music catalog to Warner/Chappell Music for a multimillion-dollar sum.

"The music industry had changed for us, and we decided to let our catalog work for us," Chuck Gamble explains. It was kind of a rest period for Gamble & Huff."

Warner/Chappell certainly recognizes the value of its acquisition.

"This is a catalog that we see as being filled with so many gems. It's hit after hit after hit—there's such richness in it," says Nancy Taylor, senior VP for the office of the president at Warner/Chappell. The publisher has been actively pitching the overall Mighty Three catalog and its PIR hits with steady success.

"As we get really good placements like 'For the Love of Money' in 'The Apprentice' and the 'Love Train' Coors commercial, that sparks even more interest in the advertising community," Taylor adds.

Today, PIR is refocused on not just preserving its musical heritage, but keeping it a vital part of the contemporary music business.

The label is working with Sony-Legacy, which owns the masters to the label's pre-1975 output, and Warner/Chappell Music, to find new outlets for the classic Philly sound.

"We have expanded our relationship with Sony BMG through partnering of digital and other worldwide licensing activity," Chuck Gamble explains, adding, "As we came into the '90s we saw a lot of our songs being sampled. By

WHERE THE PHILLY LEGACY LIVES ON

The master recordings of albums that Philadelphia International Records released prior to 1975 are today owned by Sony BMG and marketed by its Legacy Recordings label.

Legacy has worked with PIR and Gamble-Huff Music to digitize the original recordings and make them available through a reissue program.

One of the most ambitious projects released through that partnership was the now out-of-print 1997 boxed set "The Philly Sound: Kenny Gamble, Leon Huff & the Story of Brotherly Love (1966-1976)," which compiled nearly 50 recordings from the label's '70s heyday as well as recordings of tunes that the pair wrote.

Although Sony BMG's vaults include just five

years of PIR's output, those years produced the bulk of the label's hits. The O'Jays released six albums on the label during that time, including the timeless "Ship's Ahoy" and "Message in the Music." Harold Melvin & the Blue Notes released five albums, including "To Be True" and "Wake Up Everybody." Billy Paul, who stayed on the label until the '80s, recorded five albums on PIR through 1975, including "360 Degrees of Billy Paul."

Later PIR masters are owned by Gamble & Huff and distributed through Demon Music, which handles the European market.

In addition to the aforementioned acts, PIR hitmakers whose albums are available on Legacy releases include MSFB, the Intruders and the Ebony's.

—Janine Coveney

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KENNY GAMBLE and **LEON HUFF** presented the Phillies Gamble and Huff Partnership Award in 2005 to **DJ JAZZY JEFF**. Gathered for the event were, from left, Phillies shortstop **JIMMY ROLLINS**, Gamble, DJ Jazzy Jeff and Huff.

2000, 2001, we saw an opportunity to increase our activity in other uses in synchronization, specifically having our music covered in TV and film and commercials."

"In my mind it's one of the great catalogs of the last 50 years," notes Brad Rosenberger, senior VP of film and TV/catalog development for Warner/Chappell. "When you put a Mighty Three record in a movie or soundtrack, it's not that it's not an old track, but there's just something really contemporary in the sound of it."

Last year also saw Verizon's use of McFadden & Whitehead's "Ain't No Stoppin' Us Now" for a series of TV spots, while the 2005 Bernie Mac/Ashton Kutcher movie "Guess Who" featured an updated version of Lou Rawls' classic "You'll Never Find (Another Love Like Mine)" performed by Marcus Miller on its soundtrack. The 2006 family film "Akeelah & the Bee" includes the original Blue Notes inspirational gem "Wake Up Everybody."

One unique use of the catalog came in the form of a themed venue: the state-of-the-art TSOP Live supper club, located in Atlantic City, N.J.'s Tropicana Casino Resort, owned by Gamble & Huff in partnership with Philly restaurateurs Robert and Benjamin Bynum.

The process of digital conversion of the PIR catalog continues, with future plans to include digital download availability and mobile communications applications.

"We're working actively with some of the mobile aggregators so we'll also have the music available for mobile downloads, ringtones and ringbacks, and even get Gamble & Huff's voices in there," says Chuck Gamble, who wants to raise the profile of the two founders along with the music. "Everybody knows our music, and secondly they know our artists, but not everybody always knows it's Gamble & Huff. It's different from Quincy Jones and Berry Gordy, where those men for some portion of their music career were always at the awards shows."

Part of the reason Gamble & Huff have not been on the national stage in recent years is that they have directed their energies toward their hometown. Gamble in particular has helped revitalize some of Philadelphia's poorer neighborhoods, creating low-income housing through his Universal Companies and working to reposition Philadelphia as the cradle of R&B music and history.

His efforts have resulted in the relocation of the embattled Rhythm & Blues Foundation from Washington, D.C., with its first Pioneer Awards ceremonies in two years to be held June 29 at Philly's Park Hyatt Hotel. Among the honorees will be Gamble & Huff's label inspiration, Berry Gordy.

Also, Gamble & Huff are primary forces behind the establishment of an R&B Music Center within the city, which would house the Rhythm & Blues Foundation, musical archives, restaurants, music companies, educational facilities and performance spaces.

"We've engaged the governor, the mayor, the city council and the chamber of commerce and asked them to support it, much like Nashville, when they made it the center of country music," Gamble says. "What we're proposing is an entertainment strategy for the city of Philadelphia, which has been accepted, and we're working to create Philadelphia as the home of rhythm and blues."

In the coming year, Chuck Gamble says the songwriting and production duo will be more visible as the pair celebrate the 45th anniversary of their partnership with a number of events and plan another hits compilation, among other projects now in development. Ever the musician, Huff has been working on a new solo jazz album.

In addition, Gamble & Huff have authorized a documentary film titled "Message in the Music," currently being produced by Philadelphia media personality Dyana Williams and noted author Nelson George, and directed by Jack Benson. Slated for completion later this year, the film will feature interviews with Gamble & Huff as well as 30 entertainers and PIR associates past and present, with Will Smith set to narrate and Gerald Levert writing the score.

Looking back, Gamble & Huff still cannot believe the amount of music they were able to churn out in a few short years. Gamble says, "For the Love of Money" just won't stop. "The Apprentice" has it; anything involving money they use it, it's the money song. "When Will I See You Again" by the Three Degrees is still a big song around the world. So many songs, you know? "Wake Up Everybody." And "Love Train," look what's happening with the Coors commercial. It's got a new life to it already, the lyrics apply to today just as much as they did back then."

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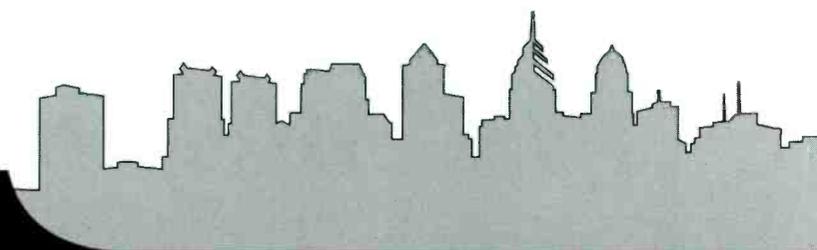
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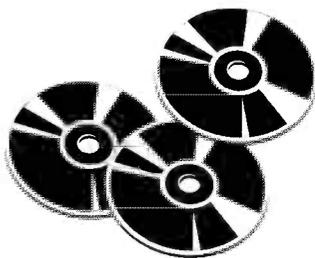
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THE BILLBOARD Q&A

WHEN THE HITS FLOWED FROM PHILLY

**GAMBLE & HUFF
REMINISCE ABOUT THE
PHILADELPHIA SOUND
AND AN ERA OF PRIDE**

BY JANINE COVENEY

It has been 35 years since Kenny Gamble and Leon Huff, the legendary architects of the renowned Philly sound, founded their record company and made pop music history. As Philadelphia International Records marks its 35th anniversary, Gamble and Huff spoke with Billboard to share their memories, insights and future goals.

Is it true that you first met in an elevator in the Schubert Building in Philadelphia?

Gamble: That's the truth. We met in an elevator in the Schubert Building at 250 South Broadway. I worked with [record producer] Jerry Ross on the sixth floor, and Huff was working with [songwriters John] Madera and [Dave] White. In fact, White was one of Danny & the Juniors, the "At the Hop" guys. I learned a lot from Jerry Ross, and Huff learned a lot from Madera & White, just how to structure songs when we were trying to get in the business.

Then one day in that Schubert Building we met, because there weren't that many black people coming in that building except for a lot of the artists like the Dream Lovers and stuff. So we met and that was it: "Let's get together." And we got together one day, and it was like an explosion. We must have wrote maybe six or seven songs.

It was meant to be, because I'm basically a lyric writer and Huff basically wrote on the piano. We sang, we just followed each other. And what made it easy was, we had a tape recorder taping everything. Sometimes we didn't even know what we were doing, we were playing around and having fun.

Huff: Gamble came over to my house in Camden, N.J., because I had a piano, and we sat down and wrote about 20 songs in a first sitting. So it was like magic when me and Gamble started working together—we were so powerful together. I think me and Gamble liked being around each other. Because you have to like the person for the chemistry to even start, you have to like the character that you're dealing with.

The two of you had established yourselves as songwriters and producers by the late '60s with your own publishing and production companies. Was it an easy transition to launch a record label?

Huff: It was a smooth transition to me, because me and Gamble had a production company and we became a very hot production company. We had hits with Jerry Butler, Dusty Springfield, Archie Bell & the Drells, Nancy Wilson. So we were making money for a lot of the labels within the industry at that time. So it was just natural for me and Gamble to start our own business and make money for ourselves.

Gamble: In '67, '68, '69 we were independent producers, we produced Wilson Pickett, Dusty Springfield, the Sweet Inspirations and Jerry Butler, we had a good run with Butler with "Only the Strong Survive" and "Never Gonna Give You Up." And we were with Chess Records first, then



something happened; they went out of business.

Around 1970 we called Clive Davis and that was it, we went to CBS. That was the perfect marriage for us, because they had everything that we didn't have, and we had everything that they needed from a creative standpoint.

The thing of it was, Gamble & Huff, we're not good working under a situation where we had restraints. So basically, Clive Davis said, "OK, you guys just make the records."

And we would come to Clive [and] had great meetings to give him suggestions how to make CBS better-prepared to market and promote black music.

You were writing, recording and overseeing the label and Mighty Three Music. Was it work or play?

Gamble: It was fun. It was work, though, because I'm glad that it's over with. Hey, you're trying to do 13, 14 albums a year, that's a lot of work. Say an average of 10 songs an album, 13 albums, that's 130 songs. How many songs you figure you gotta write to get 130 songs? You might have to write 500. Five times as many to pick and record. We didn't cut just 10 songs, we might cut 25 songs on the O'Jays and you pick 10.

Huff: That's how we grooved, writing those songs. Imagine me and Gamble in there writing "Love Train." Visualize the energy that song had to have for the O'Jays to like it when they came to town to hear new material. Eddie Levert's voice and Walter Williams' voice—man, that song took them to the peak of their performance. And it was based on them coming to listen to the way Gamble was singing it when we were writing it.

The songs used to sound so good in rehearsals we used to fall out on the floor laughing. The feeling was so strong, so dynamic in that room writing that song.

What were the elements of the Philly International sound?

Huff: The way I played the piano I think had a lot to do with shaping that sound, because Gamble wanted a certain feel of a keyboard player down at the church. It had a gospel sound, even the blues songs had a gospel feel.

Gamble: When people ask me to describe the sound of Philadelphia I always tell them it was the octave sound on the guitar of Wes Montgomery, who was a jazz guitar player. Roland Chambers was excellent, and Norman Harris [both guitarists] played those jazz licks in the octaves.

Then you had the vibes—like George Shearing, the piano and the vibes together—then you had the funky drums and the kind of gospel piano with Huff and Thom Bell and the organ with Lenny Pakula and those great voices we had.

But what really topped it off was the classical arrangements we had with the strings and the bluesy horns. It was a fusion of everything you can think of.

And I'll tell you, I don't know if he would say this, but Thom Bell's biggest inspiration from an arranger's point of view was Bacharach & David. You listen to all of Dionne Warwick's records, they had great arrangements on them. So we tried to use different instruments like French horns and sitars and flutes and oboes. When you listen to that music, you hear some very classical instruments on there.

What are you most proud of in creating the Philadelphia International sound?

Gamble: We were products of the James Brown era, with "Say It Loud—I'm Black and I'm Proud." We were trying to lift the consciousness of the people through music, even McFadden & Whitehead's "Ain't No Stopping Us Now" and "Wake

a show in San Francisco when CBS had their international sales convention [in 1974], they had a Philadelphia International night. It was a Saturday night, and all of our artists were there. We had a star-studded roster. Billy Paul was hot with "Me & Mrs. Jones," Harold Melvin & the Blue Notes was hot with "The Love I Lost," O'Jays with "Back Stabbers." Then we had the MFSB orchestra and I played keyboards, Bobby Martin directed the orchestra, and that's when we were hot with the "Soul Train" theme and Don Cornelius was the MC.

Talk about a night! All the big CEOs, the presidents, all those international distributors and everybody [were there], and we ripped that place up. And after that, sales went through the roof. It was amazing, and we recorded that. We might release that in the future.

What does the future hold for Philadelphia International?

Huff: I'm having fun licensing my catalog now. That's very active since we did the "American Idol" show . . . our catalog's really really becoming active again. So basically that's what I'm doing. And my son [Pops Gamble] is developing as a rap producer, so sometimes Pops calls me to play on some of his tracks and hopefully he can find success. Unless me and Gamble find something special we want to do that would put us back in the studio.

Do you have any advice for young artists today?

Huff: I tell musicians today, "Know your instrument. Master it. Know it. 'Cause opportunities are out there." When I was coming up I was playing mostly by ear, I could play what I wanted but I'm not a good [music] reader. So I



OPPOSITE PAGE: In the early days, songs flowed from the PIR studios. Shown, from left, are JOHN WHITEHEAD, LEON HUFF, TEDDY PENDERGRASS and KENNY GAMBLE. ABOVE: In April, Gamble & Huff were among the honorees of the Philadelphia chapter of the Recording Academy. From left are Gamble, Huff, PATTI LABELLE and Academy president NEIL PORTNOW.

Up Everybody." Those songs were not just songs—they were anthems. Not just in America but all over the world, people were using them for campaigns and for motivation, to try to raise the quality of life in our community. It has done that and it's still doing that, which I'm very proud of.

I think the biggest thing I'm proudest of is that we opened the doors for a lot of young people. It wasn't just Gamble & Huff, it was all these other people. We had an outlet through CBS and all these other independent production avenues, but we shared it with a lot of people and it was very good for them and good for us, and it put us in a position where we could do a lot more quantity.

What's your fondest memory?

Huff: I remember when me and Gamble put on

would tell them today you have to be into this new technology, you got to know something about Pro Tools and all this new stuff.

Gamble: I look at the new artists, and there's a lot of great singers out there and a lot of great writers. I like the music that Mariah Carey just put out, she's a real good singer. And Mary J. Blige, I like this record she's got out now. Meaningful songs that mean something to people, that's the best use of the music, something that's going to be around for a while.

I think the digital world is great, I think it's all progress. But the basics of music will never change. They can have as much technology and whatever as they want, but when you have a great artist on that microphone, nothing will take the place of that. . . .

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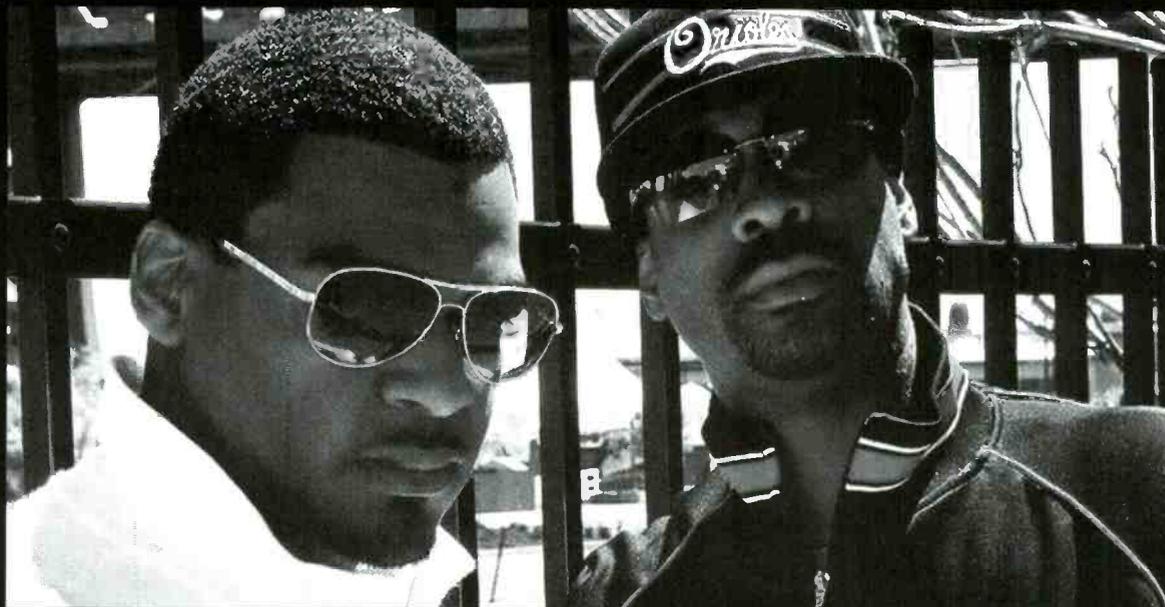
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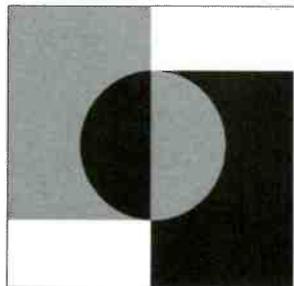


The Philadelphia Multicultural Affairs Congress celebrates the achievements of Gamble & Huff. As pioneers, these gentlemen have historically contributed to the richness of Philadelphia, branding us as one of America's leading travel destinations. With their never ending support, we have hosted industry related conventions such as the International Association of African American Musicians and Gospel Music Workshop of America, Inc. Gamble & Huff continue their legacy by recently helping make Philadelphia home to the Rhythm & Blues Foundation.

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Crossing Over
Christian acts like the Afters go mainstream



Amel Larrieux
Former major-label artist enjoys indie life



'Promising' Album
Bluegrass' D'e McCoury creps gospel bow



Sizzlin' Summer Tune
Lily Allen's 'LDN' heats up United Kingdom



Snoop Dogg
Rapper talks Academy honors in 6 Questions

JUNE 24, 2006

MUSIC

POP BY MELINDA NEWMAN

Rae Readies U.S. Debut

As Corinne Bailey Rae's star ascends across Europe, EMI finds itself in the strange position of trying to decelerate her career.

"We always felt Corinne would be hugely successful," EMI Music U.K. and Ireland chairman/CEO Tony Wadsworth says. "Hand on heart, we never felt it would be this quick. If anything, we were actively trying to slow this down, but there comes a point at which you can't."

Indeed, Rae's self-titled full-length debut came in at No. 1 in her native United Kingdom and has shipped more than 1.2 million units worldwide since the rollout started in February, according to her label. More than 650,000 copies have been sold in the United Kingdom, and Rae reached the top 10 of Billboard's European Albums chart as well.

Now EMI will see if Capitol can replicate Rae's European success when the album comes out stateside June 20.

Dave Alder, former chief marketing officer for U.S. retailer Virgin Entertainment Group, goes so far as to say, "It would be a tragedy if Corinne didn't break in the U.S. Unlike a number of British acts who haven't had the full package, she's got it all."

Virgin first saw Rae's potential in the United States when sales for an import-only EP (it was also available on iTunes) started to soar in its New York stores several months ago.

However, one factor that has undoubtedly led to her U.K. success—the variety of styles on her album—could provide a challenge in the United States. Rae is a blend of India Arie and Norah Jones, slipping easily from neo-soul to pop to soft jazz, but never settling for long on any style.

Additionally, her mixed ethnic background—her father is Caribbean, her mother is from Yorkshire, England—leads some to assume she's a R&B artist.

"I don't see myself fitting neatly into the R&B thing," she says, calling from the airport in Seville, Spain.

Indeed, while the set's first single—the soulful, up-tempo "Put Your Records On"—is receiving play at a few adult R&B stations in the United States, the majority of support is coming primarily from smooth jazz and triple-A outlets. A push at AC has started and adult top 40 will be added to the mix around street date.

"We consider it a strength that she doesn't fit into a format," Capitol Records VP of marketing Sharon Lord says. "We can get to a few different audiences."

But Bruce Warren, assistant GM for programming at the influential noncommercial WXPB Philadelphia, says, "It will be tough for her on the radio side of things." And that's from an early believer. WXPB added the song because "it's got a timeless feel and a great lyric," Warren says. "The audience hasn't reacted yet. But it's still early."

Capitol is asking retailers to stock Rae in the pop/rock section rather than the R&B racks, but Alder says Virgin will cross-reference her in both areas in its bigger stores. Additionally, Starbucks will carry the title starting June 20.

A large part of Capitol's U.S. campaign relies on TV to provide maximum exposure around release date. Rae will perform "Put Your Records On" June 19 on "Good Morning America." Capitol will make that appearance available as a free download on iTunes immediately. She'll appear June 28 on "The Tonight Show With Jay Leno."

The tastemaker hype that precedes the U.S. arrival of albums from U.K. alternative rock acts like Arctic Monkeys does not appear to translate for nonrock artists. "Her British success does not carry the same weight," WXPB's Warren says. "Rock is so heavy from a hipster perspective. And her musical lightness—while not a criticism—doesn't have the same kind of impact."

The result is that Rae will have to devote face time here. Rae, who will appear at the NARM convention in August, will start a U.S. tour in July, with additional legs planned for November/December and February.

For Rae, her success has already eclipsed her expectations. "I'm happy to do it on whatever scale with a massive label, but it's not like I must be successful in this territory or that territory," she says. "To be an underground artist in America would suit me fine. I don't have these aspirations to be a star. I just like writing music."

Additional reporting by Tom Ferguson in London.

>>>'HIGH SCHOOL' TO HOLLYWOOD

Vanessa Anne Hudgens, who plays Gabrielle Montez in Disney Channel's wildly successful "High School Musical," has signed with Disney-owned Hollywood Records. Hudgens' debut will come out Sept. 26.

—Melinda Newman

>>>DYLAN'S 'TIME'

Bob Dylan will break a five-year hiatus from the studio later this summer with his 44th album. Due Aug. 29 on Columbia, "Modern Times" is the follow-up to 2001's "Love and Theft." That set debuted at No. 5, making it his best showing on The Billboard 200 since 1979's "Slow Train Coming."

—Jonathan Cohen

>>>TIPPIN ON RUST

Aaron Tippin has signed with indie label Rust Records Nashville, which recently partnered with RED Distribution. Earlier this year Tippin left Lyric Street Records, where he had recorded his last four albums. Prior to that, he recorded for RCA Records for most of the '90s. Rust's country roster also includes BlackHawk, new band Povertyneck Hillbillies and Shane Owens.

—Phyllis Stark

>>>RICHIE'S 'HOME'

Lionel Richie teamed with a number of today's top hitmakers, including Jermaine Dupri, Raphael Saadiq, Dallas Austin, Sean Garrett and Chuckii Booker, for his Sept. 12 Island Records release "Coming Home." Richie wrote or co-wrote nine of the album's tracks. First single "I Call It Love" was written and produced by Stargate and Taj.

—Melinda Newman

>>>ROCKWALK FOR KRISTOFFERSON

Kris Kristofferson will be inducted into Hollywood's RockWalk on Sunset Boulevard July 6. His fellow "Highwayman" Waylon Jennings will be inducted posthumously the same day. Past inductees include Eric Clapton, Carlos Santana, Johnny Cash, Elvis Presley, Bonnie Raitt, Jerry Lee Lewis and Carl Perkins. The RockWalk honors artists from many different genres for their musical contributions.

—Melinda Newman

CHRISTIAN BY DEBORAH EVANS PRICE

The Afters Cross Over

Band With Christian Roots Works MTV, Pop Radio

NASHVILLE—With a Gospel Music Award in hand for best new artist and prime exposure from such mainstream outlets as MTV, VH1 and pop radio, Dallas-based the Afters are the next contenders for Switchfoot's crossover crown.

Indeed, although the Simple Records act's roots are in Christian music, the majority of its exposure comes from the secular world. "Beautiful Love," from the band's label debut, "I Wish We All Could Win," is the theme song for MTV's "8th & Ocean" and is in the new Lindsay Lohan film "Just My Luck." The song, currently being worked by Columbia to top 40 and adult top 40 formats, was highlighted by American Eagle last fall in the apparel chain's back-to-school campaign. The clip was voted top video on mtvU's Dean's List, besting Coldplay.

Another track, "Until the World," is the theme for ABC Family's "Beautiful People."

Like many rock acts emerging from the Christian market, the Afters often get asked if they are a Christian or mainstream rock band. "We are Christians, but we make music for everybody," says lead singer Josh Havens, who thinks the hope-

ful tone of their music is a drawing card. "It's interesting to me that music is one of the only professions that is categorized by faith. You don't look in the Yellow Pages and [see a listing for] a Christian doctor or a Christian restaurant."

Havens launched the band seven years ago with guitarist Matt Fuqua, bassist Brad Wigg and drummer Marc Dodd while the foursome worked at a Texas Starbucks.

They sold all 2,000 copies of a self-released EP in 2000, and returned to the studio to record the full-length "When the World Is Wonderful" under original name Blisse. The group became a local sensation, and when labels came courting, it signed with Simple, a new venture owned by MercyMe frontman Bart Millard and producer/songwriter Pete Kipley.

Simple is marketed and promoted to the Christian market through I NO Records. Epic worked the band to the mainstream after "I Wish We All Could Win" came out in early 2005, but the group switched to the Columbia roster when former Epic president Steve Barnett became CEO of Columbia last December.

"We were with Epic last year,



THE AFTERS

and they worked really hard at getting our music heard by the right people," Havens says. "We toured with MercyMe, and that was a huge, huge opportunity for us to go from not being a full-time touring band to touring with MercyMe. We're fortunate to have had other bands and people to have believed in us and kind of take us under their wing." The band also toured with Jeremy Camp.

Millard has been a fan of the Afters ever since the newcom-

ers opened a Texas date for MercyMe several years ago. So when he and Kipley launched Simple, the Afters were their first signing. They have worked three singles to Christian radio. The album has sold 38,000, according to Nielsen SoundScan.

I NO president Jeff Moseley credits the Afters' success to the music's accessibility and exposure. "When people hear the Afters, they immediately respond to the music," he says. "'8th & Ocean' has really pro-

pelled them into the spotlight. We did 130,000 downloads in a six-week period on iTunes, and their MySpace site exploded. When that happens, people take notice."

Additionally, the Afters' Dodd feels mainstream gatekeepers have become more accepting of bands from the Christian market, especially when the songs do the talking. "We don't come out there with an agenda when we go onstage," he says. "We let the music speak for itself." ♦♦♦

More Rock From Holy Rollers

In the wake of the Afters' breakthrough, here's a look at some key contenders to follow their success.

DecembeRadio. This West Virginia-based rock outfit might best be described as AC/DC meets Lynyrd Skynyrd meets Billy Graham. "Love Found Me (Love's Got a Hold)," the first single from the band's June 27 self-titled

release on Slanted Records, is already garnering airplay at Christian rock and top 40 formats. DecembeRadio is slated to play major Christian festivals this summer, including Rock the Universe and Atlanta Fest.

Hyper Static Union. This four-piece is the first signing to the new RKT Music imprint, a division of Michael W.



JACKSON WATERS

Smith's Rockettown Records. The group was discovered by Third Day frontman Mac Powell who signed HSU to Third Day's Consuming Fire Productions, then placed it with RKT. HSU's debut album, "Lifegiver," was



DECEMBERADIO

released May 9, and "Praying for Sunny Days" is gaining steam on Christian AC stations. Look for the group on tour with Third Day.

Leeland. Fronted by 17-year-old Leeland Mooring, this quintet signed with Essential after polishing its engaging pop/rock sound at its home church in Baytown, Texas. Mooring signed a deal with EMI Christian Music Publishing at 14. The first single, the title track of the band's Aug. 15 release, "Sound of Melodies," is already earning fans at Christian radio.

Jackson Waters. Drawing comparisons to Maroon5 and Coldplay, the members of this five-piece met while attending John Brown University in Siloam



HYPER STATIC UNION



Rhythm & Blues

GAIL MITCHELL gmitchell@billboard.com

Larrieux's Indie Life

Artist Finds Satisfaction After Leaving A Major

For every artist clamoring to sign a major-label deal, there's another clamoring to get off.

Amel Larrieux, the vocal half of former Epic soul/hip-hop duo Groove Theory, found herself in the latter category. It was 2002, two years after the release of her Epic solo debut, "Infinite Possibilities." The album reaped its share of critical acclaim but was largely overlooked commercially.

"I had signed one of these uncommonly long deals," Larrieux recalls. "But we [husband/manager Laru] had a somewhat different vision that needed to be fulfilled in a different surrounding. And the major-label surrounding just wasn't working for us anymore."

Then came bliss in the form of founding Los Angeles-based independent label Bliss Life Records. The venture is headed by Laru and funded by the Larrieuxes and some silent partners.

But while going independent isn't an easy proposition, it has been "much more fruitful and the best decision we've ever made," the singer/songwriter says.

Their labor began bearing fruit in 2004 with "Bravebird." To further build on her loyal fan base and the airplay generated by that album's lead single "For Real," Bliss Life released Larrieux's second solo set, "Morning," in April.

Thanks in part to pace-setting single "Weary," the album reached No. 8 on Billboard's Top R&B/Hip-Hop Albums chart, debuted at No. 74 on The Billboard 200 and climbed to No. 5 on Top Independ-

ent Albums. Produced and written with her husband, the album is signature Larrieux. Not content to stay in one zone, she shakes up her melange of R&B, soul, hip-hop and jazz with some folk and music from the Middle East, West Africa and India.

While the music part comes easily, it's the business side that is understandably challenging. Especially when it comes to securing good distribution.

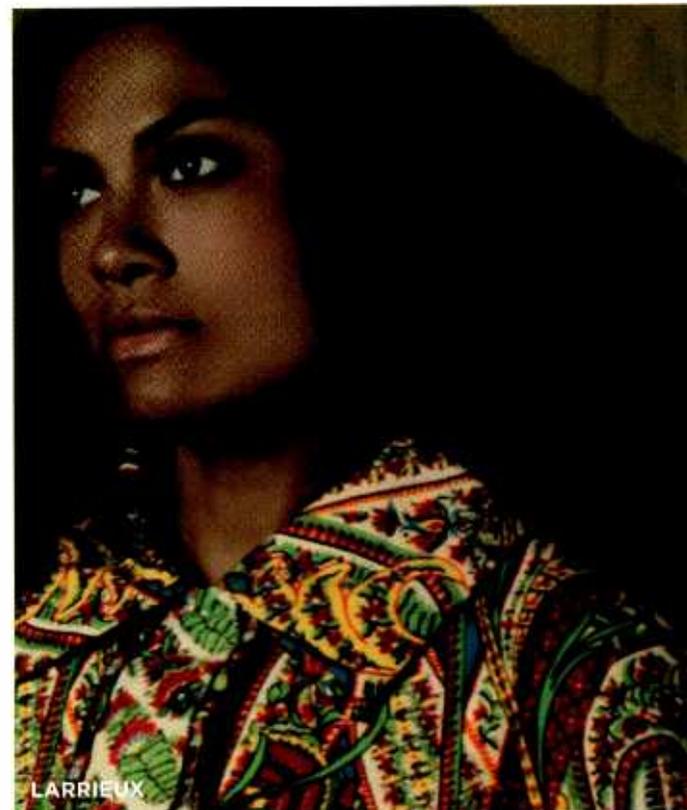
"Distribution was a little difficult," Laru says. "Distributors are happy to hear if you have some type of money yourself. It took us three or four meetings to find the one we wanted."

Settling on the Alternative Distribution Alliance, Laru says there are other acts that Bliss Life plans to develop during the next five years.

"The thing about being independent is having an understanding of the industry," Laru adds. "You've got to wear as many hats as you can. There's production, recording, promotion, publicity, Web site design. Amel's recent success is cool, but at the end of the day, it's about how to keep the same customers and grow from there."

As for going back to the major-label world, Larrieux stresses she doesn't ever say never but it would have to be a partnership.

"I could never regress," she says. "I never had the sense of being a marquee name when I was on a major label. I know that seems small but it's a big deal for me. And I can't relinquish the freedom I've tasted. This is a better place to be for an artist like me."



OF NOTE: Producer Troy Taylor and his Songbook Entertainment label are now part of Music World Productions, a division of Music World Entertainment. Taylor's credentials include Songbook/Atlantic newcomer Trey Songz. Maurice Joshua, the Bama Boyz, Solange Knowles, Erron Williams, DJ Static and Grizz round out Music World Productions' roster.



Latin Notas

LEILA COBO lcobo@billboard.com

Ferro Faux Pas Trips Up Promotion Plans

I think the real issue was the mustache.

When Italian star Tiziano Ferro was interviewed on Italian TV program "Che Tempo Che Fa" recently, he joked about, among other things, Mexican women.

"[It's] impossible to say they're the most beautiful in the world," Ferro said, over the objections of interviewer Fabio Fazio.

And then, the coup de grace: "With all due respect, they have mustaches."

Uh-oh.

By the next day, the news traveled around the globe and Ferro's comment became fodder for seemingly every media outlet in the offended country. Ferro apologized. Profusely.

But Mexico was not mollified. By the following week, the country's National Assn. of Actors (ANDA), the organization that authorizes work visas for foreign artists, said it was deny-

ing Ferro's work permit pending a formal apology before a group of Mexican women.

This means that Ferro cannot promote his new album, out the end of June, in Mexico—his biggest market outside Italy—until ANDA says so.

The reaction underscores the nuances of being an international star and the very real economic repercussions that can come from what could appear to be an innocuous comment uttered thousands of miles away.

Further, it highlights the subtle cultural differences that exist between markets and cultures, and the fact that artists have to be able to recognize them.

When the Dixie Chicks uttered their famous anti-Bush remarks in 2003, for example, many fans said they were most bothered by the fact that the comments were made while the group was on foreign soil in England.

In the Ferro case, he also

cracked wise about security in Colombia, comments that garnered only negligible criticism. After all, security in Colombia is a problem.

Colombians were far more offended several years ago when Spanish duo Azucar

Moreno performed at the national beauty pageant—the equivalent of the Super Bowl—and said: "Good evening, Bolivia!" The duo hasn't returned on promotion to Colombia since.

Ferro also made the mis-

take of taking issue with Mexican women. "Our women, mothers, the Virgin," a Mexican friend told me, "those subjects are taboo when it comes to jokes."

The issue was compounded by the fact that Mexico had embraced Ferro and Ferro had embraced Mexico. He lived in Puebla for a long time and speaks Spanish fluently. He has a big enough fan base there that his last album, 2003's "111," sold nearly 300,000 copies in Mexico alone. That feat catapulted him to success throughout Latin America and the U.S. Latin world.

His comments, even uttered in jest, crossed a line, says Sergio Reynoso, ANDA director of labor relations.

"He can't say something like that lightly," Reynoso says. "The only thing we demand is that artists treat their audience and their profession with respect."

Reynoso says he spoke with Ferro, who sounded genuinely

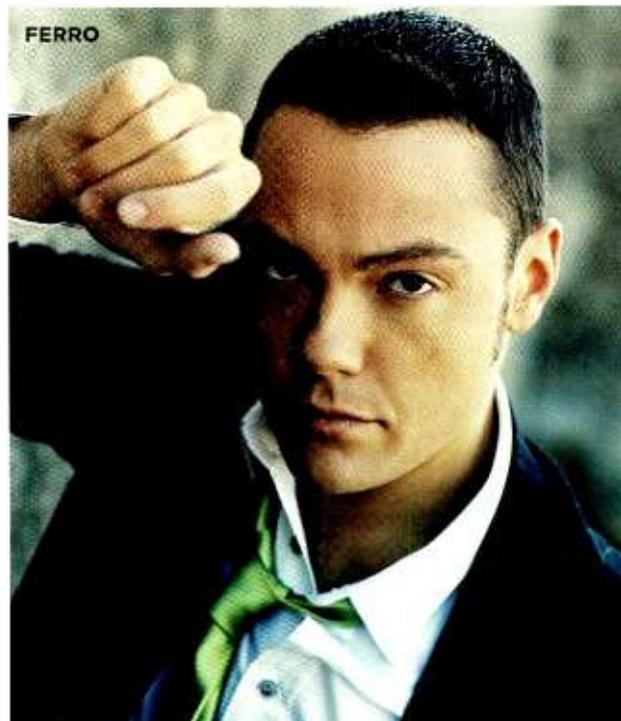
contrite and issued written and videotaped apologies.

Now, Reynoso says, Ferro's label in Mexico, EMI Latin, will gather a committee of women representing several artistic and academic fields who will meet with Ferro when he comes to Mexico in July—on a tourist visa. That group will decide the fate of his work permit.

While the fiasco may cost Ferro initial sales of his new album, "Nadie Está Solo," there may be some final benefits to this whole affair.

For one, Ferro is now a household name in Mexico. And second, the apology process is bound to get him sympathy votes.

"We have to reverse the situation," says Camilo Lara, managing director of EMI Mexico. "In the end, if he has good songs, his career can continue. He is an artist of multiple dimensions, and he will last a long time."





Higher Ground

DEBORAH EVANS PRICE dprice@billboard.com

McCoury Takes Fans To 'The Promised Land'

Bluegrass Legend Records His First Gospel Album

After performing bluegrass music for more than 40 years, collecting numerous accolades including the International Bluegrass Music Assn.'s entertainer of the year award nine times, and winning a Grammy Award earlier this year, you'd think Del McCoury would have checked off everything on his professional to-do list. However, there's at least one thing left: a gospel album. So the June 13 release of "The Promised Land" was a dream fulfilled for the 67-year-old entertainer.

"I'm Baptist, and the first time I ever sung and played music was in church when I was just a kid," says McCoury, who went on to join Bill Monroe's band in 1963. He later went solo, recording such acclaimed albums as 1972's "High on a Mountain." But it was in the '90s that the Del McCoury Band hit its stride on such landmark albums as 1992's "Blue Side of Town," 1993's "Deeper Shade of Blue" and 1996's "Cold Hard Facts."

After stints on other labels—most recently Ricky Skaggs' Skaggs Family Records—the bluegrass legend now has his own label, McCoury Music, which is distributed by Sugar Hill Records and Welk Distribution.

McCoury has high hopes for the new project. "There's so many people who come up to our merchandise table and ask for a gospel record," says McCoury, whose band features sons Rob (banjo) and Ronnie (mandolin) as well as Jason Carter (fiddle) and Alan Bartram (bass). "We always do a gospel song on the record and an instrumental, but we've never had a whole gospel record. I'm sure this will sell good on the road."

Although many gospel collections tend to cover the same oft-recorded hymns, "The Promised Land" serves up some of the late Albert E. Brumley's lesser-known gems such as "Led by the Master's Hand" and "It's Really Surprising (What the Lord Can Do)." The 14-song disc also in-

cludes new tunes by such Nashville writers as Billy and Terry Smith, Shawn Camp, Ronnie Bowman and Jerry Salley.

McCoury and Salley co-wrote "Ain't Nothing Going to Come Up Today That Me and the Lord Can't Handle," taking the title

from a sign they saw backstage at the Grand Ole Opry on Roy Acuff's door. "Jerry said, 'Hey, I want to write a song around that.' So I helped him, but didn't help him too much," McCoury recalls with a laugh. "He'd come up here to the house and

I'd been in the studio all day. We couldn't get nothing done. So in the next day or two he wrote a verse and called me and sung it to me and I said, 'Man, now I've got to do a verse.' So I wrote the last verse and sung it to him over the phone and that's the way it

came about."

The remainder of 2006 will be busy for McCoury. In addition to performing this summer at bluegrass festivals, the Del McCoury Band is slated to play New York's Carnegie Hall. The group goes to Ireland in the fall. Also on the agenda is filming a live DVD.



DEL MCCOURY BAND

BIG SCREEN VEGGIES:

Look for the second VeggieTales movie to hit theaters in 2008. Created by Big Idea, "The Pirates Who Don't Do Anything: A VeggieTales Movie" will be distributed by Universal Pictures. The film is being directed by Mike Nawrocki (also the voice of Larry the Cucumber) and is based on a script by Phil Vischer (Bob the Tomato) who is serving as executive producer through his production company, Jellyfish Labs. Big Idea's David Pitts will produce. The first Veggie film, "Jonah: A VeggieTales Movie," hit theaters in 2002 and grossed more than \$25 million theatrically. ●●●



Nashville Scene

PHYLLIS STARK pstark@billboard.com

Reba's Husband Back In The Management Game

Eight years after Narvel Blackstock shuttered the management division of his company to focus solely on the career of his wife, Reba McEntire, he is reopening Starstruck Management Group in Nashville. The CEO will be joined by his son, Brandon Blackstock, who leaves his position as tour manager for Rascal Flatts.

The company's first client, other than McEntire, is Warner Bros. artist Blake Shelton, who previously was managed by John Dorris at the Hallmark Direction Co.

Starstruck had operated on Music Row from 1987 until 1998. Its clients in the initial go-round included Billy Dean, Linda Davis and Aaron Tippin.

ON THE ROW: Music video/TV commercial director George Flanigen has been elected president of the Nashville chapter of the Recording Academy. He is co-owner of Deaton Flanigen Productions in Nashville. Flanigen succeeds Doug Howard, senior VP of Lyric Street Records and VP/GM of Disney Music Publishing's Nashville office, who just completed his two-year term. . . . Producer Scott Hendricks is the new VP of the chapter and Barry Landis is secretary. Landis is president of his own entertainment consulting firm and previously was president of Word Records.

MUSIC NEWS: Neal McCoy's 903 Music label has partnered with Groovepix Entertainment to release a concert DVD, appropriately titled "Neal McCoy LIVE!," July 18. It features the artist performing 12 songs at last year's Hofag Country Music Festival in Rhinelander, Wis. Bonus features include behind-the-scenes footage and an interview with McCoy's friends Gen. Tommy Franks and actor Rob Schneider.

It will debut as a cable TV special on GAC July 1, with two additional airings scheduled before the in-store date. Navarre is handling distribution.

In other news, Jimmy Wayne is set to go into the studio with producer Mark Bright (Rascal Flatts, Carrie Underwood) to record his debut album for Big Machine Records. The first single is due later this summer.

Wayne previously recorded a self-titled album for the now-defunct DreamWorks Records Nashville label. It peaked at No. 7 on Billboard's Top Country Albums chart in 2003.

Brooks & Dunn will host the Country Music Assn. Awards for the third consecutive time this fall. This year's show, which is the program's 40th anniversary, has been scheduled for Nov. 6 at the Gaylord Entertainment Center in Nashville. It will air live on ABC.

SIGNINGS: In news that exclusively broke in this column three issues ago, former Mercury hitmaker Terri Clark has signed with Sony BMG Nashville. She has now been assigned to the BNA Records imprint. Her first album for the label is due next year.

Singer/songwriter Crystal Shawanda has signed a recording contract with Sony BMG Nashville and has been assigned to the Arista Nashville roster. She will begin tracking her debut album for the label with producer Scott Hendricks this month.

Georgia-based label American Roots Records has signed Nashville vocal group TelluRide to a multi-album contract. The group's first album is due in late spring 2007. Ryko Distribution handles American Roots.

Songwriter Neal Coty has re-signed with Roger Murrah Songs and Los Angeles-based Bicycle Music. The deal is the first co-venture between the companies. Coty, a former Mercury Records artist, has had his songs cut by Blake Shelton, Craig Morgan and Mark Chesnutt.

Giantslayer Publishing has signed songwriter Jamie Teachenor. Giantslayer, whose roster also includes Rory Feek, Tim Johnson and BNA Records artist Blaine Larsen, is a co-venture with Dimensional Music Publishing. Teachenor is the co-writer (with Feek) of Larsen's 2005 hit "How Do You Get That Lonely." ●●●



SHELTON

NOW HEAR THIS

YOUR GUIDE TO UNSIGNED BANDS

>>> BELA

Classic rock meets indie rock on "Hole and Corner," the debut from Baldwin Ringsted's Glasgow, Scotland-based band, Bela. The 30-year-old bandleader cites Steely Dan and Belle and Sebastian as primary influences, and the album pairs his sensitive vocals with an elegantly mournful slide guitar. At times, his voice evokes John Mayer, while the sunny, spare guitar work

on such songs as "Stones" is more reminiscent of Nick Drake. The album was released June 19 in the United Kingdom through indie Say Dirty Records and was produced with Marcus MacKay (Snow Patrol). Ringsted, a native Icelander who recently relocated to Scotland, says the label contacted him after receiving the one demo he'd sent out. His album is not available in America, but a few East Coasters may have heard his song "Jerome" in a commercial for Major League Baseball's Washington Nationals.

Contact: Baldwin Ringsted, bringsted@gmail.com
—Katie Hasty

>>> MICHAEL MAZOCHI

Originally from upstate New York, Michael Mazochi moved to Los Angeles a year ago, and scored a gig at the Roxy on the Sunset Strip soon after. "It's pretty cool that the folks there found merit in the music so much that they were willing to take such a chance," the 23-year-old Mazochi says. But lest he think life out West would be easy, reality soon set in. "Of course, we didn't sell it out," Mazochi says, gushing about playing the same stage as his idols, including Bruce Springsteen. Mazochi's alt-country certainly owes a debt to early Springsteen. His tales of small-town America are told in a mix of bluesy rave-ups and heartfelt ballads, and he's already self-released two albums, the latest being "California Bound." Sample them at myspace.com/michaelmazochi and hear an artist who likely won't be playing empty rooms for long.

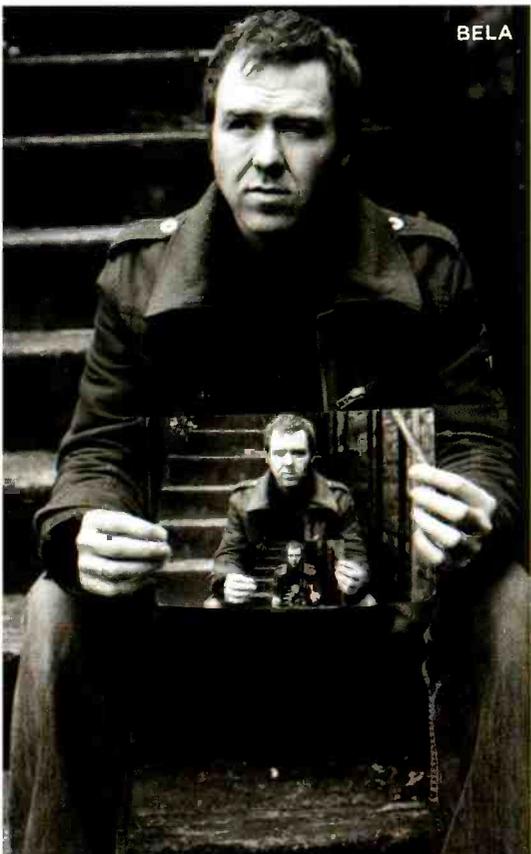
Contact: Michael Mazochi, 818-446-0704
—Katie Hasty

EDITED BY TODD MARTENS
tmartens@billboard.com

MAZOCHI



BELA



Don't miss notable speakers Rob Moore (Paramount Pictures) and Bernie Brillstein (Brillstein/Grey Entertainment, Inc.)

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SAVALL

Sacred Music Meets In Morocco

It's hard to imagine a better place to discuss cross-cultural currents than at the annual Fez Festival of World Sacred Music. Early each summer, musicians and fans from across the globe convene in the ancient city of Fez, Morocco, to enjoy performances and conversation in visually spectacular venues that range from the intimate, flower-filled courtyard of a 19th-century palace, to a looming gateway that leads into the king's palace, to a site of haunting Roman ruins called Volubilis.

It is here in Fez that we meet up with Jordi Savall. One of the most notable forces in the early music movement, the conductor/viol player has frequently performed at Fez in the 12 years since the festival began.

"The spirit of this festival is special for everybody," Savall says. "It is here in Fez that Muslims, Christians and Jews lived together peacefully during medieval times, and it is up to us to continue that dialogue."

It's particularly apt for Savall

to concentrate on these ideas at the moment. His newest release, "Orient-Occident: 1200-1700," to be released Sept. 12 on his own label, Alia Vox, is centered on cross-cultural exchange. In a program that ranges from medieval Italian music to pieces from Morocco, Israel, Iran, Afghanistan, Turkey, Sarajevo, Spain and Algeria, Savall and his musicians explore the historical bridges among an array of seemingly disparate musical traditions.

"When I am here in Fez and working with musicians from all these different backgrounds, I do research—not in the sense of going to libraries," the Barcelona-born artist explains, "but in experimenting together and trying to understand what we have in common. For instance, the Moroccan musicians with whom we work have preserved part of our own Andalusian tradition. Much of what they do inspires how we approach our playing, in terms of sound, technical or-

namination, rhythmical solutions, improvising and questions of phrasing."

Savall says that these kinds of artistic dialogues are crucially relevant today. "We very consciously work to create bridges between these cultures, to understand each other and to start a real dialogue. Of course, making such music is a social statement—when audiences see that we can be so happy singing and playing together, maybe they will question why do we then make war? Why do we have to be so extremely aggressive towards each other?"

ASCAP'S ADVENTURE:

During the recent American Symphony Orchestra League conference held in Los Angeles, ASCAP presented its Adventurous Programming awards to orchestras whose programming highlights music composed during the last 25 years. Among the winners: the Boston Modern Orchestra Project for its commitment to new music

from American composers; the St. Louis Symphony for innovative programming; and the Minnesota Orchestra for educational programming.

Prize winners for contemporary music programming among the country's largest orchestras included first place to the Los Angeles Philharmonic, second to the Atlanta Symphony Orchestra and third to the Seattle Symphony. Notably, all three have scored critical successes for recent recordings of new music, including the LAP's "DG Concerts" series being released on digital services like iTunes (featuring works by Louis Andriessen, Arvo Part and Steve Reich); the ASO's new recording of Osvaldo Golijov's opera "Ainadamar," also for Deutsche Grammophon; and the Seattle Symphony's recordings of music by Bruce Adolphé and Hugo Weisgall on Naxos.



The Beat

MELINDA NEWMAN mnewman@billboard.com

Spread The 'LDN' Love, Please

Is it possible that our favorite song of the summer won't even come out stateside in 2006?

"LDN," a bubbly, infectious, feel-good slice of pop heaven by Lily Allen first found acclaim in her native United Kingdom where it was released as a limited-edition vinyl single. Although the track is full of Brit-speak, the ska-flavored, jangly melody more than makes up for phrases lost in translation.

We first heard "LDN" on modern rock station KDLE/KDLD (Indie 103.1) Los Angeles' specialty import show, "Passport Approved," but it's also available, of course, on Allen's MySpace page. Never before have the lyrics "crack whore" and the tale of a robbery been set to such chipper tones. Allen's Regal/Parlophone debut, "Alright, Still," comes out July 17 in England.

Capitol is eager to release the 21-year-old's album in the United States, but, as is always the case with international acts, scheduling depends upon when Allen can spend time here to give it a proper send-off. Chances are, sources say, that "LDN" may indeed be the song of the summer in the States—summer 2007, that is.

NO WAIT: While we have to wait for Lily Allen's arrival, there's an album in stores right now that we believe will be the sleeper of the year: Alexi Murdoch's "Time Without Consequence."

Murdoch's album, released June 6, hit No. 31 on iTunes' albums chart, ahead of Bruce Springsteen, and No. 53 on Amazon's list. Not bad for an album on the artist's own imprint Zero Summer.

Scot Murdoch gets compared to Nick Drake just enough to be tedious, but Murdoch, who has lived in Los Angeles for years, makes it clear that he is following no one. The self-produced set is dark and spare in all the right places, yet gentle and vulnerable

enough to let light in. His nuanced guitar playing charms throughout, then takes on a psychedelic life of its own on tracks like "Home."

The album is Murdoch's follow-up to his "Four Songs" EP that came out in November 2002. That set became a bit of a miniphenomenon by selling approximately 50,000 copies, many through CD Baby—and is the online retailer's top-selling title. The EP track "Orange Sky," which was rerecorded for the new album, was the most-played song on influential noncommercial station WXPN Philadelphia in 2004, and was licensed to "Garden State" and "The O.C.," as well as used in a Honda commercial.

Small wonder that although Murdoch was courted by a number of labels, he decided to self-release. Zero Summer is distributed through Razor & Tie. And since he owns his masters and publishing, many of which are being explored for this project. "We get asked for things all the time," his manager Gary Gersh says.

But the primary driver will be winning fans one by one. "Here's a guy who's sold 50,000 CDs out of his bedroom, so our job is to let those [fans] know it's out and go out there and build an old-fashioned career: sell tickets and T-shirts market by market," Gersh says.

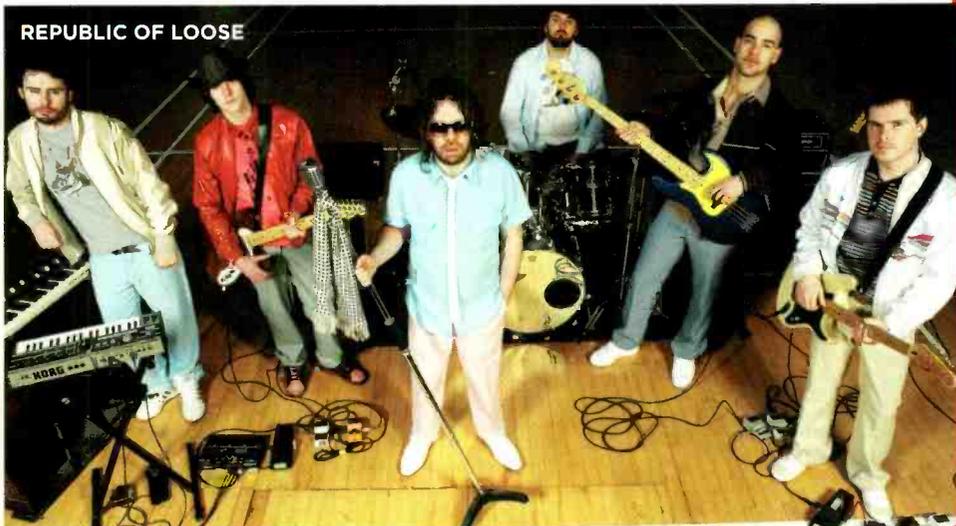
To that end, Murdoch, who is booked by Creative Artists Agency, started a 34-city tour June 9 in partnership with the Coalition of Independent Music Stores. Up to 28 of the shows will take place at independent retail outlets instead of local clubs. The tour focuses on markets where Murdoch has already built a following, such as Philadelphia, Seattle, Boston, New York, Los Angeles and Austin.

"We're superserving those markets," Gersh says. "We want to get him to where he can do a few thousand people in every market live. And if we do that, the record [sales] will follow."

ALLEN



ALLEN: DERRICK SANTINI; SAVALL: JOSHUA SHERMAN



REPUBLIC OF LOOSE

Global Pulse

EDITED BY TOM FERGUSON tferguson@eu.billboard.com



Shaking Loose In Ireland

Finally, A Dublin Soul Band That Is No Fiction

There hasn't been a successful Irish soul outfit since the *Commitments*. And they were fictional.

That has changed with the arrival of Dublin-based white soul/urban funk outfit Republic of Loose.

Rather than hawking classic Atlantic/Stax covers like the *Commitments* in Alan Parker's 1991 movie of the same name, Republic of Loose offers self-penned fare, closer in style to Sly Stone or Prince.

Domestic hit singles "Comeback Girl" and "You Know It" plus a reputation for great live shows helped push sophomore set "Aaagh!" (Loaded Dice Records/RMG) to No. 2 on the IRMA album chart in the week following its April 7 release.

The act issued its debut, "This Is the Tomb of the Juice," on U.K. indie Big Cat in 2004, but lead vocalist Mick Pyro says "Aaagh!" better reflects the spirit and energy of the band's live performances. "It's punchier and more aggressive than the last album," he says.

The band's widest U.K. exposure to date came through supporting Alabama 3 on its October 2005 tour. Republic of Loose also played a handful of U.S. shows in March.

"We went over to New York two years ago and got a good reaction," Pyro recalls, "but this time it was even better. They just seemed to get off on it."

Republic of Loose is now touring Ireland and manager/booking agent Dermot

Doran says U.S. shows will follow later this year. "Aaagh!" is only available in Ireland or at republicofloose.com, but Doran is seeking overseas deals. Publishing is copyright control.

—Nick Kelly and Tom Ferguson

SCHLAGER TIME: Flemish schlager singer Laura Lynn's sophomore set "Voor Jou" (ARS/EMI) has headed the Ultratop 100 albums charts in Flanders since its May 4 release.

The 29-year-old released her debut, "Dromen" (ARS/EMI), in July 2005, and ARS says it has shipped more than 90,000 units domestically. That success is widely credited with increasing local interest in the middle-of-the-road schlager genre, long popular in Germany and the Netherlands.

"Voor Jou" passed the platinum mark (30,000 units) in its first week, ARS Productions managing director Patrick Busschots says.

It features 12 songs sung in Flemish, seven of them written by BMC Publishing writers Phil Sterman and Lov' Cook.

"Whereas Laura's first single and most of 'Dromen' were ballads, 'Voor Jou' is more like a party album," Busschots says. Switching to upbeat material was based on audience reaction.

"The live aspect is very important because schlager gets virtually no airplay [in Flanders]," Busschots says.

"But why bother breaking the playlists if sales are booming anyway?"

Busschots says the new album has also been released in the Netherlands and a South African release through EMI is planned.

—Marc Maes

SICILIAN SPECIAL: Italy's FIMI charts have been dominated by international acts in recent weeks, but Carmen Consoli's seventh album "Eva Contro Eva" (Universal Music Italy) has gone some way to redressing the imbalance.

The 10-track set entered at No. 3 following its May 12 Pan-European release, and Universal says it has already shipped platinum (80,000 units). Marco Zischka, head of Universal Italy's domestic division, says he is "reasonably confident" sales will reach the 200,000 mark.

Sicily-born Consoli made her recording debut with "Due Parole" (Cyclopes/Polydor) in 1996. This time around, Zischka says the singer/songwriter was given "complete artistic freedom. She spent a lot of time looking for the right acoustic and ethnic sounds, and the result is a series of beautiful—and very Italian—songs about women's lives."

Consoli is published by Universal Music Publishing and her own company Narciso. Live bookings are through Italy's On the Road.

—Mark Worden

6 QUESTIONS with SNOOP DOGG

by TAMARA CONNIFF

At the Los Angeles Chapter Recording Academy Honors gala June 8, a group of grammar school kids in grown-up-style tuxedos excitedly run around the Grand Ballroom at the Hollywood and Highland complex. When asked if they want to be musicians when they grow up, they yelp a collective "Yes!" And why are they at this event? "Snoop!"

The kids are surprise guests for honoree Snoop Dogg—he's their football coach.

The evening also honored four-time Grammy Award winner Lalo Schifrin (the famed composer of the "Mission: Impossible" theme), and MySpace.com co-founders Tom Anderson and Chris DeWolfe. Schifrin, 73, while accepting his award, gave a big shout-out to the famous rapper. "Me and Snoop on the same stage! Snoop!" Snoop stood up, clapped and said, "That's what I'm talking about! That's what it's about!"



SNOOP DOGG, left, and LALO SCHIFRIN

out] what I'm going to use on my record.

Q: How do you find time to make music given all the movies you're working on?

A: Music is my first love. That's my nature. It's like riding a bike for me. There is nothing I'd rather do than get in the studio and get some sort of musical thing done—a verse here, a hook here. I have to make music every day.

Q: How have you evolved over the past 10 years as a musician?

A: Musically, now I'm more coming from the heart. Back then, when I started, I was more coming from the mind. Now it's a little bit more in-depth, there's a little bit more going on with myself as far as the role I play now, the wisdom that I have, the direction that I take and the direction that I give. You can hear that in the music I'm making.

Q: Are you taking a role-model position?

A: I'm a real model.

Q: What other projects are you working on?

A: I'm working on the Dogg Pound album "Cali Iz Active," and I'm working on my animated movie "Blue Carpet Treatment." I'm also doing a movie called "A Woman's Touch." It's a touching movie directed at the women of America because I feel like the women need something from me, and I'm going to give them something. I'm going to give them what they really want and what they need.

Q: What does this honor mean to you?

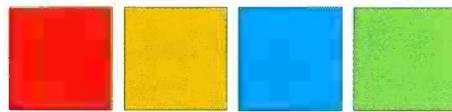
A: I'm getting respect on many different levels now, not just street level, but everybody in music in general, I guess. It feels the best when the people that you do it with, that you compete with, appreciate you and respect you enough to put you in a category like this. That's a good thing. I'm happy to still be doing it, and people still appreciate me for it.

Q: How are the recording sessions for your new album, "Blue Carpet Treatment," going?

A: It's coming together so good. I've been working on it for nine months. I've been working with Pharrell, Timbaland, will.i.am, Stevie Wonder, James Ingram, Warren G, R. Kelly, Ne-Yo, Akon, Jermaine Dupri, Janet Jackson, on and on. I have so much good material, it's about [figuring



REVIEWS

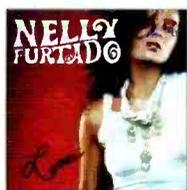


SPOTLIGHTS

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

ALBUMS

ALBUMS



NELLY FURTADO
Loose
Producers: *various*
Geffen/Mosley Music Group
Release Date: *June 20*
Nelly Furtado suffered the dreaded

sophomore slump with the underwhelming sales of 2003's "Folklore," despite the album's ingenuity. On her third set, "Loose," the eclectic singer offers a more varied mix of pop, hip-hop and Latin, showcasing not only her own dexterity but that of chief producer Timbaland as well. While "No Hay Igual" and "Te Busque" featuring Juanes tap into Furtado's Portuguese roots, cuts like "Afraid" featuring Attitude preserve her folksy charm. The techno-pop appeal of the Timbaland-assisted lead single "Promiscuous" has granted the song steady airplay and a spotlight in a Verizon commercial, while tracks like "Showtime" and "Wait for You" let Furtado's warm vocals prevail over less-adorned production. Elsewhere, she extorts Gwen Stefani's '80s vibe and schoolgirl chants ("Maneater," "Do It"), making "Loose" a welcome exercise in versatility.—*CH*



KEANE
Under the Iron Sea
Producers: *Andy Green, Keane*
Interscope
Release Date: *June 20*
For all the lavish praise that guitarless U.K. trio

Keane garnered for its ultra-poppy debut, "Hopes and Fears," a subsequent backlash reproached the very elements that made the band a star: too easy a flow with its graciously accessible melodies. Keane does

take more chances on "Under the Iron Sea," with first single "Is It Any Wonder?" churning keyboards into a blackwater tsunami that at least sounds like electric guitars. Elsewhere, Tom Chaplin's touchy-feely vocals contrast between a-ha and Sting, maintaining an aural air of placidity, even as keyboards give tempo to lyrics that reflect discontent and searching. Closer "The Frog Prince" (with its autobiographically torn theme of "feed your people or lose your throne") is exceptional, as are the pounding "Atlantic" and downright bubbly "Crystal Ball." An album to return to again and again, whose depth grows with every spin.—*CT*



JOAN SEBASTIAN
Más Allá del Sol
Producer: *Joan Sebastian*
Musart/Balboa
Release Date: *June 13*
One of Joan

Sebastian's virtues is his capacity to convince in many regional Mexican genres. Here he returns to banda, which he romanticizes by virtue of his excellent songs. On "Sol," the traditional brassy banda sound takes a tropical turn, while "La Medicina" is a more traditional huapango. Sebastian stretches banda's boundaries on "En La Banca," where the trombones interact with piano and strings for a sound that straddles two completely different genres. Despite the experimentation, "Mas Allá del Sol" is very decidedly a banda album designed for a specific audience. Those who prefer Sebastian in a different genre will enjoy bonus track "Eso y Mas," where he sings simply with his guitar, highlighting the voice and melodic flair that make him one of Latin music's most gifted singer/songwriters.—*LC*

R&B

DONELL JONES (1)
Journey of a Gemini
Producers: *various*
LaFace

Release Date: *June 20*

▶ Musically, Donell Jones

is that humble, stand-up guy who's always overshadowed by the superstar bad boys (Usher, R. Kelly). His fourth album, "Journey of a Gemini," continues down that familiar path with soulful cuts that favor tasteful insight over tacky truisms. For Jones, it's all about getting things right, particularly in love ("Special Girl," "My Apology"), though he strays from relationship issues in "Cry," a poignant commentary about the sad state of American ghettos. As with his first two singles, "Better Start Talking" featuring Jermaine Dupri and "I'm Gonna Be," his wavering tenor conveys the precise amount of urgency. Even the clichéd tracks ("Oh Na Na," "Feelin U") sound refreshing. Some faulty production notwithstanding, "Gemini" delivers Jones' much-needed brand of soothing R&B, which may not give him superstar status but is always in good taste.—*CH*

DIANA ROSS
Blue

Producer: *Gil Askey*

Motown

Release Date: *June 20*

★ Ross silenced many doubters with her portrayal of jazz icon Billie Holiday in 1972's "Lady Sings the Blues." In it, she ventured beyond the safe confines of smooth R&B/pop, drawing on emotionally nuanced vocals that displayed an unknown affinity for jazz singing. This collection of jazz and pop standards was recorded after the film wrapped in late 1971. But when Motown opted to refocus on Ross' pop solo career, the set vanished into the vault. Here's hoping it doesn't get lost now amid the plethora of cover albums because this album is one of the tastier testaments to timeless music. Ross intuitively captures Holiday's relaxed interpretive approach but makes it her own on such songs as "What a Diff'rence a Day Makes" and alternate

versions of several "Lady" soundtrack cuts including "You've Changed." Stick around for the bonus tracks, most notably "Easy Living."—*GM*

SMOKEY ROBINSON (2)
Timeless Love
Producers: *various*
New Door/UME

Release Date: *June 20*

▶ Count Robinson

among the batch of singers from R&B and pop's '60s/'70s heyday to jump on the standards bandwagon. On this outing, he updates jazz, big band and traditional pop songs culled from the '20s, '30s and '40s. There's no denying Robinson's singing talent. However, "Timeless Love" is too often hampered by the choice of material. Robinson's version of "Take Me to the Moon" inadvertently pales next to Quincy Jones' and Frank Sinatra's impeccable renditions. A melding of the Sammy Cahn and Jule Styne classic "Time After Time" with Cyndi Lauper's similarly titled 1984 pop hit also misses the mark. But Robinson gets back on track with "You Go to My Head," "More Than You Know" and "Night and Day," and also updates his own "I Love Your Face," which debuted on his 1992 album, "Double Good Everything."—*GM*

ROCK

FRANK BLACK (3)
Fastman/Raiderman
Producer: *Jon Tiven*
Back Porch

Release Date: *June 20*

★ There's no other in the

wide world of rock like Frank Black, whose undying creative output is a constant source of amazement to fans and confusion to outsiders. His latest salvo, "Fastman/Raiderman," is his 11th solo album since leaving the Pixies in 1993. It's also a double-disc, 27-song compendium of mostly refined Americana, albeit filtered through Black's uniquely cockeyed worldview. Recorded in between tours with the reformed Pixies, the project features a hodgepodge of guests including Levon Helm, Al Kooper and Steve

Cropper. Throughout, Black sounds just as comfortable and confident cutting back-porch versions of Irish folk classics ("Dirty Old Town"), sultry New Orleans swamp-rock ("Dog Sleep") and old-timey country send-offs ("Sad Man's Song") as he did bridging the gap from underground punk to grunge in the late '80s.—*TC*

HIP-HOP

FIELD MOB
Light Poles and Pine Trees
Producers: *various*
Disturbing Tha Peace/Geffen
Release Date: *June 20*

▶ Northern artists have complained that trite Southern songs have topped the charts at their expense. Fortunately, Field Mob offers something different with "Light Poles and Pine Trees." The group's first album on Ludacris' Disturbing Tha Peace label does have the obligatory strip track ("Baby Bend Over"), regional shout-out "Area Code 229" and an ode to their rides ("My Wheels"). But "Poles" gets interesting when lyricists Shawn Jay and Smoke share a piece of themselves. On "Blacker the Berry," Smoke talks about society's color complex and always being the darkest kid in the room over a slice of 2Pac's "Keep Ya Head Up." Elsewhere, "At the Park" is a mellow barbecue track with rolling guitars and a catchy chorus. While Smoke and Shawn Jay aren't the rebirth of OutKast, the pair does give the South a solid chance at lyrical redemption.—*HC*

DJ KHALED
Terror Squad Presents Listenn . . . The Album!
Producers: *various*
Koch

Release Date: *June 6*
DJ albums are often either mash-ups of the DJ's friends atop tepid beats or saucy compilations offering a snapshot of hip-hop at that moment. DJ Khaled's "Listenn" is thankfully the latter. "Holla at Me," the Cool & Dre-produced posse cut featuring Lil' Wayne, Paul Wall, Pitbull, Rick Ross and Fat Joe, is already heating up Billboard's R&B/hip-hop charts. Meanwhile, "Grammy

SINGLES



BEYONCÉ FEATURING JAY-Z Déjà Vu (4:02)
Producers: *Rodney Jerkins, Beyoncé*
Writers: *B. Knowles, S. Carter, R. Jerkins, K. Price, Makeba, D. Thomas*

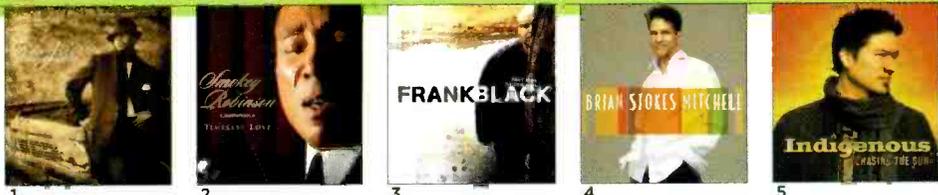
Publishers: *various*
Columbia

Wonder if anyone will play the new Beyoncé? Psyche! It's a safe bet that "Déjà Vu," which was leaked online and then digitally zapped to radio June 13, is destined to be a summer 2006 mainstay. Radiating with enough heat (and hype) to make July seem chilly by comparison, the hip-hop chugger is readily identifiable as pop/R&B's reigning songstress, with a notably loose vocal, fluffed harmonies, a novel horn section and a chorus that adheres to the memory bank in a shake. Downside: Jay-Z's superfluous rap. But no matter. This is an event record destined to garner Beyoncé's upcoming sophomore set "B'Day" a monster opening. And our guess: This is just a warm-up, with the biggest, best singles yet to come.—*CT*



DIXIE CHICKS Voice Inside My Head (4:16)
Producer: *Rick Rubin*
Writers: *E. Robison, M. Maguire, N. Maines, L. Perry, D. Wilson*
Publishers: *various*
Columbia

With the publicity conundrum surrounding previous single "Not Ready to Make Nice" now an established part of folklore, the Dixie Chicks appear ready to get back to business at country radio. The rootsy "Voice Inside My Head" is a fine reminder of why the trio stormed the format a decade ago: It's mournful, instrumentally acute, masterfully melodic and oozes pure country—not to mention Natalie Maines' firestorm of a vocal, breathtaking, as always, in its depth and feeling. Of course, the questions remain: Will country remove its head from its behind and get on with showcasing the best music in the offing? And if it does, will listeners put down their flags and allow themselves to be entertained? Sadly, an impossible call.—*CT*



Family" showcases Kanye West and Consequence's solid rhymes while John Legend croons in the background. "Born N Raised" featuring Trick Daddy, Pitbull and Ross has the catchy, screwed-up hook and organ duet that's made the Runners popular. A solid summer compilation, featuring almost every hot contemporary rapper and even a few subterranean ones.—*HC*

JAZZ

REGINA CARTER
I'll Be Seeing You: A Sentimental Journey
Producer: John Clayton Verve

Release Date: June 13

▶ Too often sentimentality equals saccharine, especially when an album's repertoire comprises yesteryear standards. However, jazz violin phenom Regina Carter avoids mawkish missteps on "I'll Be Seeing You," an energetic and heartfelt homage to her late mother, Grace, featuring her favorite songs. Uptempo romps include "Little Brown Jug" with the fiery hothouse fiddler leading the way with a band that includes arranger Gil Goldstein on accordion. Vocal guests include Carla Cook and Dee Dee Bridgewater, with the latter buoying into scat action on "Bei Mir Bist Du Shoen." In addition to the spirited swings, Carter mourns on such quieter tunes as her original "How Ruth Felt" and the classic "I'll Be Seeing You" that ends the collection with sublime sentiment.—*DO*

COUNTRY

BLAINE LARSEN
Rockin' You Tonight
Producers: Tim Johnson, Rory Lee Feek

Giantslayer/BNA
Release Date: June 13
There's little as exciting as watching a budding talent blossom into full-bloom. On his second outing, Larsen, 20, gives short shrift to the sophomore jinx with a truly terrific piece of work. In a country-as-can-be baritone, he displays insight into his material far beyond his years and complete control of whatever he touches. Picking standouts is tough on an album only a couple of songs short of batting a thousand. Larsen aces everything from ballads to breezy midtempo and rockers with a perfect grasp of humor and irony ("No Woman," "I Don't Wanna Work That Hard"), stand-by-my-woman testimonies ("Spoken Like a Man," "I'm in Love With a Married Woman"), spirituality ("At the Gate") and even social consciousness ("Someone Is Me"). Not bad at all for a kid who surely is still just warming up.—*GE*

POP

BRIAN STOKES MITCHELL (4)
Brian Stokes Mitchell
Producer: Brian Stokes Mitchell
Playbill/Sony Legacy
Release Date: June 6
Brian Stokes Mitchell is the Great White Way's Great White Hope: an ethnically mixed, movie-quality leading man with a heavenly baritone; a performer with enough appeal to make a new generation love theater. So his self-titled debut album was a logical first release for the newly formed Playbill Records. The track listing reads like a Broadway best-of with some American standards thrown in for fun. But Stokes, who also arranged most of the 12 songs,

doesn't perform them in the traditional way. High-drama stage anthem "Being Alive" is slow and dreamy with a Spanish guitar solo; another Stephen Sondheim standard, "Another Hundred People," is mashed-up with jazz standard "Take the A Train." It's a different take on the same old material by an artist capable of doing it in the expected way. Which, depending on who you ask, is either inspiring or disappointing.—*KM*

BLUES

INDIGENOUS (5)
Chasing the Sun
Producers: Steve Fishel, Indigenous Vanguard
Release Date: June 13
★ Seems like the last time we heard from the Dakotas it was upon the emergence of teenaged blues-rocker Jonny Lang. This time South Dakota is making some noise via Mato Nanji, blues guitarist, vocalist and member of the Nakota Tribe. Nanji wrote or co-authored all but one of the 10 tracks on this blues-rock CD, and the guy is a legitimate talent. Very much in the mode of Lang and Kenny Wayne Shepherd, Nanji has arrived with a mean axe in hand and a genuine knack for rugged electric blues. "Chasing the Sun" opens with "Runaway," showcasing Nanji's strong voice and fluid guitar. For something a little crunchier, check out "The Way You Shake," particularly Nanji's appropriately nasty lead riffs.—*PVV*

www.billboard.com
THIS WEEK ON .com
ADDITIONAL REVIEWS:
• Mr. Lif, "Mo' Mega" (Definitive Jux)
• Mojave 3, "Puzzles Like You" (4AD)
• Sound Team, "Movie Monster" (Capitol)

SINGLES

POP

SNOW PATROL Chasing Cars (4:29)
Producer: Jacknife Lee
Writers: G. Lightbody, Snow Patrol
Publisher: Big Life Interscope

▶ Rock fans may find Snow Patrol's new album a disappointing move toward anthemic power-pop, but if there's one track on "Eyes Open" that should not be missed, it's this one. "Chasing Cars" is a catchy, colossal ballad that succeeds without any fireworks. Giving his dreamy, unhurried best, frontman Gary Lightbody croons a plain beautiful melody over sparse guitars whose ever-building crescendo creates a warm, hypnotic, hard-driving pulse. "Let's waste time/Chasing cars/Around our heads," he sings as his band balances arena grandeur with an intimate, less-is-more vibe. This quiet bombastic song already pushed buttons during the season finale of ABC's "Grey's Anatomy"; now it's building strong airplay and is poised to break at top 40.—*SP*

R&B

KELIS Bossy (4:36)
Producer: not listed
Writers: K. Rogers, S. Crawford, T. Shaw, S. Garrett
Publishers: various Jive

The eccentric "Bossy" is another testament to individuality from the memorable Kelis of "Milkshake" notoriety. In this lead cut from her upcoming fourth album, "Kelis Was Here," the radical songstress reiterates her refusal to concede to pop standards, going as far as to applaud her own trail-blazing musical efforts ("I'm the first girl to scream on the track/I switched up the beat of the drum"). While the song's staccato keys and percussion-heavy production are hard on the ears, Kelis spices things up with sensuous vocals and defiant lyrics. "Bossy" hardly matches the catchiness of "Milkshake," still her calling card, but despite an overload of instrumentation (and Too Short's unnecessary verse), Kelis always brings something novel to the table.—*CH*

ROCK

STONE SOUR Through Glass (4:42)
Producer: Nick Raskulinecz
Writers: various
Publishers: EMI April Music/Stone Sour Music (ASCAP) Roadrunner Records

▶ In October 2002, Stone Sour struck multiformat gold with its debut single "Bother." The gloomy ballad surprised many because the group includes members of Slipknot, an extreme metal band whose music will never similarly grace adult top 40's airwaves. "Through Glass" continues Stone Sour's melodic tradition with another slow-burner, but this time it's uptempo and steered in a pop direction. Singer Corey Taylor leads the song through an extended intro of spare acoustic guitar that quickly builds into a jangling rock crescendo. Like "Bother," this tune is rapidly taking off at radio—no matter that it has been nearly four years since Stone Sour's last album. Expect "Through Glass" to repeat history and round all format bases.—*CLT*

JOAN JETT A.C.D.C. (3:20)

Producer: Kenny Laguna
Writers: Chinn, Chapman
Publisher: not listed Blackheart

★ The long-lived Joan Jett, whose '80s signature "I Love Rock'n'Roll" blared from every radio in the world way back in 1982, returns after a decade's absence sounding like she's still digging her scene. "A.C.D.C." is a playful, gender-bending "is she or isn't she" fist-waving anthem about a woman who's got "girls all over the world/She got men every now and then/But she can't make up her mind." Produced by longtime collaborator Kenny Laguna, this song is a summer window-rolling singalong with enough brass to convince a new generation while sending original fans into Jett overdrive. A perfect rock diamond in the rough—laugh-out-loud fun and crispy fresh. One of many gems from the full-length "Sinner."—*CT*

DANCE

BRANDY MOSS-SCOTT Lollipop (3:16)
Producer: Brandy Moss-Scott

Writer: B. Moss-Scott
Publisher: not listed Heavenly Tunes/Fontana
Goofball pop is due for a comeback in the United States—after all, things have been all too serious and hardcore on radio for the greater part of the decade. Brandy Moss-Scott's "Lollipop" is as good a bid for airplay as Cascada's recent top 10, "Everytime We Touch," with this song's irresistible singalong hook: "Lickety split, I think he's it" and all its innuendo that doesn't need much more explanation. The song's remixes carry it home, particularly the Josh Harris Miami Freedom radio edit and even bubblier Davidson Ospina radio edit. It takes one listen to get what "Lollipop" is about, and while Moss-Scott may not be the next Celine Dion, she does deserve props for original producer/songwriter credits. Worth a listen as the beach heats up, and top 40 (hopefully) realizes that a little fun will brighten a lot more days than one more hip-hop retreat.—*CT*

EW + NOTEWORTHY

CORINNE BAILEY RAE Put Your Records On (3:36)
Producers: Steve Chrisanthou, Jimmy Hogarth
Writers: C. Bailey Rae, J. Beck, S. Chrisanthou
Publishers: Global Talent/Good Groove Capitol

★ "Put Your Records On" has already propelled Corinne Bailey Rae to U.K. stardom, thanks to her debut song's cool, lounge groove and neo-soul imprint: Think Des'ree meets Erykah Badu. Sparse acoustic production furthers a feel-good live vibe—like the entertainment you hired for your summer garden brunch. As appealing as it is, "Records" could be too avante-garde for U.S. radio: The pop airwaves are still loosening their grip on all things hip-hop, while R&B has yet to fully re-embrace the soul that put it on the map. That makes this track a tough sell here, but there is hope among the many new-media resources that consumers are clamoring toward, à la Yahoo, AOL and iTunes. Capitol's work is cut out for it, but it has solid goods to build upon.—*CT*

LEGEND & CREDITS

EDITED BY JONATHAN COHEN (ALBUMS) AND CHUCK TAYLOR (SINGLES)
CONTRIBUTORS: Troy Carpenter, Leila Cobo, Hillary Crosley, Gordon Ely, Clover Hope, Kerri Mason, Gail Mitchell, Dan Ouellette, Sven Philipp, Chuck Taylor, Christa L. Titus, Philip Van Vleck

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.

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INSIDE ENTERTAINMENT & MEDIA LAW

THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS



HOTTER, STILL

>>The Red Hot Chili Peppers' "Dani California" tops the Modern Rock chart for a 10th week. In the chart's 18-year history, only 14 songs have topped the list for 10 or more frames; the quartet is the only act to do it more than once, and this is its fourth time.

GUFFAWS

>>The latest—and we're told the last—edition of the "Blue Collar Comedy" franchise, "One for the Road," leads Top Comedy Albums (see Between the Bullets, page 72). The two-CD set also enters Top Compilation Albums at No. 2 and Top Country Albums at No. 4, and scores the line's best Billboard 200 rank yet: No. 19.



RIGHT AT 'HOME'

>>The set from "A Prairie Home Companion" (which includes singing by cast members Meryl Streep, above left, and Lindsay Lohan) rises to No. 1 on Top Bluegrass Albums, the first soundtrack to lead this chart since "O Brother, Where Art Thou?"

CHART BEAT

READ FRED BRONSON EVERY WEEK AT BILLBOARD.COM/FRED

>>When the Bedingfield family sits down to dinner, do they talk about work? If so, it's Natasha's turn to brag, as she earns her third chart entry on The Billboard Hot 100 with "Single" (Epic). That's one more than her brother Daniel, although the siblings are tied with one top 10 hit each. So far.

>>Fred Bronson also reports on the return of Christina Aguilera after a gap of almost two years. That's a short hiatus compared with the return of Lionel Richie to Hot R&B/Hip-Hop Songs after 10 years.

>>Plus, Bronson keeps score on Top Bluegrass Albums, where 11 albums have reached No. 1 since the chart's inception, including the second chart-topping soundtrack, "A Prairie Home Companion."

Billboard

CHARTS



Over the Counter

GEOFF MAYFIELD gmayfield@billboard.com

AFI Keeps Rock Hot; New Menu For Video Charts

The chorus of a favorite Aretha Franklin oldie comes to mind, as the arrival of AFI's new album keeps rock steady on The Billboard 200.

With the band's "Decemberunderground" moving a career-best Nielsen SoundScan week of 182,000 pieces, four of the last five No. 1 albums on the big chart have been rock sets. AFI halts



the two-week streak for Dixie Chicks' "Taking the Long Way" and follows recent bell ringers from rock bands Godsmack, Tool and Red Hot Chili Peppers.

AFI's second Interscope-distributed album follows the pattern labels hope for when they sign a rock band: build a healthy following during a long chart run, then mount an even larger splash the next time around.

Its first album in Interscope's fam-

ily bowed at No. 5 on The Billboard 200 with 96,000 copies, almost half the new album's opener. "Sing the Sorrow" has sold 1.1 million copies since its March 2003 release, 825,000 of those in the 51 weeks it spent on The Billboard 200.

BUSTA MOVES: While rock shows heat in these warm months, rap remains hot, too, proved by rookie Yung Joc's start at No. 3 on The Billboard 200, followed by veteran Ice Cube at No. 4.

Another seasoned rapper, Busta Rhymes, will make a bigger splash next issue. Chains' first-day sales project an opening week of 210,000 copies, which would mark his best sales week since 1999—and a solid bet for his first No. 1 on the big chart.

NEW VIEW: With this issue, Billboard shuffles its deck of home video charts. Prime in this overhaul is a new methodology for Top DVD Sales and a new chart devoted to TV-related titles.

The latter now ranks titles by aggregate sales of the various versions that are available, rather than separating sales of wide screen and pan-and-scan versions, special editions or Universal Media Disc releases.

This new chart view comes from

Nielsen VideoScan, the source for most of Billboard's video sales charts since December 1998. (Nielsen SoundScan compiles Top Music Videos.) The chart option that Billboard previously printed, which tracks a title's different versions as separate entries, remains available to VideoScan subscribers.

New to our pages is Top TV DVD Sales, recognizing a significant growth category. The 25-position chart runs in the space Top VHS Sales previously occupied; the VHS chart continues to appear weekly on billboard.biz.

Two specialty video charts on billboard.biz also get overhauled, as Top Kid Video and Health & Fitness convert to DVD sales. Those were the last categories where VHS sales were significant, but DVD now rules all genres.

The switch to DVD causes significant changes on Kid Video and Health & Fitness, as many of those categories' top sellers were never released on VHS. Changes rendered by the new math on Top DVD Sales are more subtle, although it already makes an impact at No. 1.

New entry "Date Movie" replaces "High School Musical" in the top slot, but the latter would have prevailed had

sales for four different "Date Movie" versions not been combined.

Widescreen versions have been the dominant force on the chart. Of the 67 titles that were No. 1 on Top DVD Sales from the start of 2005 through last week, only four of them were pan-and-scan editions.

Three of those 67 No. 1s were TV-related titles, the most recent being the aforementioned Disney Channel movie "High School Musical," which now becomes the first title to top Billboard's new TV DVD chart.

Chart histories for those two lists will be linked with those of their VHS-based predecessors in Billboard's chart archives, just as our history for Top DVD Sales will be linked to that of the chart's prior methodology.

Veteran chart manager Anthony Colombo picks up supervision of Billboard's video lists, taking the reins from Patrick McGowan, who recently exited to relocate to San Diego.

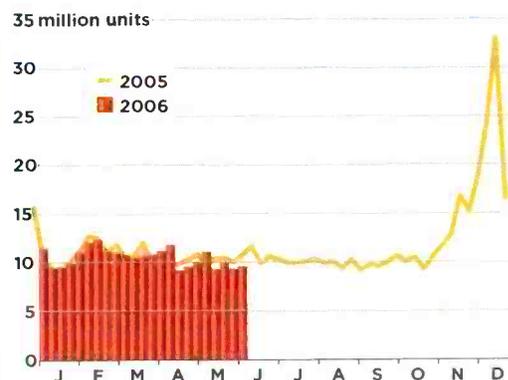
Based in New York, Colombo also manages Billboard Information Group's rock and ringtone charts, while overseeing recap charts for all Billboard spotlights, including the 200-plus lists prepared for our Year in Music issue.

Market Watch A Weekly National Music Sales Report

Weekly Unit Sales

	ALBUMS	STORE SINGLES	DIGITAL TRACKS
This Week	9,541,000	69,000	10,823,000
Last Week	9,291,000	61,000	10,820,000
Change	2.7%	13.1%	0.0%
This Week Last Year	11,036,000	83,000	6,244,000
Change	-13.5%	-16.9%	73.3%

Weekly Album Sales



Year-To-Date

	2005	2006	CHANGE
OVERALL UNIT SALES			
Albums	249,604,000	241,218,000	-3.4%
Digital Tracks	139,870,000	247,829,000	77.2%
Store Singles	2,002,000	1,480,000	-26.1%
Total	391,476,000	490,527,000	25.3%
Albums w/TEA*	263,591,000	266,000,900	0.9%

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

DIGITAL TRACKS SALES



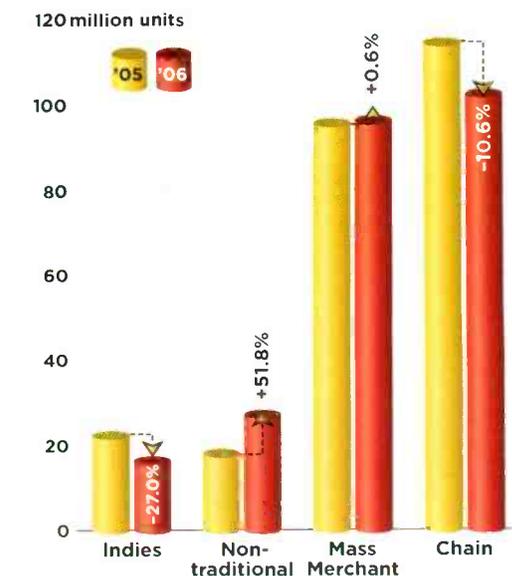
SALES BY ALBUM FORMAT

CD	242,017,000	227,215,000	-6.1%
Digital	5,657,000	12,956,000	129.0%
Cassette	1,383,000	632,000	-54.3%
Other	547,000	415,000	-24.1%

For week ending June 11, 2006. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected and provided by

Nielsen SoundScan

Year-To-Date Album Sales By Store Type



AIRPLAY MONITORED BY SALES DATA COMPILED BY



Billboard HOT 100 JUN 24 2006

HOT 100 AIRPLAY™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	15	#1 RIDIN'	CHAMILLIONAIRE (UNIVERSAL MOTOWN)
2	2	14	HIPS DON'T LIE	SHAKIRA FEAT. WYCLEF JEAN (EPIC)
3	3	12	IT'S GOIN' DOWN	YUNG JOC (BLOCK/BAD BOY SOUTH/ATLANTIC)
4	4	11	SO WHAT	FIELD MOB FEAT. CIARA (DTP/GEFFEN)
5	5	13	SNAP YO FINGERS	LIL JON (BME/TVT)
6	7	9	ME & U	CASSIE (NEXT SELECTION/BAD BOY/ATLANTIC)
7	8	10	GIMME THAT	CHRIS BROWN FEAT. LIL' WAYNE (JIVE/ZOMBA)
8	9	16	BAD DAY	DANIEL POWTER (WARNER BROS.)
9	10	9	WHERE'D YOU GO	FORT MINOR FEAT. HOLLY BROOK (MACHINE SHOP/WARNER BROS.)
10	6	22	TEMPERATURE	SEAN PAUL (VP/ATLANTIC)
11	17	5	PROMISCUOUS	NELLY FURTADO FEAT. TIMBALANO (MOSLEY/GEFFEN)
12	16	9	TORN	LETOYA (CAPITOL)
13	12	11	ENOUGH CRYIN'	MARY J. BLIGE FEAT. BROOK-LYN (MATRIARCH/GEFFEN)
14	19	6	UNFAITHFUL	RIHANNA (SRP/DEF JAM/IDJMG)
15	22	6	DO IT TO IT	CHERISH (SHO/NUFF/CAPITOL)
16	13	25	UNWRITTEN	NATASHA BEDINGFIELD (EPIC)
17	15	19	SOS	RIHANNA (SRP/DEF JAM/IDJMG)
18	20	8	WHAT'S LEFT OF ME	NICK LACHEY (JIVE/ZOMBA)
19	14	31	BE WITHOUT YOU	MARY J. BLIGE (GEFFEN)
20	11	17	WHAT YOU KNOW	T.I. (GRAND HUSTLE/ATLANTIC)
21	18	14	WHEN YOU'RE MAD	NE-YO (DEF JAM/IDJMG)
22	25	9	WHY YOU WANNA	T.I. (GRAND HUSTLE/ATLANTIC)
23	23	14	SAVIN' ME	NICKELBACK (ROADRUNNER/IDJMG)
24	21	8	DJ PLAY A LOVE SONG	JAMIE FOXX FEAT. TWISTA (J/RMG)
25	29	8	OVER MY HEAD (CABLE CAR)	THE FRAY (EPIC)

1,043 stations, comprised of top 40, adult contemporary, R&B/hip-hop, country, rock, gospel, Latin, and Christian formats, are electronically monitored 24 hours a day, 7 days a week. This data is used to compile The Billboard Hot 100.

HOT DIGITAL SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
1	1	3	#1 HIPS DON'T LIE	SHAKIRA FEAT. WYCLEF JEAN (EPIC)	
2	2	6	PROMISCUOUS	NELLY FURTADO FEAT. TIMBALANO (MOSLEY/GEFFEN)	
3	5	2	IT'S GOIN' DOWN	YUNG JOC (BLOCK/BAD BOY SOUTH/ATLANTIC)	
4	3	15	RIDIN'	CHAMILLIONAIRE FEAT. KRIZZIE BONE (UNIVERSAL MOTOWN)	
5	4	18	BAD DAY	DANIEL POWTER (WARNER BROS.)	5
6	10	7	UNFAITHFUL	RIHANNA (SRP/DEF JAM/IDJMG)	
7	6	9	WHERE'D YOU GO	FORT MINOR FEAT. HOLLY BROOK (MACHINE SHOP/WARNER BROS.)	
8	7	10	DANI CALIFORNIA	RED HOT CHILI PEPPERS (WARNER BROS.)	
9	8	15	OVER MY HEAD (CABLE CAR)	THE FRAY (EPIC)	2
10	23	5	CRAZY	GNARLS BARKLEY (DOWNTOWN/LAVA)	
11	8	7	SOS	RIHANNA (SRP/DEF JAM/IDJMG)	
12	33	2	LIFE IS A HIGHWAY	RASCAL FLATS (WALT DISNEY)	
13	25	4	MISS MURDER	AFI (TINY EVIL/INTERSCOPE)	
14	11	4	ME & U	CASSIE (NEXT SELECTION/BAD BOY/ATLANTIC)	
15	-	1	AIN'T NO OTHER MAN	CHRISTINA AGUILERA (RCA/RMG)	
16	16	5	BUTTONS	THE PUSSYCAT DOLLS FEAT. SNOOP DOGG (A&M/INTERSCOPE)	
17	15	6	SNAP YO FINGERS	LIL JON (BME/TVT)	
18	17	15	I WRITE SINS NOT TRAGEDIES	PANIC! AT THE DISCO (DECA/DANCE-FUELED BY RAMEN/LAVA)	
19	12	22	TEMPERATURE	SEAN PAUL (VP/ATLANTIC)	3
20	13	6	BLACK HORSE & THE CHERRY TREE	KT TUNSTALL (RELENTLESS/VIRGIN)	
21	14	17	MS. NEW BOOTY	BUBBA SPARXXX (NEW SOUTH/PURPLE RIBBON/VIRGIN)	
22	18	20	MOVE ALONG	THE ALL-AMERICAN REJECTS (DOGHOUSE/INTERSCOPE)	
23	19	16	WHAT'S LEFT OF ME	NICK LACHEY (JIVE/ZOMBA)	
24	23	29	UNWRITTEN	NATASHA BEDINGFIELD (EPIC)	5
25	24	13	SAVIN' ME	NICKELBACK (ROADRUNNER/IDJMG)	

ADULT TOP 40™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
26	39	4	BOSSY	KELIS FEAT. TOO SHORT (JIVE/ZOMBA)
27	31	9	SUMMERTIME	KENNY CHESNEY (BNA)
28	34	7	DOING TOO MUCH	PAULA DEANDA FEAT. BABY BASH (ARISTA/RMG)
29	28	21	WHO SAYS YOU CAN'T GO HOME	BON JOVI (ISLAND/IDJMG)
30	36	10	DANI CALIFORNIA	RED HOT CHILI PEPPERS (WARNER BROS.)
31	26	22	WALK AWAY	KELLY CLARKSON (RCA/RMG)
32	35	9	LAST DAY OF MY LIFE	PHIL VASSAR (ARISTA/NASHVILLE)
33	38	7	MOVE ALONG	THE ALL-AMERICAN REJECTS (DOGHOUSE/INTERSCOPE)
34	30	8	HUSTLIN'	RICK ROSS (SLIP-N-SLIDE/DEF JAM/IDJMG)
35	43	4	U AND DAT	E-40 FEAT. T-PAIN & KANDI GIRL (SICK WID IT/BME/REPRISE)
36	64	2	CRAZY	GNARLS BARKLEY (DOWNTOWN/LAVA)
37	42	8	THE WORLD	BRAD PAISLEY (ARISTA/NASHVILLE)
38	33	24	YOU'RE BEAUTIFUL	JAMES BLUNT (CUSTARD/ATLANTIC)
39	24	13	GETTIN' SOME	SHAWNNA (DTP/DEF JAM/IDJMG)
40	41	11	WHEN THE STARS GO BLUE	TIM MCGRAW (CURB)
41	27	21	MS. NEW BOOTY	BUBBA SPARXXX (NEW SOUTH/PURPLE RIBBON/VIRGIN)
42	44	7	DON'T FORGET TO REMEMBER ME	CARRIE UNDERWOOD (ARISTA/ARISTA/NASHVILLE)
43	32	23	LEAN WIT IT, ROCK WIT IT	DEM FRANCHIZE BOYZ (SO SO DEF/VIRGIN)
44	45	3	WHEN YOU GONNA (GIVE IT UP TO ME)	SEAN PAUL FEAT. KEYSHA COLE (VP/ATLANTIC)
45	37	12	SOMETHING'S GOTTA GIVE	LEANN RIMES (ASYLUM-CORB)
46	40	13	SETTLE FOR A SLOWDOWN	DIKERS BENTLEY (CAPITOL/NASHVILLE)
47	50	5	A LITTLE TOO LATE	TOBY KEITH (SHOW DOG/NASHVILLE)
48	48	9	EVERY TIME I HEAR YOUR NAME	KEITH ANDERSON (ARISTA/NASHVILLE)
49	52	3	SHOULDER LEAN	YOUNG ORO FEAT. T.I. (GRAND HUSTLE/ATLANTIC)
50	60	2	I WRITE SINS NOT TRAGEDIES	PANIC! AT THE DISCO (DECA/DANCE-FUELED BY RAMEN/LAVA)

ADULT CONTEMPORARY™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	38	#1 BAD DAY	DANIEL POWTER (WARNER BROS.)	
2	3	18	SAVIN' ME	NICKELBACK (ROADRUNNER/IDJMG)	
3	4	20	BLACK HORSE & THE CHERRY TREE	KT TUNSTALL (RELENTLESS/VIRGIN)	
4	2	27	UNWRITTEN	NATASHA BEDINGFIELD (EPIC)	☆
5	5	23	WALK AWAY	KELLY CLARKSON (RCA/RMG)	☆
6	6	32	OVER MY HEAD (CABLE CAR)	THE FRAY (EPIC)	
7	7	10	STAY WITH YOU	GOO GOO DOLLS (WARNER BROS.)	☆
8	8	31	EVER THE SAME	ROB THOMAS (MELISMA/ATLANTIC)	☆
9	9	20	UPSIDE DOWN	JACK JOHNSON (BRUSHFIRE/UNIVERSAL REPUBLIC)	
10	10	18	FOR YOU I WILL (CONFIDENCE)	TEDDY GEIGER (CRED/COLUMBIA)	
11	14	8	DANI CALIFORNIA	RED HOT CHILI PEPPERS (WARNER BROS.)	
12	11	22	WHO SAYS YOU CAN'T GO HOME	BON JOVI (ISLAND/IDJMG)	☆
13	13	12	THE REAL THING	BO BICE (RCA/RMG)	☆
14	12	40	YOU'RE BEAUTIFUL	JAMES BLUNT (CUSTARD/ATLANTIC)	
15	15	9	HIGH	JAMES BLUNT (CUSTARD/ATLANTIC)	
16	16	9	WHAT'S LEFT OF ME	NICK LACHEY (JIVE/ZOMBA)	
17	17	12	SOS	RIHANNA (SRP/DEF JAM/IDJMG)	
18	25	4	CRAZY	GNARLS BARKLEY (DOWNTOWN/LAVA)	
19	18	7	HIPS DON'T LIE	SHAKIRA FEAT. WYCLEF JEAN (EPIC)	
20	21	5	THE RIDDLE	FIVE FOR FIGHTING (AWARE/COLUMBIA)	
21	19	15	JUICY	BETTER THAN EZRA (ARTEMIS/V2)	
22	23	6	MOVE ALONG	THE ALL-AMERICAN REJECTS (DOGHOUSE/INTERSCOPE)	
23	24	7	HATE ME	BLUE OCTOBER (UNIVERSAL MOTOWN)	
24	20	14	AFTERGLOW	INXS (BURNETT/EPIC)	☆
25	28	4	WHERE'D YOU GO	FORT MINOR FEAT. HOLLY BROOK (MACHINE SHOP/WARNER BROS.)	

MODERN ROCK™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	10	#1 DANI CALIFORNIA	RED HOT CHILI PEPPERS (WARNER BROS.)	☆
2	3	12	STEADY, AS SHE GOES	THE RACONTEURS (THIRD MAN/V2)	
3	2	8	VICARIOUS	TOOL (TOOL DISSECTIONAL/VOLCANO/ZOMBA)	
4	5	8	MISS MURDER	AFI (TINY EVIL/INTERSCOPE)	
5	4	20	HATE ME	BLUE OCTOBER (UNIVERSAL MOTOWN)	
6	6	12	THE ADVENTURE	ANGELS AND AIRWAVES (SURETONE/GEFFEN)	
7	7	10	ANIMAL I HAVE BECOME	THREE DAYS GRACE (JIVE/ZOMBA)	
8	8	7	CRAZY	GNARLS BARKLEY (DOWNTOWN/LAVA)	
9	9	17	I DARE YOU	SHINEDOWN (ATLANTIC)	
10	10	12	WOMAN	WOLFMOTHER (MODULAR/INTERSCOPE)	
11	13	11	MAKEDAMNSURE	TAKING BACK SUNDAY (WARNER BROS.)	
12	12	12	PARALYZED	ROCK KILLS KID (REPRISE)	
13	11	15	I BET YOU LOOK GOOD ON THE DANCEFLOOR	ARCTIC MONKEYS (DOMINO)	
14	21	3	LIFE WASTED	PEARL JAM (J/RMG)	☆
15	15	9	CRAZY BITCH	BUCKCHERRY (ELEVEN SEVEN/LAVA)	
16	14	17	THE KILL (BURY ME)	30 SECONDS TO MARS (IMMORTAL/VIRGIN)	
17	17	14	COMING UNDONE	KORN (VIRGIN)	
18	20	44	WASTELAND	10 YEARS (UNIVERSAL REPUBLIC)	
19	19	18	SPEAK	GODSMACK (UNIVERSAL REPUBLIC)	
20	18	19	THE ONLY DIFFERENCE BETWEEN MARTYRDOM AND SUICIDE IS...	PANIC! AT THE DISCO (DECA/DANCE-FUELED BY RAMEN/LAVA)	
21	15	14	WORLD WIDE SUICIDE	PEARL JAM (J/RMG)	
22	25	4	ROOFTOPS	LOSTPROPHETS (COLUMBIA)	☆
23	24	9	HANDS OPEN	SNOW PATROL (POLYDOR/A&M/INTERSCOPE)	
24	23	7	THESE THINGS	SHE WANTS REVENGE (PERFECTKISS/FLAWLESS/GEFFEN)	☆
25	26	3	DON'T WAIT	DASHBOARD CONFESIONAL (VAGRANT/INTERSCOPE)	☆

POP 100

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	16	#1 HIPS DON'T LIE	SHAKIRA FEAT. WYCLEF JEAN (EPIC)
2	2	7	PROMISCUOUS	NELLY FURTADO FEAT. TIMBALAND (MOSLEY/GEFFEN)
3	3	16	RIDIN'	CHAMILLIONAIRE FEAT. KRATZIE BONE (UNIVERSAL MOTOWN)
4	4	11	WHERE'D YOU GO	FORT MINOR (MACHINE SHOP/WARNER BROS.)
5	6	6	UNFAITHFUL	RIHANNA (SRP/DEF JAM/IDJMG)
6	5	18	BAD DAY	DANIEL POWTER (WARNER BROS.)
7	6	20	SOS	RIHANNA (SRP/DEF JAM/IDJMG)
8	12	2	IT'S GOIN' DOWN	YUNG JOC (BLOCK/BAD BOY SOUTH/ATLANTIC)
9	23	9	TEMPERATURE	SEAN PAUL (VP/ATLANTIC)
10	10	9	ME & U	CASSIE (NEXT SELECTION/BAD BOY/ATLANTIC)
11	9	9	OVER MY HEAD (CABLE CAR)	THE FRAY (EPIC)
12	11	16	WHAT'S LEFT OF ME	NICK LACHEY (JIVE/ZOMBA)
13	20	1	MOVE ALONG	THE ALL-AMERICAN REJECTS (DOGHOUSE/INTERSCOPE)
14	11	19	I WRITE SINS NOT TRAGEDIES	PANIC! AT THE DISCO (DECAYDANCE/FUELED BY RAMEN/LAVA)
15	14	33	UNWRITTEN	NATASHA BEDINGFIELD (EPIC)
16	63	2	AIN'T NO OTHER MAN	CHRISTINA AGUILERA (RCA/RMG)
17	20	9	BUTTONS	THE PUSSYCAT DOLLS FEAT. SNOOP DOGG (A&M/INTERSCOPE)
18	17	10	DANI CALIFORNIA	RED HOT CHILI PEPPERS (WARNER BROS.)
19	16	16	SAVIN' ME	NICKELBACK (ROADRUNNER/IDJMG)
20	27	6	CRAZY	GNARLS BARKLEY (DOWNTOWN/LAVA)
21	18	25	WALK AWAY	KELLY CLARKSON (RCA/RMG)
22	15	13	MS. NEW BOOTY	BUBBA SPARXXX (NEW SOUTH/PURPLE RIBBON/VIRGIN)
23	21	7	SO WHAT	FIELD MOB FEAT. CIARA (DTP/GEFFEN)
24	50	2	LIFE IS A HIGHWAY	RASCAL FLATTS (WALT DISNEY)
25	25	6	SNAP YO FINGERS	LIL JON FEAT. E-40 & SEAN PAUL OF THE YOUNGLOODZ (BME/TVT)
26	26	10	GIMME THAT	CHRIS BROWN FEAT. LIL' WAYNE (JIVE/ZOMBA)
27	22	29	EVERYTIME WE TOUCH	CASCADA (ROBBINS)
28	38	7	MISS MURDER	AFI (TINY EVIL/INTERSCOPE)
29	24	16	BLACK HORSE & THE CHERRY TREE	KT TUNSTALL (RELENTLESS/VIRGIN)
30	23	33	YOU'RE BEAUTIFUL	JAMES BLUNT (CUSTARD/ATLANTIC)
31	31	34	BREATHE (2 AM)	ANNA NALICK (COLUMBIA)
32	34	11	LET U GO	ASHLEY PARKER ANGEL (BLACKGROUND/UNIVERSAL MOTOWN)
33	37	6	DOING TOO MUCH	PAULA DEANDA FEAT. BABY BASH (ARISTA/RMG)
34	29	21	FOR YOU I WILL (CONFIDENCE)	TEDDY GEIGER (CRED./COLUMBIA)
35	11	11	WHAT YOU KNOW	T.I. (GRAND HUSTLE/ATLANTIC)
36	45	6	BOSSY	KELIS FEAT. TOO SHORT (JIVE/ZOMBA)
37	32	7	SAY I	CHRISTINA MILIAN FEAT. YOUNG JEEZY (ISLAND/IDJMG)
38	28	27	BE WITHOUT YOU	MARY J. BLIGE (GEFFEN)
39	31	7	NOT READY TO MAKE NICE	DIXIE CHICKS (COLUMBIA)
40	42	10	WHAT HURTS THE MOST	RASCAL FLATTS (LYRIC STREET)
41	44	16	WHO SAYS YOU CAN'T GO HOME	BON JOVI (ISLAND/IDJMG)
42	57	5	SINGLE	NATASHA BEDINGFIELD (EPIC)
43	39	22	LEAN WIT IT, ROCK WIT IT	DEM FRANCHIZE BOYZ (SO SO OEF/VIRGIN)
44	36	12	GIRL	PAUL WALL (SWISHHOUSE/ASYLUM/ATLANTIC)
45	41	27	SHAKE THAT	EMINEM FEAT. NATE DOGG (SHADY/AFTERMATH/INTERSCOPE)
46	65	3	DO IT TO IT	CHERISH (SHONUFF/CAPITOL)
47	40	23	ROMPE	DADDY YANKEE (EL CARTEL/INTERSCOPE)
48	48	28	GIRL NEXT DOOR	SAVING JANE (TOUCAN COVE/UNIVERSAL REPUBLIC)
49	46	26	BEEP	THE PUSSYCAT DOLLS FEAT. WILL.I.A.M. (A&M/INTERSCOPE)
50	58	9	HATE ME	BLUE OCTOBER (UNIVERSAL MOTOWN)

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
51	56	2	I LOVE MY B****	BUSTA RHYMES FEAT. WILL.I.A.M. & KELIS (AFTERMATH/INTERSCOPE)
52	47	12	A LITTLE LESS SIXTEEN CANDLES, A LITTLE MORE TOUCH ME	FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)
53	53	4	WHY YOU WANNA	T.I. (GRAND HUSTLE/ATLANTIC)
54	59	8	CROWDED	JEANNE ORTEGA FEAT. PAPOOSE (HOLLYWOOD)
55	54	5	SUMMERTIME	KENNY CHESNEY (BNA)
56	68	4	CHASING CARS	SNOW PATROL (POLYDOR/A&M/INTERSCOPE)
57	52	9	THE ADVENTURE	ANGELS AND AIRWAVES (SURETONE/GEFFEN)
58	51	18	THE REAL THING	BO BICE (RCA/RMG)
59	1	1	WHEN THE STARS GO BLUE	TIM MCGRAW (CUBB)
60	49	15	WHEN YOU'RE MAD	NE-YO (DEF JAM/IDJMG)
61	70	3	GIVE IT UP TO ME	SEAN PAUL (VP/ATLANTIC)
62	62	8	MAKEDAMNURE	TAKING BACK SUNDAY (WARNER BROS.)
63	71	12	HOW TO SAVE A LIFE	NICKELBACK (ROADRUNNER/IDJMG)
64	1	1	STARS ARE BLIND	PARIS HILTON (WARNER BROS.)
65	74	8	GETTIN' SOME	SHAWNNA (DTP/DEF JAM/IDJMG)
66	55	27	SO SICK	NE-YO (DEF JAM/IDJMG)
67	60	29	GRILLZ	NELLY FEAT. PAUL WALL, ALI & GIPY (DEPT/RYO/REEL/UNIVERSAL MOTOWN)
68	72	9	STAY WITH YOU	GOOD GOOD DOLLS (WARNER BROS.)
69	76	2	KICK PUSH	LUPE FIASCO (1ST & 15TH/ATLANTIC)
70	67	22	UPSIDE DOWN	JACK JOHNSON (BRUSHFIRE/UNIVERSAL REPUBLIC)
71	43	43	WANTED DEAD OR ALIVE	CHRIS DAUGHERTY (RCA/S/RMG)
72	86	6	AND SHE SAID...	LUCAS PRATA (ULTRA)
73	69	1	LEAVE THE PIECES	THE WRECKERS (MAVERICK/WARNER BROS. (NASHVILLE)/WRN)
74	1	1	HOLLA AT ME	DJ KHALED (TERROR SQUAD/KOCH)
75	81	1	ME AND MY GANG	RASCAL FLATTS (LYRIC STREET)
76	75	9	CONTROL MYSELF	LL COOL J FEAT. JENNIFER LOPEZ (DEF JAM/IDJMG)
77	1	3	ONE	MARY J. BLIGE AND U2 (MATRIARCH/GEFFEN)
78	82	9	SETTLE FOR A SLOWDOWN	DIERKS BENTLEY (CAPITOL (NASHVILLE))
79	73	24	I'M N LUV (WIT A STRIPPER)	I-PAIN FEAT. MIKE JONES (KONVICT MUZIK/JIVE/ZOMBA)
80	1	1	WHY WE THUGS	ICE CUBE (LENCH MOB/VIRGIN)
81	3	25	EVER THE SAME	ROB THOMAS (MELISMA/ATLANTIC)
82	77	3	DON'T FORGET TO REMEMBER ME	CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE)
83	90	9	CRAZY BITCH	BUCKCHERRY (ELEVEN SEVEN/LAVA)
84	88	2	GET TOGETHER	MADONNA (WARNER BROS.)
85	87	3	RIDIN' RIMS	DEM FRANCHIZE BOYZ (SO SO DEF/VIRGIN)
86	89	2	BEST OF BOTH WORLDS	HANNAH MONTANA (WALT DISNEY)
87	1	1	MIGHTY "O"	OUTKAST (LAFACE/ZOMBA)
88	85	7	REMEMBER THE NAME	FORT MINOR (MACHINE SHOP/WARNER BROS.)
89	1	1	U AND DAT	E-40 FEAT. T-PAIN & KANDI GIRL (SICK WID' IT/BME/REPRISE)
90	84	19	STUPID GIRLS	PINK (LAFACE/ZOMBA)
91	79	26	TOUCH IT	BUSTA RHYMES (AFTERMATH/INTERSCOPE)
92	1	1	THE WORLD	BRAD PAINLEY (ARISTA NASHVILLE)
93	93	5	SNOW (HEY OH)	RED HOT CHILI PEPPERS (WARNER BROS.)
94	92	2	HIGH	JAMES BLUNT (CUSTARD/ATLANTIC)
95	94	6	STEADY, AS SHE GOES	THE RAconteurs (THIRD MAN/V2)
96	1	1	GALLERY	MARIO VAZQUEZ (ARISTA/RMG)
97	98	1	I DARE YOU	SHINEDOWN (ATLANTIC)
98	1	3	ANIMAL I HAVE BECOME	THREE DAYS GRACE (JIVE/ZOMBA)
99	78	4	SOUNDTRACK TO YOUR LIFE	ASHLEY PARKER ANGEL (BLACKGROUND/UNIVERSAL MOTOWN)
100	99	14	THE ONLY DIFFERENCE BETWEEN MARTYRDOM AND SUICIDE IS...	PANIC! AT THE DISCO (DECAYDANCE/FUELED BY RAMEN/LAVA)

POP 100 AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	17	#1 HIPS DON'T LIE	SHAKIRA FEAT. WYCLEF JEAN (EPIC)	☆
2	2	11	WHERE'D YOU GO	FORT MINOR (MACHINE SHOP/WARNER BROS.)	
3	4	10	RIDIN'	CHAMILLIONAIRE (UNIVERSAL MOTOWN)	
4	5	20	SOS	RIHANNA (SRP/DEF JAM/IDJMG)	
5	3	20	TEMPERATURE	SEAN PAUL (VP/ATLANTIC)	
6	8	9	UNFAITHFUL	RIHANNA (SRP/DEF JAM/IDJMG)	☆
7	7	17	WHAT'S LEFT OF ME	NICK LACHEY (JIVE/ZOMBA)	☆
8	6	15	BAD DAY	DANIEL POWTER (WARNER BROS.)	☆
9	9	7	PROMISCUOUS	NELLY FURTADO FEAT. TIMBALAND (MOSLEY/GEFFEN)	
10	12	10	ME & U	CASSIE (NEXT SELECTION/BAD BOY/ATLANTIC)	
11	10	13	MOVE ALONG	THE ALL-AMERICAN REJECTS (DOGHOUSE/INTERSCOPE)	☆
12	11	31	UNWRITTEN	NATASHA BEDINGFIELD (EPIC)	☆
13	13	16	SAVIN' ME	NICKELBACK (ROADRUNNER/IDJMG)	☆
14	15	12	OVER MY HEAD (CABLE CAR)	THE FRAY (EPIC)	
15	16	1	SO WHAT	FIELD MOB FEAT. CIARA (DTP/GEFFEN)	
16	14	26	WALK AWAY	KELLY CLARKSON (RCA/RMG)	☆
17	20	5	I WRITE SINS NOT TRAGEDIES	PANIC! AT THE DISCO (DECAYDANCE/FUELED BY RAMEN/LAVA)	☆
18	30	2	AIN'T NO OTHER MAN	CHRISTINA AGUILERA (RCA/RMG)	☆
19	23	4	BUTTONS	THE PUSSYCAT DOLLS (A&M/INTERSCOPE)	
20	22	6	DOING TOO MUCH	PAULA DEANDA FEAT. BABY BASH (ARISTA/RMG)	
21	17	15	MS. NEW BOOTY	BUBBA SPARXXX (NEW SOUTH/PURPLE RIBBON/VIRGIN)	
22	18	28	EVERYTIME WE TOUCH	CASCADA (ROBBINS)	☆
23	19	21	BE WITHOUT YOU	MARY J. BLIGE (GEFFEN)	
24	28	7	GIMME THAT	CHRIS BROWN FEAT. LIL' WAYNE (JIVE/ZOMBA)	
25	25	12	LET U GO	ASHLEY PARKER ANGEL (BLACKGROUND/UNIVERSAL MOTOWN)	

19 mainstream top 40 stations are electronically monitored 24 hours a day, 7 days a week. This data is used to compile the Pop 100.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
26	24	4	BREATHE (2 AM)	ANNA NALICK (COLUMBIA)	☆
27	21	10	GIRL	PAUL WALL (SWISHHOUSE/ASYLUM/ATLANTIC)	
28	1	1	STARS ARE BLIND	PARIS HILTON (WARNER BROS.)	
29	31	8	CROWDED	JEANNE ORTEGA FEAT. PAPOOSE (HOLLYWOOD)	
30	27	24	YOU'RE BEAUTIFUL	JAMES BLUNT (CUSTARD/ATLANTIC)	☆
31	37	3	GIVE IT UP TO ME	SEAN PAUL (VP/ATLANTIC)	
32	29	7	SAY I	CHRISTINA MILIAN FEAT. YOUNG JEEZY (ISLAND/IDJMG)	
33	26	20	FOR YOU I WILL (CONFIDENCE)	TEDDY GEIGER (CRED./COLUMBIA)	
34	32	20	SHAKE THAT	EMINEM FEAT. NATE DOGG (SHADY/AFTERMATH/INTERSCOPE)	
35	45	3	SNAP YO FINGERS	LIL JON (BME/TVT)	
36	39	5	SINGLE	NATASHA BEDINGFIELD (EPIC)	
37	34	27	SO SICK	NE-YO (DEF JAM/IDJMG)	☆
38	46	3	BLACK HORSE & THE CHERRY TREE	KT TUNSTALL (RELENTLESS/VIRGIN)	
39	41	7	WHO SAYS YOU CAN'T GO HOME	BON JOVI (ISLAND/IDJMG)	
40	36	18	THE REAL THING	BO BICE (RCA/RMG)	
41	1	1	CRAZY	GNARLS BARKLEY (DOWNTOWN/LAVA)	
42	33	14	ROMPE	DADDY YANKEE (EL CARTEL/INTERSCOPE)	
43	43	25	GIRL NEXT DOOR	SAVING JANE (TOUCAN COVE/UNIVERSAL REPUBLIC)	☆
44	14	7	WHAT YOU KNOW	T.I. (GRAND HUSTLE/ATLANTIC)	
45	50	2	IT'S GOIN' DOWN	YUNG JOC (BLOCK/BAD BOY SOUTH/ATLANTIC)	
46	10	25	BEEP	THE PUSSYCAT DOLLS FEAT. WILL.I.A.M. (A&M/INTERSCOPE)	
47	1	4	AND SHE SAID...	LUCAS PRATA (ULTRA)	
48	1	1	DO IT TO IT	CHERISH (SHONUFF/CAPITOL)	
49	48	9	A LITTLE LESS SIXTEEN CANDLES, A LITTLE MORE TOUCH ME	FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)	☆
50	55	14	WHEN YOU'RE MAD	NE-YO (DEF JAM/IDJMG)	

POP 100: The top Pop singles & tracks, according to mainstream top 40 radio audience impressions measured by Nielsen Broadcast Data Systems, and sales compiled by Nielsen SoundScan. See Chart Legend for rules and explanations. © 2006, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved. POP 100 AIRPLAY: Legend located below chart. SINGLES SALES: This data is used to compile both the Billboard Hot 100 and Pop 100. See Chart Legend for rules and explanations. © 2006, VNU Business Media, Inc. All rights reserved. HITPREDICTOR: See Chart Legend for rules and explanations. © 2006, Promosquad and HitPredictor are trademarks of Think Fast! LLC.

HOT SINGLES SALES

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	5	#1 PROMISCUOUS	NELLY FURTADO FEAT. TIMBALAND (MOSLEY/GEFFEN)
2	3	2	GET TOGETHER	MADONNA (WARNER BROS.)
3	2	17	SISTER	SCOUNDREL SQUAD FEAT. BUN-B (INVISIBLE)
4	4	10	EVERY DAY IS EXACTLY THE SAME	NINE INCH NAILS (NOTHING/INTERSCOPE)
5	8	7	I LOVE MY B****/NEW YORK S***	BUSTA RHYMES (AFTERMATH/INTERSCOPE)
6	5	6	IT'S GOIN' DOWN	YUNG JOC (BLOCK/BAD BOY SOUTH/ATLANTIC)
7	41	6	COUNTRY'S WHAT I CHOOSE	LEN SNOW (CHELSEA/PLATINUM PLUS)
8	6	14	SWEAT	JES (CELESTIAL ARTS PUBLISHING)
9	9	5	ME & U	CASSIE (NEXT SELECTION/BAD BOY/ATLANTIC)
10	22	2	SWALLOW YOUR FEARS	STATE OF MAM (POLYPLAT)
11	12	4	DO IT TO IT	CHERISH (SHONUFF/CAPITOL)
12	10	52	INSIDE YOUR HEAVEN/VEHICLE	BO BICE (RCA/RMG)
13	12	42	WHEN YOU TELL ME THAT YOU LOVE ME	AMERICAN IDOL FINALISTS SEASON 4 (RCA/RMG)
14	11	16	SORRY	MADONNA (WARNER BROS.)
15	15	22	TOUCH IT	BUSTA RHYMES (AFTERMATH/INTERSCOPE)
16	29	3	GETTIN' SOME	SHAWNNA (DTP/DEF JAM/IDJMG)
17	1	1	DO I MAKE YOU PROUD/TAKIN' IT TO THE STREETS	TAYLOR HICKS (J/RMG)
18	16	27	I AM NOT MY HAIR	INDIA ARIE (UNIVERSAL MOTOWN)
19	1	4	MAN LIKE ME	D.L. BAY LYRIC (DL2)
20	17	2	BACK AND FORTH	UNIFIED TRIBE (MAGIC MUZIK/IAM)
21	14	7	SAY I	CHRISTINA MILIAN FEAT. YOUNG JEEZY (ISLAND/IDJMG)
22	18	9	HEAD LIKE A HOLE	NINE INCH NAILS (RYKODISC)
23	20	7	FASTER KILL PUSSYCAT	DAKENFOLD FEAT. BRITTANY MURPHY (MAVERICK/REPRISE)
24	37	1	DO IT WITH NO HANDS	SUGA SUGA (N ZONE)
25	13	3	INSIDE YOUR HEAVEN/INDEPENDENCE DAY	CARRIE UNDERWOOD (ARISTA/RMG)

HITPREDICTOR

DATA PROVIDED BY **promosquad**

See Chart Legend for rules and explanations. Yellow indicates recently tested title, ☆ indicates New Release.

ARTIST / TITLE (Score)	Chart Rank
POP 100 AIRPLAY	
SHAKIRA FEAT. WYCLEF JEAN	
Hips Don't Lie (EPIC) (62.0)	1
RIHANNA Unfaithful (JMG) (65.1)	6
NICK LACHEY What's Left Of Me (ZOMBA) (68.3)	7</

SALES DATA COMPILED BY



Billboard R&B/HIP-HOP

JUN 24 2006

TOP R&B/HIP-HOP ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	HOT SHOT DEBUT	1	#1 YUNG JOC BLOCK/BAD BOY SOUTH 83937*/AG (18.98)	New Joc City		1
2	NEW	1	ICE CUBE LENCH MOB 65939 (18.98)	Laugh Now, Cry Later		2
3	NEW	1	DJ KHALED TERROR SQUAD 4118/KOCH (17.98)	Listennn: The Album		3
4	3	4	RIHANNA SRP/DEF JAM 006165*/IDJMG (13.98)	A Girl Like Me	●	2
5	2	3	T.I. GRAND HUSTLE/ATLANTIC 83800*/AG (18.98) ⊕	King	■	1
6	1	2	THE ISLEY BROTHERS FEATURING RONALD ISLEY DEF SOUL CLASSICS/DEF JAM 004812*/IDJMG (13.98)	Baby Makin' Music		1
7	5	8	NE-YO DEF JAM 004934*/IDJMG (13.98)	In My Own Words	■	1
8	11	12	GREATEST GAINER GNARLS BARKLEY DOWNTOWN 70003*/ATLANTIC (13.98)	St. Elsewhere		8
9	4	1	CAM'RON DIPLOMATIC MAN 68589/ASYLUM (18.98)	Killa Season		1
10			CHAMILLIONAIRE UNIVERSAL MOTOWN 005423*/UMRG (13.98)	The Sound Of Revenge	■	2
11	8	10	MARY J. BLIGE MATRIARCH/GEFFEN 005722*/INTERSCOPE (13.98/8.98)	The Breakthrough	■	1
12	9	5	AVANT MAGIC JOHNSON/GEFFEN 005875*/INTERSCOPE (13.98)	Director		1
13	10	6	JAGGED EDGE COLUMBIA 83916/SONY MUSIC (18.98)	Jagged Edge		1
14	NEW	1	VARIOUS ARTISTS SMACK 5857/KOCH (17.98) ⊕	Smack: The Album: Volume 1		14
15	16	14	MOBB DEEP G-UNIT 006376*/INTERSCOPE (13.98)	Blood Money		1
16	12	13	TEENA MARIE CASH MONEY CLASSICS/UNIVERSAL MOTOWN 006468/UMRG (13.98)	Sapphire		1
		7	YO GOTTI MOUTH OF THE SOUTH/INEVITABLE 2680*/TVT (17.98)	Back 2 Da Basics		1
	14	11	CHRISTINA MILIAN ISLAND 006481*/IDJMG (13.98)	So Amazin'		1
19	13	5	HEATHER HEADLEY RCA 64492/RMG (18.98) ⊕	In My Mind	●	1
20	23	27	E-40 SICK WID' IT/BME 49963/WARNER BROS. (18.98)	My Ghetto Report Card		1
21	15	18	VARIOUS ARTISTS UNIVERSAL/EMI/SONY BMG MUSIC/ZOMBA 006201/UME (18.98)	NOW 21		2
22	21	19	LL COOL J DEF JAM 006158*/IDJMG (13.98)	Todd Smith	●	2
23		17	DEM FRANCHIZE BOYZ SO SO DEF 53423*/VIRGIN (18.98) ⊕	On Top Of Our Game	●	2
24	18	23	CHRIS BROWN JIVE 82876/ZOMBA (18.98) ⊕	Chris Brown	■	1
25		21	BUBBA SPARXXX NEW SOUTH/PURPLE RIBBON 47163*/VIRGIN (18.98)	The Charm		3
26	26	30	FORT MINOR MACHINE SHOP 49388/WARNER BROS. (18.98) ⊕	The Rising Tied		26
27	19	22	JAMIE FOXX J 71779*/RMG (18.98) ⊕	Unpredictable	■	1
28	24	26	LIL WAYNE CASH MONEY/UNIVERSAL MOTOWN 005124*/UMRG (13.98)	Tha Carter II	■	1
29	30	29	GHOSTFACE KILLAH DEF JAM 006155*/IDJMG (11.98)	FishScale		1
30	20	24	SEAN PAUL VP/ATLANTIC 83788*/AG (18.98)	The Trinity	■	1
31	2	25	KEYSHIA COLE A&M 003554*/INTERSCOPE (13.98)	The Way It Is	■	2
32	NEW	1	WILL DOWNING HIP-O 004869/UME (9.98)	The Best Of Will Downing: 20th Century Masters The Millennium Collection		32
33	29	31	MARIAH CAREY ISLAND 005784*/IDJMG (13.98) ⊕	The Emancipation Of Mimi	■	1
34	34	36	KIRK FRANKLIN FO YO SOUL/GOSPO CENTRIC 71019/ZOMBA (18.98)	Hero	●	4
35	27	28	ANTHONY HAMILTON SO SO DEF 74278/ZOMBA (18.98)	Ain't Nobody Worryin'	●	1
	NEW	1	DJ QUIK MAD SCIENCE 16 (17.98)	Greatest Hits: Live At The House Of Blues		36
37	31	20	DA MUZICIANZ COLLIPARK 2800*/TVT (17.98)	Da Muzicianz		20
38	26	13	PRINCE UNIVERSAL REPUBLIC 006296/UMRG (13.98)	3121		1
39	33	40	URBAN MYSTIC SDBE 49998/WARNER BROS. (13.98)	Ghetto Revelations: II		1
40	37	39	THE BLACK EYED PEAS A&M 004341*/INTERSCOPE (13.98/8.98)	Monkey Business	■	3
41	35	32	JUVENILE UTP/ATLANTIC 83790*/AG (18.98)	Reality Check	●	1
42	41	41	EMINEM SHADY/AFERMATH 005881*/INTERSCOPE (13.98/8.98)	Curtain Call: The Hits	■	2
43	38	37	YOUNG JEEZY CORPORATE THUGZ/DEF JAM 004421*/IDJMG (13.98)	Let's Get It: Thug Motivation 101	■	1
44	40	44	MARY MARY MY BLOCK/COLUMBIA 77733/SONY MUSIC (18.98)	Mary Mary	●	4
45	48	46	RAHEEM DEVAUGHN JIVE 53723/ZOMBA (11.98)	The Love Experience		9
46	50	35	UNCLE LUKE LUKE 11120/URBAN BOX OFFICE (11.98)	My Life & Freaky Times		35
47	42	38	PAUL WALL SWISHHOUSE/ATLANTIC 83808/ASYLUM (18.98)	The Peoples Champ	■	1
48	32	34	JAHEIM DIVINE MILL 48802/WARNER BROS. (18.98)	Ghetto Classics	●	1
49	36	42	SOUNDTRACK UNIVERSAL MOTOWN 006212/UMRG (13.98)	Tyler Perry's Madea's Family Reunion		1
50	36	45	JOHN LEGEND G.O.O.D./COLUMBIA 92776*/SONY MUSIC (18.98) ⊕	Get Lifted	■	1
51	45	51	BONE THUGS-N-HARMONY RUTHLESS 25423 (18.98)	Greatest Hits		30
52	44	43	B.G. CHOPPA CITY 5849/KOCH (17.98)	The Heart Of Tha Streetz, Vol. 2 (I Am What I Am)		1
53	46	47	T-PAIN KONVICT MUZIK/JIVE 73200/ZOMBA (18.98)	Rappa Ternt Sanga	●	1
54	47	49	CHARLIE WILSON JIVE 69429/ZOMBA (18.98)	Charlie, Last Name Wilson		3
55	43	33	THREE 6 MAFIA HYPNOTIZE MINDS/COLUMBIA 94724/SONY MUSIC (18.98) ⊕	Most Known Unknown	●	1

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
56	53	48	SOUNDTRACK G-UNIT 005605*/INTERSCOPE (13.98/8.98)	Get Rich Or Die Tryin'	■	1
57	67	61	SOUNDS OF BLACKNESS SLR 54693/LIGHTYEAR (17.98)	Unity		47
58	63	4	TONY TERRY STUDIO 25/JEG 5912/KOCH (17.98)	Changed!		58
59	49	50	KEM UNIVERSAL MOTOWN 004232/UMRG (13.98) ⊕	Album II	●	1
60	55	88	REMY MA SRC/UNIVERSAL MOTOWN 005122*/UMRG (13.98)	There's Something About Remy: Based On A True Story		7
61	54	55	THE NOTORIOUS B.I.G. BAD BOY 83885*/AG (19.98)	Duets: The Final Chapter	■	3
62	62	60	LYFE JENNINGS COLUMBIA 90946/SONY MUSIC (12.98) ⊕	Lyfe 268-192	■	7
63	77	77	PACE SETTER SQUIRREL CLICK MOVERS SQUIRREL 139 (8.98)	Da Strategy (EP)		63
64	61	5	DESTINY'S CHILD COLUMBIA 97765/SONY MUSIC (18.98) ⊕	#1's	■	1
65	63	59	JUELZ SANTANA DIPLOMATS/DEF JAM 005426*/IDJMG (13.98/8.98) ⊕	What The Game's Been Missing!	●	1
66	57	26	LUDACRIS AND DTP DTP/DEF JAM 005786*/IDJMG (13.98) ⊕	Ludacris Presents...Disturbing Tha Peace	●	1
67	69	73	VAN HUNT CAPITOL 74851 (18.98)	On The Jungle Floor		22
68	59	72	YOLANDA ADAMS ELEKTRA/ATLANTIC 83789/AG (18.98)	Day By Day		4
69	58	65	BUN-B RAP-A-LOT 4 LIFE 68539/ASYLUM (18.98)	Trill		1
70	66	54	PASTOR TROY 845 118/SMC (15.98)	Stay Tru		21
71	52	56	SCARFACE J PRINCE 68516/RAP-A-LOT 4 LIFE (18.98)	My Homies Part 2		3
72	51	7	AMEL LARRIEUX BLISSLIFE 00002 (18.98)	Morning		8
73	82	2	DJ DRAMA & YOUNG JEEZY STARZ 93038 (14.98)	Can't Ban The Snowman		73
74	56	48	ERIC BENET FRIDAY/REPRISE 47970/WARNER BROS. (18.98)	Hurricane		27
75	70	66	DAMIAN "JR. GONG" MARLEY GHETTO YOUTHS/TUFF GONG/UNIVERSAL REPUBLIC 005416*/UMRG (13.98)	Welcome To Jamrock	●	4

▶ FOR A COMPLETE LISTING OF THE HOT R&B/HIP-HOP ALBUMS, CHECK OUT WWW.BILLBOARD.COM

TOP REGGAE ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.
1	1	37	#1 SEAN PAUL 24 WKS VP/ATLANTIC 83788*/AG	The Trinity	■
2	2	15	MATISYAHU CF/EPIC 97695*/SONY MUSIC	Youth	●
3	3	40	DAMIAN "JR. GONG" MARLEY GHETTO YOUTHS/TUFF GONG/UNIVERSAL REPUBLIC 005416*/UMRG	Welcome To Jamrock	●
4	4	60	MATISYAHU CF/EPIC 96464/SONY MUSIC	Live At Stubbs	●
5	5	74	BOB MARLEY AND THE WAILERS TUFF GONG/ISLAND/CHRONICLES 004008/UME	Gold	■
6	6	31	BOB MARLEY AND THE WAILERS ISLAND/TUFF GONG 005723/UME/IDJMG	Africa Unite: The Singles Collection	
7	7	3	VARIOUS ARTISTS RHINO SPECIAL PRODUCTS 21089/TIME LIFE	Irie Reggae Hits: Best of Dancehall	
8	RE-ENTRY		THE AGGROLITES HELLCAT 80484/EPITAPH	The Aggrolites	
9	9	49	BOB MARLEY MADACY SPECIAL PRODUCTS 50541/MADACY	20 Best Of Bob Marley	
10	10	10	VARIOUS ARTISTS SEQUENCE 8035	Dancehall Nice Again 2006	
11	11	3	JEHRO SUPERFRUIT 14/RECALL	Jehro	
12	12	15	BOB MARLEY MADACY SPECIAL PRODUCTS 51850/MADACY	Golden Legends: Bob Marley	
13	13	47	WILLIE NELSON LCST HIGHWAY 004706*/UMGN	Countryman	
14	NEW	1	VARIOUS ARTISTS NEDS PRODUCTIONS 099	Island Love Shack 4	
15	RE-ENTRY		PAPA SAN GOSPO CENTRIC 71280/ZOMBA	Real & Personal	

BETWEEN THE BULLETS rgeorge@billboard.com

YUNG JOC'S FIRST SET LEADS LIST

Carried by the snap anthem "It's Goin' Down," Yung Joc takes over the driver's seat on Top R&B/Hip-Hop Albums and Top Rap Albums with "New Joc City."

With 143,000 copies sold, it's No. 3 on The Billboard 200, as Bad Boy chief Sean "Diddy" Combs earns the best sales debut for his Southern imprint, held previously by 8Ball & MJG's "Living Legends," which rang 120,000 in 2004.



At radio, Yung Joc's "It's Goin' Down" spends a fourth week atop Hot R&B/Hip-Hop Songs, while follow-up "I Know You See It" debuts at

No. 71. On The Billboard Hot 100, 24,000 digital downloads earn "Down" sales honors at No. 3. Yung Joc made release-week stops at radio and retail in New York and hometown Atlanta and was a "Who's Next" artist on Yahoo Music.

—Raphael George

JUN
24
2006

R&B/HIP-HOP Billboard

Nielsen
Broadcast Data
Systems
Nielsen
SoundScan

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	19	#1 IT'S GOIN' DOWN	YUNG JOC (BLOCK/BAD BOY SOUTH/ATLANTIC)	☆
2	3	15	TORN	LETOYA (CAPITOL)	☆
3	2	13	ENOUGH CRYIN	MARY J. BLIGE FEAT. BROOK-LYN (MATRIARCH/GEFFEN/INTERSCOPE)	☆
4	4	24	SNAP YO FINGERS	LIL JON (BME/TVT)	☆
5	9	12	SO WHAT	FIELD MOB FEAT. CIARA (DTP/GEFFEN/INTERSCOPE)	☆
6	5	13	DJ PLAY A LOVE SONG	JAMIE FOXX FEAT. TWISTA (J/RMG)	☆
7	7	17	RIDIN'	CHAMILLIONAIRE (UNIVERSAL MOTOWN)	☆
8	10	16	WHEN YOU'RE MAD	NE-YO (DEF JAM/IDJMG)	☆
9	11	12	WHY YOU WANNA	T.I. (GRAND HUSTLE/ATLANTIC)	☆
10	6	10	GIMME THAT	CHRIS BROWN FEAT. LIL' WAYNE (JIVE/ZOMBA)	☆
11	13	18	HUSTLIN'	RICK ROSS (SLIP-N-SLIDE/DEF JAM/IDJMG)	☆
12	16	11	DO IT TO IT	CHERISH (SHO'NUFF/CAPITOL)	☆
13	15	39	LOOKING FOR YOU	KIRK FRANKLIN (FO YO SOUL/GOSPO CENTRIC/ZOMBA)	☆
14	14	33	BE WITHOUT YOU	MARY J. BLIGE (GEFFEN/INTERSCOPE)	☆
15	8	19	WHAT YOU KNOW	T.I. (GRAND HUSTLE/ATLANTIC)	☆
16	19	11	SHOULDER LEAN	YOUNG DRO FEATURING T.I. (GRAND HUSTLE/ATLANTIC)	☆
17	18	33	CAN'T LET GO	ANTHONY HAMILTON (SO SO DEF/ZOMBA)	☆
18	22	7	BOSSY	KELIS FEAT. TOO SHORT (JIVE/ZOMBA)	☆
19	12	25	GETTIN' SOME	SHAWNNA (DTP/DEF JAM/IDJMG)	☆
20	17	20	4 MINUTES	AVANT (MAGIC JOHNSON/GEFFEN/INTERSCOPE)	☆
21	20	20	GOOD LUCK CHARM	JAGGED EDGE (COLUMBIA/SUM)	☆
22	24	16	FLY LIKE A BIRD	MARIAH CAREY (ISLAND/IDJMG)	☆
23	31	6	ME & U	CASSIE (NEXT SELECTION/BAD BOY/ATLANTIC)	☆
24	33	17	HOLLA AT ME	DJ KHALED (TERROR SQUAD/KOCH)	☆
25	30	20	FIND MYSELF IN YOU	BRIAN MCKNIGHT (UNIVERSAL MOTOWN)	☆

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
26	23	7	FEELS SO GOOD	REMY MA FEAT. NE-YO (SRC/UNIVERSAL MOTOWN)	☆
27	29	9	I LOVE MY B****	BUSTA RHYMES FEAT. KELIS & WILL.I.AM (AFTERMATH/INTERSCOPE)	☆
28	25	21	JUST CAME HERE TO CHILL	THE ISLEY BROTHERS (DEF SOUL CLASSICS/DEF JAM/IDJMG)	☆
29	28	15	HUSTLER MUSIK	LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN)	☆
30	34	5	MIGHTY "O"	OUTKAST (LAFACE/ZOMBA)	☆
31	27	8	GHETTO STORY	CHAM (MADHOUSE/ATLANTIC)	☆
32	36	15	OOH WEE	TEENA MARIE (CASH MONEY CLASSICS/UNIVERSAL MOTOWN)	☆
33	32	29	LEAN WIT IT, ROCK WIT IT	DEM FRANCHIZE BOYZ (SO SO DEF/VIRGIN)	☆
34	26	33	IN MY MIND	HEATHER HEADLEY (RCA/RMG)	☆
35	21	13	BACK LIKE THAT	GHOSTFACE KILLAH FEAT. NE-YO (DEF JAM/IDJMG)	☆
36	3	36	UNPREDICTABLE	JAMIE FOXX FEAT. LUDACRIS (J/RMG)	☆
37	38	5	GIVE IT UP TO ME	SEAN PAUL (VP/ATLANTIC)	☆
38	49	4	PULLIN' ME BACK	CHINGY FEAT. TYRESE (SLOT-A-LOT/CAPITOL)	☆
39	46	3	SEXY LOVE	NE-YO (DEF JAM/IDJMG)	☆
40			I REFUSE	URBAN MYSTIC (SOBE/WARNER BROS.)	☆
41			I LOVE YOU	CHERI DENNIS (BAD BOY/ATLANTIC)	☆
42	35	9	HMM HMM	BEENIE MAN (SHOCKING VIBES/VIRGIN)	☆
43	44	11	I'M GONNA BE	DONNELL JONES (LAFACE/ZOMBA)	☆
44	54	3	U AND DAT	E-40 FEAT. T-PAIN & KANDI GIRL (SICK WID' IT/BME/WARNER BROS.)	☆
45	43	9	RIDIN' RIMS	DEM FRANCHIZE BOYZ (SO SO DEF/VIRGIN)	☆
46	52	2	S.E.X.	LYFE JENNINGS (COLUMBIA/SUM)	☆
47	62	2	SHINE	LUTHER VANDROSS (J/RMG)	☆
48	48	32	SO SICK	NE-YO (DEF JAM/IDJMG)	☆
49	45	12	PRETTY BABY	ERIC BENET (FRIDAY/REPRISE/WARNER BROS.)	☆
50	42	26	LOVE	KEYSHIA COLE (A&M/INTERSCOPE)	☆

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	28	#1 CAN'T LET GO	ANTHONY HAMILTON (SO SO DEF/ZOMBA)	☆
2	2	22	FIND MYSELF IN YOU	BRIAN MCKNIGHT (UNIVERSAL MOTOWN)	☆
3	5	14	FLY LIKE A BIRD	MARIAH CAREY (ISLAND/IDJMG)	☆
4	3	30	BE WITHOUT YOU	MARY J. BLIGE (GEFFEN/INTERSCOPE)	☆
5	4	22	JUST CAME HERE TO CHILL	THE ISLEY BROTHERS FEAT. RONALD ISLEY (DEF SOUL CLASSICS/DEF JAM/IDJMG)	☆
6			OOH WEE	TEENA MARIE (CASH MONEY CLASSICS/UNIVERSAL MOTOWN)	☆
7	8	21	I REFUSE	URBAN MYSTIC (SOBE/WARNER BROS.)	☆
8			IN MY MIND	HEATHER HEADLEY (RCA/RMG)	☆
9	9	39	LOOKING FOR YOU	KIRK FRANKLIN (FO YO SOUL/GOSPO CENTRIC/ZOMBA)	☆
10	10		PRETTY BABY	ERIC BENET (FRIDAY/REPRISE/WARNER BROS.)	☆
11	11	12	I'M GONNA BE	DONNELL JONES (LAFACE/ZOMBA)	☆
12	14	8	NO WORDS	CHARLIE WILSON (JIVE/ZOMBA)	☆
13	12	19	GOD'S GIFT	JEFF MAJORS FEAT. KELLY PRICE (MUSIC ONE/EPIC/SUM)	☆
14	13	25	UNPREDICTABLE	JAMIE FOXX FEAT. LUDACRIS (J/RMG)	☆
15			TAKE CARE OF U	SHANICE (IMAJAH/PLAYTIME)	☆
16	32		SHINE	LUTHER VANDROSS (J/RMG)	☆
17	21	6	ME TIME	HEATHER HEADLEY (RCA/RMG)	☆
18	24	5	BLAST OFF	THE ISLEY BROTHERS FEAT. R. KELLY (DEF SOUL CLASSICS/DEF JAM/IDJMG)	☆
19	19	10	ENOUGH CRYIN	MARY J. BLIGE FEAT. BROOK-LYN (MATRIARCH/GEFFEN/INTERSCOPE)	☆
20	17	15	THE CHOSEN ONE	JAHEIM (DIVINE MILL/WARNER BROS.)	☆
21			YESTERDAY	MARY MARY (MY BLOCK/COLUMBIA/SUM)	☆
22	23		YOU	RAHEEM DEVAUGHN (JIVE/ZOMBA)	☆
23	18		4 MINUTES	AVANT (MAGIC JOHNSON/GEFFEN/INTERSCOPE)	☆
24	31	8	TORN	LETOYA (CAPITOL)	☆
25	22	20	LOVE	KEYSHIA COLE (A&M/INTERSCOPE)	☆

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	9	13	#1 SWEAT	JES (CELESTIAL ARTS PUBLISHING)	☆
2	2	2	BACK AND FORTH	UNIFIED TRIBE (MAGIC MUZIK/IAM)	☆
3	5	8	PICK IT UP	K'PRIS (OPHIR)	☆
4			WHAT THE LICK READ?	TRIPLE J (BIG SCALE)	☆
5	11	9	REMEMBER	RENA SCOTT (AMOR/K.E.S.)	☆
6	17	5	DO IT WITH NO HANDS	SUGA SUGA (N ZONE)	☆
7	35	2	I LOVE MY B****/NEW YORK S****	BUSTA RHYMES (AFTERMATH/INTERSCOPE)	☆
8	22	3	REGRETS	HEAVEN DAVIS (WILDCHILD DAVIS)	☆
9	1	13	SISTER	SCOUNDREL SQUAD FEAT. BUN-B (INVISIBLE)	☆
10	32	14	I TRADE IT ALL	ORLANDO BROWN (UP ONE ENTERTAINMENT)	☆
11	8	27	I AM NOT MY HAIR	INDIA ARIE (UNIVERSAL MOTOWN)	☆
12	18	9	SNAP YO FINGERS	LIL JON (BME/TVT)	☆
13	15	18	BOOM DRAH	Y.G.O. (NEGRIL WEST/ORPHEUS)	☆
14	13	12	I REMEMBER...	MELISSA MORGAN (LU ANN/ORPHEUS)	☆
15			MAN LIKE ME	D.L. DAY LYRIC (DL2)	☆
16	12	11	THE NEXT ONE (GITIT2GETHA)	JOSEPHINE SINCERE (KIXX)	☆
17	3	12	WELCOME TO MY PARTY	AHMIR (AHMIR)	☆
18			DA JERK	YUNG TONE (WABE/JON)	☆
19	23	3	SHOULDER LEAN	YOUNG DRO FEAT. T.I. (GRAND HUSTLE/ATLANTIC)	☆
20	19	5	I REFUSE	URBAN MYSTIC (SOBE/WARNER BROS.)	☆
21	40	8	GIMME THAT	CHRIS BROWN FEATURING LIL' WAYNE (JIVE/ZOMBA)	☆
22	33	8	HUSTLIN'	RICK ROSS (SLIP-N-SLIDE/DEF JAM/IDJMG)	☆
23	27	42	RUN IT!	CHRIS BROWN (JIVE/ZOMBA)	☆
24			RIDIN' RIMS	DEM FRANCHIZE BOYZ (SO SO DEF/VIRGIN)	☆
25	6	12	IT'S WHATEVER	FREDDY P FEAT. RAYZOR & PRESSURE (MOMAX/PMG)	☆

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	2	14	#1 SNAP YO FINGERS	LIL JON FEAT. E-40 & SEAN PAUL OF THE YOUNGBLOODZ (BME/TVT)	☆
2	4	10	IT'S GOIN' DOWN	YUNG JOC (BLOCK/BAD BOY SOUTH/ATLANTIC)	☆
3	3	13	ME & U	CASSIE (NEXT SELECTION/BAD BOY/ATLANTIC)	☆
4	1	14	SO WHAT	FIELD MOB FEAT. CIARA (DTP/GEFFEN/INTERSCOPE)	☆
5	5	21	RIDIN'	CHAMILLIONAIRE FEAT. KRAYZIE BONE (UNIVERSAL MOTOWN)	☆
6	7	9	GIMME THAT	CHRIS BROWN FEAT. LIL' WAYNE (JIVE/ZOMBA)	☆
7	10	8	DO IT TO IT	CHERISH FEAT. SEAN PAUL OF THE YOUNGBLOODZ (SHO'NUFF/CAPITOL)	☆
8	3	13	HIPS DON'T LIE	SHAKIRA FEAT. WYCLEF JEAN (EPIC/SUM)	☆
9	9	15	DOING TOO MUCH	PAULA DEANDA FEAT. BABY BASH (ARISTA/RMG)	☆
10	14	5	PROMISCUOUS	NELLY FURTADO FEAT. TIMBALAND (MOSLEY/GEFFEN/INTERSCOPE)	☆
11	13	11	U AND DAT	E-40 FEAT. T-PAIN & KANDI GIRL (SICK WID' IT/BME/WARNER BROS.)	☆
12	8	15	WHAT YOU KNOW	T.I. (GRAND HUSTLE/ATLANTIC)	☆
13	11	26	TEMPERATURE	SEAN PAUL (VP/ATLANTIC)	☆
14	17	5	UNFAITHFUL	RIHANNA (SRP/DEF JAM/IDJMG)	☆
15	12	20	LEAN WIT IT, ROCK WIT IT	DEM FRANCHIZE BOYZ FEAT. LIL PEANUT & CHARLAY (SO SO DEF/VIRGIN)	☆
16	9	9	BOSSY	KELIS FEAT. TOO SHORT (JIVE/ZOMBA)	☆
17	18	8	WHY YOU WANNA	T.I. (GRAND HUSTLE/ATLANTIC)	☆
18	16	9	GETTIN' SOME	SHAWNNA (DTP/DEF JAM/IDJMG)	☆
19	15	26	MS. NEW BOOTY	BUBBA SPARXXX FEAT. YING YANG TWINS & MRL COLLAPSE (NEW SOUTH/PURPLE RIBBON/VIRGIN)	☆
20	22	7	HEAT IT UP	BUBBA SPARXXX (NEW SOUTH/PURPLE RIBBON/VIRGIN)	☆
21	20	7	GIRL	PAUL WALL (SWISHAHOUSE/ASYLUM/ATLANTIC)	☆
22	35	6	I LOVE MY B****	BUSTA RHYMES FEAT. WILL.I.AM & KELIS (AFTERMATH/INTERSCOPE)	☆
23	31	8	BEST FRIEND	50 CENT & OLIVIA (G-UNIT/INTERSCOPE)	☆
24	24	7	ENOUGH CRYIN	MARY J. BLIGE FEAT. BROOK-LYN (MATRIARCH/GEFFEN/INTERSCOPE)	☆
25	16	4	WHERE'D YOU GO	FORT MINOR FEAT. HOLLY BROOK (MACHINE SHOP/WARNER BROS.)	☆

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
F&E/HIP-HOP AIRPLAY	
T.I. Why You Wanna ATLANTIC (77.9)	9
KELIS FEAT. TOO SHORT Bossy ZOMBA (70.7)	18
CASSIE Me & You ATLANTIC (86.2)	23
OUTKAST Mighty "O" ZOMBA (71.6)	30
SEAN PAUL Give It Up To Me ATLANTIC (74.7)	37
CHINGY FEAT. TYRESE Pullin' Me Back CAPITOL (82.5)	38
NE-YO Sexy Love IDJMG (82.4)	39
LYFE JENNINGS S.E.X. SUM (88.2)	46
MISSEZ FEAT. PIMP O Love Song INTERSCOPE (82.9)	53
KANYE WEST Impossible IDJMG (81.3)	54
LIFE FIASCO Kick Push ATLANTIC (72.4)	58
METHOD MAN FEAT. LAURYN HILL Say IDJMG (74.4)	66
SAMMIE You Should Be My Girl MOTOWN/UNIVERSAL (73.7)	-
A.I. & GIPP Go' Head UNIVERSAL MOTOWN (75.2)	-
RHYTHMIC AIRPLAY	
NELLY FURTADO FEAT. TIMBALAND Promiscuous INTERSCOPE (88.1)	10
RIHANNA Unfaithful IDJMG (66.2)	14
KELIS FEAT. TOO SHORT Bossy ZOMBA (85.4)	16
T.I. Why You Wanna ATLANTIC (69.8)	17
MARY J. BLIGE FEAT. BROOK-LYN Enough Cryin INTERSCOPE (93.9)	24
FORT MINOR FEAT. HOLLY BROOK Where'd You Go WARNER BROS. (73.3)	25
SEAN PAUL Give It Up To Me ATLANTIC (75.8)	26
LETOYA Torn CAPITOL (72.8)	30
MALJUNE FEAT. BUN-B What You Gonna Do UNIVERSAL MOTOWN (65.7)	33
POZZEE Dat Girl ATLANTIC (67.7)	35
NE-YO Sexy Love IDJMG (82.4)	37
REMY MA FEAT. NE-YO Feels So Good UNIVERSAL MOTOWN (87.3)	40
CHARLES BARKLEY Crazy Lava (71.4)	-
CHINGY FEAT. TYRESE Pullin' Me Back CAPITOL (83.2)	-
OUTKAST Mighty "O" ZOMBA (70.5)	-
A.I. & GIPP Go' Head UNIVERSAL MOTOWN (69.8)	-
BROWN BOY Superman AME (65.4)	-
THE PUSSYCAT DOLLS FEAT. SNOOP DOGG Buttons INTERSCOPE (70.0)	-
☆ MARION Entourage SUM (75.1)	-
KANYE WEST Impossible IDJMG (76.4)	-

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	CERT.	PEAK POSITION	THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
1	1	15	#1 SUMMERTIME 2 WKS B. CANNON, K. CHESNEY (S. MCEWAN, C. WISEMAN)	Kenny Chesney BNA	1	1	31	30	3	FINDIN' A GOOD MAN J. STOVER (J. STOVER, B. D. MAHER, C. KOESEL)	Danielle Peck BIG MACHINE	30	30
2	4	4	LAST DAY OF MY LIFE F. ROGERS (P. VASSAR, T. RYAN)	Phil Vassar ARISTA NASHVILLE	2	4	32	32	7	SWING F. ROGERS (C. STAPLETON, F. ROGERS)	Trace Adkins CAPITOL	32	32
3	6	7	THE WORLD F. ROGERS (B. PAISLEY, K. LOVELACE, L. T. MILLER)	Brad Paisley ARISTA NASHVILLE	3	6	33	33	4	8TH OF NOVEMBER B. KENNY, J. RICH, P. WORLEY (B. KENNY, J. RICH)	Big & Rich WARNER BROS./WRN	33	33
4	5	6	WHEN THE STARS GO BLUE B. GALLIMORE, T. MCGRAW, D. SMITH (R. ADAMS)	Tim McGraw CURB	4	5	34	35	10	NEW STRINGS L. LIDDELL, M. WRUCKE (M. LAMBERT)	Miranda Lambert EPIC/COLUMBIA	34	34
5	2	3	SOMETHING'S GOTTA GIVE D. HUFF (C. WISEMAN, T. MULLINS)	LeAnn Rimes ASYLUM-CURB	5	2	35	34	10	THAT GIRL IS A COWBOY A. REYNOLDS (G. BROOKS, J. L. NIEMAN, R. BROWN)	Garth Brooks PEARL/LYRIC STREET	35	35
6	8	8	DON'T FORGET TO REMEMBER ME M. BRIGHT (M. HAYES, K. LOVELACE, A. GORLEY)	Carrie Underwood ARISTA/ARISTA NASHVILLE	6	8	36	36	15	AIN'T WHAT IT USED TO BE M. BRIGHT (T. MARTIN, M. NESLER)	Megan Mullins BROKEN BOW	36	36
7	3	2	SETTLE FOR A SLOWDOWN B. BEAVERS (T. MARTIN, B. BEAVERS, D. BENTLEY)	Dierks Bentley CAPITOL	7	3	37	38	17	I DON'T KNOW WHAT SHE SAID T. JOHNSON, R. L. FEEK (C. BATTEN, K. BLAZYL, L. TURNER)	Blaine Larsen GIANTS/LAYER/BNA	37	37
8	11	9	GREATEST GAINER A LITTLE TOO LATE T. KEITH, L. WHITE (T. KEITH, S. EMERICK, D. DILLON)	Toby Keith SHOW OOG NASHVILLE	8	11	38	37	4	COALMINE S. EVANS, M. BRIGHT (R. DEAN, R. HARBIN, R. MCDONALD)	Sara Evans RCA	38	38
9	10	10	EVERY TIME I HEAR YOUR NAME J. STEELE (K. ANDERSON, T. HAMBIDGE, J. STEELE)	Keith Anderson ARISTA NASHVILLE	9	10	39	39	12	GOD ONLY CRIES M. D. CLUTE, DIAMOND RIO (T. JOHNSON)	Diamond Rio ARISTA NASHVILLE	39	39
10	9	9	SIZE MATTERS (SOMEDAY) B. CANNON (B. HILL, M. DEKLE)	Joe Nichols UNIVERSAL SOUTH	10	9	40	40	17	THAT'S HOW THEY DO IT IN DIXIE Hank 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 ASYLUM-CURB	40	40
11	7	5	WHY M. KNOX (J. RICH, V. MCGEHE, R. CLAWSON)	Jason Aldean BROKEN BOW	11	7	41	41	11	A GOOD MAN B. ALLEN, K. FOLLESE (K. FOLLESE, A. FOLLESE, V. SHAW)	Emerson Drive MIDAS	41	41
12	14	15	IF YOU'RE GOING THROUGH HELL (BEFORE THE DEVIL EVEN KNOWS) T. HEWITT (S. TATE, A. TATE, D. BERG)	Rodney Atkins CURB	12	14	42	57	2	SUNSHINE AND SUMMERTIME B. GALLIMORE, F. HILL (J. RICH, R. CLAWSON, K. SACKLEY)	Faith Hill WARNER BROS./WRN	42	42
13	13	1	ME AND MY GANG D. HUFF, RASCAL FLATTS (J. STEELE, T. MULLINS, J. STONE)	Rascal Flatts LYRIC STREET	13	13	43	53	2	CALIFORNIA GIRLS G. WILSON, J. RICH, M. WRIGHT (G. WILSON, J. RICH, M. WRIGHT)	Gretchen Wilson COLUMBIA	43	43
14	15	17	LIFE AIN'T ALWAYS BEAUTIFUL M. WRIGHT, G. ALLAN (C. GOODMAN, T. L. JAMES)	Gary Allan MCA NASHVILLE	14	15	44	45	4	IN TERMS OF LOVE J. SHANKS (K. OSBORN, D. SCHLITZ)	SheDaisy LYRIC STREET	44	44
15	12	14	I GOT YOU C. MORGAN, P. O'DONNELL (C. MORGAN, P. O'DONNELL, T. DWENS)	Craig Morgan BROKEN BOW	15	12	45	51	8	EVERYBODY KNOWS R. RUBIN (E. ROBISON, M. MAGUIRE, N. MAINES, G. LOURIS)	Dixie Chicks COLUMBIA	45	45
16	17	19	BRING IT ON HOME W. KIRKPATRICK, LITTLE BIG TOWN (W. KIRKPATRICK, G. BIECK, T. H. BIECK)	Little Big Town EQUITY	16	17	46	42	7	KILL ME NOW A. SMITH, H. GRAHAM (J. RICH, A. L. SMITH, V. MCGEHE)	Rio Grand ASYLUM-CURB	46	46
17	18	20	I CAN'T UNLOVE YOU D. HUFF (W. KIRBY, W. ROBINSON)	Kenny Rogers CAPITOL	17	18	47	47	6	CALL ME CRAZY B. CHANCEY (S. NIELSON)	The Lost Trailers BNA	47	47
18	19	13	HOW 'BOUT YOU J. JOYCE (E. CHURCH, E. CHURCH, B. BEAVERS)	Eric Church CAPITOL	18	19	48	53	6	UNBROKEN GROUND S. HENDRICKS, J. STROUD (J. P. WHITE, J. LEBLANC, K. BERGSNES, G. NICHOLS)	Gary Nichols MERCURY	48	48
19	20	11	DOWN IN MISSISSIPPI (UP TO NO GOOD) G. FUNDIS (K. BUSH, K. HALL, J. NETTLES)	Sugarland MERCURY	19	20	49	52	3	LOVE YOU J. STOVER (J. KNOWLES, T. SUMMAR)	Jack Ingram BIG MACHINE	49	49
20	23	18	LEAVE THE PIECES J. SHANKS, M. BRANCH (J. HANSON, B. AUSTIN)	The Wreckers MAVERICK/WARNER BROS./WRN	20	23	50	55	5	NOTHIN' BUT A LOVE THANG F. ROGERS (C. STAPLETON, S. LESLIE, D. WORLEY)	Darryl Worley 903 MUSIC	50	50
21	21	13	WHY, WHY, WHY C. CHAMBERLAIN (B. CURRINGTON, T. MARTIN, M. NESLER)	Billy Currington MERCURY	21	21	51	46	8	GET OUTTA MY WAY C. BLACK, CAROLINA RAIN (R. E. ORRALL, C. WRIGHT)	Carolina Rain EQUITY	51	51
22	24	15	YEE HAW J. RITCHEY (J. OWEN, C. BEATHARD, K. MARVELL)	Jake Owen RCA	22	24	52	44	20	THIS TIME AROUND M. MCCLURE, CROSS CANADIAN RAGWEED (C. CANADA, R. ROGERS)	Cross Canadian Ragweed UNIVERSAL SOUTH	52	52
23	16	11	THE SEASHORES OF OLD MEXICO T. BROWN, G. STRAIT (M. HAGGARD)	George Strait MCA NASHVILLE	23	16	53	50	1	DO WE STILL B. CHANCEY, T. BROWN, K. LAW (R. LYNNE, R. CROSBY, W. RAMBEAUX)	Rockie Lynne UNIVERSAL SOUTH	53	53
24	25	23	BRAND NEW GIRLFRIEND L. MILLER (S. MINOR, B. ALLMAND, J. STEELE)	Steve Holy CURB	24	25	54	54	7	TENNESSEE GIRL B. CANNON (B. DIPIERO, C. WISEMAN)	Sammy Kershaw CATEGORY 5	54	54
25	26	9	WOULD YOU GO WITH ME F. ROGERS (S. CAMP, S. SHERRILL)	Josh Turner MCA NASHVILLE	25	26	55	56	6	LIVE TO LOVE ANOTHER DAY D. HUFF, K. URBAN (D. BROWN, K. URBAN)	Keith Urban CAPITOL	55	55
26	27	15	FAVORITE STATE OF MIND M. WILLIAMS (M. CHAGNON, B. DALY)	Josh Gracin LYRIC STREET	26	27	56	58	15	BEFORE HE CHEATS M. BRIGHT (C. TOMPKINS, J. KEAR)	Carrie Underwood ARISTA/ARISTA NASHVILLE	56	56
27	30	1	FEELS JUST LIKE IT SHOULD D. GEHMAN (P. GREEN, B. JAMES, J. POLLARD)	Pat Green BNA	27	30	57	57	1	I'LL GIVE IT TO YOU M. JONES, B. GALLIMORE, Z. JONES (T. MARTIN, M. NESLER)	Zona Jones D/QUARTERBACK	57	57
28	31	1	BUILDING BRIDGES T. BROWN, R. DUNN, K. BROOKS (H. DEVITO, L. WILLOUGHBY)	Brooks & Dunn With Sheryl Crow & Vince Gill ARISTA NASHVILLE	28	31	58	58	1	ONE WING IN THE FIRE L. REYNOLDS, T. TOMLINSON (T. TOMLINSON, B. PINSON)	Trent Tomlinson LYRIC STREET	58	58
29	21	8	THE LUCKY ONE B. GALLIMORE, F. HILL (B. WARREN, B. WARREN, J. JOYCE)	Faith Hill WARNER BROS./WRN	29	21	59	59	1	ONE SECOND CHANCE K. BEARD, B. CHANCEY (A. ALBRITTON, C. DUBOIS, D. TURNBULL)	Jeff Bates RCA	59	59
30	29	1	ON AGAIN TONIGHT F. ROGERS (M. GREEN, J. MELTON, P. B. WHITE)	Trent Willmon COLUMBIA	30	29	60	60	5	ANYWHERE BUT HERE R. WRIGHT, C. CAGLE (W. MDBLEY, D. V. WILLIAMS)	Chris Cagle CAPITOL	60	60



Taking Greatest Gainer applause for a second straight week (\$2.7 million impressions this issue), single is Oklahoma's 32nd top 10.



Singles the first debut track by a new duo to crack top 20 since Blue County's "3000 Little Girls" in February 2004.



Up 23 million audience impressions, single draws spins at the most new stations (28) by any song on the chart.

HITPREDICTOR

DATA PROVIDED BY
promosquadSee 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		RODNEY ATKINS If You're Going Through Hell CURB (75.0)	12	BLAINE LARSEN I Don't Know What She Said BNA (75.1)	37
KENNY CHESNEY Summertime BNA (86.9)	1	GARY ALLAN Life Ain't Always Beautiful MCA NASHVILLE (87.6)	14	SARA EVANS Coalmine RCA (84.0)	38
PHIL VASSAR Last Day Of My Life ARISTA NASHVILLE (96.4)	2	KENNY ROGERS I Can't Unlove You CAPITOL (90.3)	17	DIAMOND RIO God Only Cries ARISTA NASHVILLE (94.7)	39
BRAD PAISLEY The World ARISTA NASHVILLE (87.5)	3	THE WRECKERS Leave The Pieces WARNER BROS. (79.1)	20	GRETCHEN WILSON California Girls COLUMBIA (81.0)	43
TIM MCGRAW When The Stars Go Blue CURB (78.5)	4	JOSH TURNER Would You Go With Me MCA NASHVILLE (30.5)	25	★ TRENT TOMLINSON One Wing In The Fire LYRIC STREET (89.4)	58
CARRIE UNDERWOOD Don't Forget To Remember Me ARISTA NASHVILLE (93.7)	6	PAT GREEN Feels Just Like It Should BNA (78.5)	27	CHRIS CAGLE Anywhere But Here CAPITOL (86.0)	60
TOBY KEITH A Little Too Late SHOW OOG (87.0)	8	BROOKS & DUNN Building Bridges ARISTA NASHVILLE (65.9)	28		
JOE NICHOLS Size Matters (Someday) UNIVERSAL SOUTH (92.2)	10	MIRANDA LAMBERT New Strings EPIC (89.1)	34		

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COUNTRY MUSIC UPDATE

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JONES' 2-YEAR-OLD SET STILL FEEDS RADIO

Country's independent label sector is in the spotlight more frequently these days, and the Hot Shot Debut this issue marks a return to the chart by H.W. "Pappy" Daily's legendary Houston-based D imprint.

Arriving at No. 57 is Zona Jones' "I'll Give It to You," which bows with 708,000 audience impressions. Jones charted two times before for D, with "House of Negotiable Affections" in 2004 and "Two Hearts" in 2005.

Launched in 1958, the label was a one-



time home to such future major-label hit-makers as Willie Nelson, Claude Gray, George Strait and the Big Bopper. Daily's grandson, Wes Daily, reopened the storied company in 2003.

With 50 detections during the tracking week, the airplay leader for Jones' new song is Clear Channel KNIX Phoenix. The new single and Jones' other two charting tracks are from his debut set, "Harleys & Horses." —Wade Jessen

JUN 24 2006 **LATIN Billboard**



HOT LATIN SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	PEAK POSITION
1	1	12	#1 HIPS DON'T LIE PRODUCTION: W. JEAN, J. DUPLESSIS, S. MEBARAK R. (W. JEAN, J. DUPLESSIS, S. MEBARAK R., O. ALFANNO, L. PARKER) / EPIC / SONY BMG NORTE	Shakira Featuring Wyclef Jean	1
2	2	4	DOWN MAMBO KINGS (G. CRUZ, K. VASQUEZ, J. NIEVES)	Rakim & Ken-Y PINA / UNIVERSAL LATINO	2
3	3	11	CAILE LUNY TUNES, TINY (TITO EL BAMBINO)	Tito El Bambino EMI TELEVISIA	2
4	4	3	ANGELITO W.O. LANDRON (W.O. LANDRON, E. LIND)	Don Omar VI / MACHETE	4
5	5	19	MACHUCANDO LUNY TUNES (R. AYALA, E. DAVILA)	Daddy Yankee EL CARTEL / INTERSCOPE	5
6	6	7	ALIADO DEL TIEMPO M. BARBA (M. BARBA)	Mariano Barba THREE SOUND	6
7	8	22	UN BESO L. SANTOS, A. SANTOS (A. SANTOS)	Aventura PREMIUM LATIN	6
8	9	10	VOLVERTE A AMAR L. CERONI (A. GUZMAN, M. DOMM)	Alejandra Guzman SONY BMG NORTE	8
9	7	7	NUUESTRO AMOR SE HA VUELTO AYER J. M. LUGO (C. BRANT, A. LERNER)	Victor Manuelle Featuring Yuridia SONY BMG NORTE	9
10	15	15	LO QUE SON LAS COSAS S. GEORGE, B. BENOZZO (L. A. MARQUEZ)	Anais UNIVISION	1
11	10	19	NOCHE DE SEXO NELLY (WISIN, YANDEL, A. SANTOS, NELLY)	Wisin & Yandel Featuring Aventura MACHETE	4
12	26	50	GREATEST GAINER ME VOY C. LOPEZ, J. VENEGAS (J. VENEGAS)	Julietta Venegas SONY BMG NORTE	12
13	12	13	MUNECA DE TRAPO N. WALKER, LA OREJA DE VAN GOGH (A. MONTERO, X. SAN MARTIN, P. BENEGAS)	La Oreja De Van Gogh SONY BMG NORTE	12
14	17	11	LLAME PA' VERTE LUNY TUNES, NELLY (WISIN, YANDEL)	Wisin & Yandel MACHETE	1
15	11	14	TEMPERATURE R. FULLER (S. PHENRIQUES, A. MARSHALL, R. FULLER)	Sean Paul VP / ATLANTIC	10
16	16	14	LO QUE ME GUSTA A MI G. SANTAOLALLA, JUANES (JUANES)	Juanes SURCO / UNIVERSAL LATINO	2
17	20	23	UNA CANCION QUE TE ENAMORE NOT LISTED (S. PRIMERA, Y. MARRUFO)	Servando Y Florentino VENEMUSIC	17
18	15	20	QUE LASTIMA A. RAMIREZ CORRAL (S. LOPEZ GONZALEZ)	Alfredo Ramirez Corral UNIDOS / DISA	15
19	27	30	INSENSIBLE A TI (ME PONE A MIL) NOT LISTED (A. VILLARREAL)	Alicia Villarreal UNIVERSAL LATINO	19
20	18	9	ADIOS A MI AMANTE J.L. TERRAZAS (J. VELAZQUEZ AGUILAR)	Grupo Montez De Durango DISA	18
21	21	28	ALGUIEN TE VA A HACER LLORAR R. MUNOZ, R. MARTINEZ (L. PADILLA)	Intocable EMI TELEVISIA	21
22	24	8	HERE WE GO YO H. DELGADO, S.C. CARTER, A. CALO, A. PENA (H. DELGADO, S.C. CARTER)	Hector "El Father" Featuring El Presidente ROC-LA-FAMILIA/DEF JAM / DJMG	18
23	22	27	COMO DUELE (BARRERA DE AMOR) A. POSSE, M.L. ARRIAGA, J.E. MURGIA (M.L. ARRIAGA, J.E. MURGIA)	Noelia EMI TELEVISIA	22
24	23	2	MAS ALLA DEL SOL J. SEBASTIAN (J. SEBASTIAN)	Joan Sebastian MUSART / BALBOA	23
25	30	24	UNO Y UNO ES IGUAL A TRES S. KRYS (C.E. LOPEZ AVILA)	Jeremias UNIVERSAL LATINO	12

Its "Relaciones Conflictivas" bows at a career-high No. 7 on Top Latin Albums; gives quintet its first taste of The Billboard 200 (No. 165).



As her single flies up the chart, her "Limon Y Sal" album enters Latin Albums at No. 8 (5,000 sold).



The act's fifth entry on Latin Songs in just over a year clears nearly 5 million in audience from 24 stations.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	PEAK POSITION
26	25	5	NO ES BRUJERIA C. CABRAL "JUNIOR", A. BARBARA (A. BARBARA)	Ana Barbara FONOVISA	25
27	HOT SHOT DEBUT	1	TE COMPRO NOT LISTED (NOT LISTED)	Duelo UNIVISION	27
28	29	22	QUE ME ALCANCE LA VIDA A. BAQUEIRO (L. GARCIA, N. SCHAJRIS)	Sin Bandera SONY BMG NORTE	19
29	19	19	TE ECHO DE MENOS F. PINERO JR., C. PONCE (C. PONCE, F. PINERO JR.)	Chayanne SONY BMG NORTE	15
30	42	36	ABRAZAME M. DOMM (M. DOMM)	Camila SONY BMG NORTE	30
31	38	2	PALETA LUNY TUNES, TAINY, THLO (WISIN, YANDEL, R. AYALA, M.E. MASIS, R. RIVERA)	Wisin & Yandel Featuring Daddy Yankee GOLO STAR / MACHETE	31
32	46	29	PARA QUE REGRESSES E. PEREZ (G. RAMIREZ FLORES)	El Chapo De Sinaloa DISA	23
33	14	16	DE CONTRABANDO RIVERA (J. SEBASTIAN)	Jenni Rivera FONOVISA	14
34	40	41	VOY A LLORAR POR TI LOS RIELEROS DEL NORTE (R. GONZALIZ MORA)	Los Rieleros Del Norte FONOVISA	34
35	34	33	CUANDO BAILA REGGAETON LUNY TUNES (T. GALDERON, R. F. SALDANA, V. CABRERAS)	Tego Calderon Featuring Yandel JIGGIRI / ATLANTIC	33
36	45	2	AGARRALE EL PANTALON ALEXIS, FIDO (ALEXIS, FIDO, ZION, LENNON)	Alexis & Fido Featuring Zion & Lennox SONY BMG NORTE	36
37	RE-ENTRY	2	DIGANLE J. GUILLEN (J. GARCIA)	Conjunto Primavera FONOVISA	37
38	37	3	TU NOMBRE EN MAYUSCULAS D. PARISINI (L. PAUSINI, CHEDPE, J. BADIA, DANIEL)	Laura Pausini WARNER LATINA	37
39	NEW	1	PENSANDO EN TI NOT LISTED (NOT LISTED)	Frankie J COLUMBIA / SONY BMG NORTE	39
40	12	11	TE EXTRANO M. DELEON, M. RIVERA, A. HIDALGO (D. MEJIA)	Xtreme SGZ / UNIVISION	31
41	31	39	NO ES UNA NOVELA M. DELEON (D. CRUZ SANCHEZ)	Monchy & Alexandra J&N	31
42	44	2	CONTIGO SE VA L. FOCHOA (J. VILLAMIZAR)	Bacilos WARNER LATINA	42
43	RE-ENTRY	6	MUCHACHITA DE OJOS TRISTES O. GOMEZ (J. M. GALLARDO VERA, J. MAS PORTET)	Sergio Vega SONY BMG NORTE	42
44	36	2	INGRATITUD LOS TIGRES DEL NORTE (PCASTRO)	Los Tigres Del Norte FONOVISA	36
45	41	3	FRIKITONA DJ BLASS, BOY WONDER (DJ BLASS)	Plan B URBAN BOX OFFICE / CEE / MACHETE	41
46	RE-ENTRY	7	TU AMOR ME HACE BIEN S. GEORGE, ESTEFANO, M. ANTHONY (ESTEFANO)	Marc Anthony SONY BMG NORTE	41
47	31	34	POR UNA MUJER S. KRYS (M. CHAN, E. TORRES)	Luis Fonsi UNIVERSAL LATINO	16
48	RE-ENTRY	8	SIN TU AMOR A. GABRIEL (A. GABRIEL)	Ana Gabriel EMI TELEVISIA	30
49	NEW	1	ESTE CORAZON NOT LISTED (NOT LISTED)	RBD EMI TELEVISIA	49
50	48	4	TE HAGO EL AMOR E. LIND (E. LIND)	Eliel VI / MACHETE	48

TOP LATIN ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	4	#1 DON OMAR 3 WEEKS VI 006662/MACHETE (15.98)	King Of Kings		1
2	2	12	VARIOUS ARTISTS THE EW GROUP/UNIVERSAL/SONY BMG NORTE 72440/SONY BMG STRATEGIC MARKETING GROUP (18.98)	NOW Latino		1
3	3	1	PATRULLA 81 DISA 720852 (11.98)	Tierra Extranera		3
4	3	1	WISIN & YANDEL MACHETE 561402 (15.98) ⊕	Pa'l Mundo		1
5	5	26	DADDY YANKEE EL CARTEL 005792/INTERSCOPE (13.98 CD/DVD)	Barrio Fino: En Directo		1
6	4	1	GRUPO MONTEZ DE DURANGO DISA 720799 (11.98) ⊕	Borrón Y Cuenta Nueva		1
7	NEW	1	DUELO UNIVISION 310724/UG (12.98) ⊕	Relaciones Conflictivas		1
8	NEW	1	JULIETA VENEGAS SONY BMG NORTE 83420 (14.98)	Limon Y Sal		1
9	6	10	JUAN GABRIEL SONY BMG NORTE 81079 (15.98)	La Historia Del Divo		4
10	12	15	GREATEST GAINER ANDREA BOCELLI SUGAR/VENEMUSIC 006144/UNIVERSAL LATINO (18.98)	Amor		2
11	8	5	VICTOR MANUELLE SONY BMG NORTE 76390 (16.98)	Decision Unanime		4
12	7	2	VARIOUS ARTISTS URBAN BOX OFFICE 1100 (9.98)	Somos Americanos		1
13	13	17	RAKIM & KEN-Y PINA 270183/UNIVERSAL LATINO (15.98)	Masterpiece: Nuestra Obra Maestra		1
14	9	19	ROCIO DURCAL SONY BMG NORTE 77124 (15.98) ⊕	Amor Eterno		2
15	10	36	RBD EMI TELEVISIA 35902 (14.98)	Nuestro Amor		1
16	11	10	RBD EMI TELEVISIA 58122 (13.98) ⊕	RBD: Live In Hollywood		6
17	14	11	MONCHY & ALEXANDRA J&N 50078/SONY BMG NORTE (16.98) ⊕	Exitos Y Mas		9
18	15	27	DON OMAR VI/MACHETE 005850/UMRG (13.98)	Da Hitman Presents Reggaeton Latino		1
19	16	21	SHAKIRA EPIC 93700/SONY MUSIC (18.98) ⊕	Fijacion Oral Vol. 1		1
20	18	15	TITO EL BAMBINO EMI TELEVISIA 49552 (13.98)	Top Of The Line		10
21	25	27	RICARDO ARJONA SONY BMG NORTE 67549 (18.98)	Adentro		2
22	35	26	CALLE 13 WHITE LION 96875/SONY BMG NORTE (15.98)	Calle 13		1
23	20	17	LOS TIGRES DEL NORTE FONOVISA 352290/UG (14.98) ⊕	Historias Que Contar		1
24	17	12	LA OREJA DE VAN GOGH SONY BMG NORTE 79923 (18.98) ⊕	Guapa		5
25	19	25	RBD EMI TELEVISIA 75852 (14.98)	Rebelde		2

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
26	27	22	ALICIA VILLARREAL UNIVERSAL LATINO 006605 (14.98)	O gullo De Mujer		8
27	21	24	ANA GABRIEL SONY BMG NORTE 95902 (15.98)	Historia De Una Reina		1
28	15	13	RAMON AYALA Y SUS BRAVOS DEL NORTE FREDDIE 1940 (16.98)	Antologia De Un Rey Vol. 2		1
29	32	38	AVENTURA PREMIUM LATIN 94082/SONY BMG NORTE (13.98)	God's Project		1
30	23	26	LOS TUCANES DE TIJUANA UNIVISION 3-0914/UG (13.98) ⊕	En Vó - Siempre Contigo		23
31	44	69	LOS CAMINANTES SONY BMG NORTE 95637 (9.98)	Tesoros De Coleccion: Lo Rememorado De Los Caminantes		22
32	37	35	JUANES SURCO 003475/UNIVERSAL LATINO (17.98) ⊕	Mi Sangre		1
33	28	28	K-PAZ DE LA SIERRA DISA 720831 (10.98)	Lcs Super Exitos		26
34	54	17	PACE SETTER JOSE JOSE SONY BMG NORTE 77517 (15.98) ⊕	La Historia Del Principe		12
35	30	31	GUARDIANES DEL AMOR SONY BMG NORTE 78625 (13.98)	Corazon Romantico: Los Exitos		20
36	4	5	LOS RAZOS SONY BMG NORTE 92608 (15.98)	La Historia De Los Fazos... Los Exitos		36
37	33	23	BRONCO: EL GIGANTE DE AMERICA FONOVISA 352532/UG (14.98)	30 Historias De Un Gigante		17
38	51	53	CONJUNTO PRIMAVERA FONOVISA 352250/UG (13.98) ⊕	Algo De Mi		2
39	29	20	VARIOUS ARTISTS UNIDOS 720795/DISA (12.98)	Unidos		11
40	36	18	A.B. QUINTANILLA III PRESENTS KUMBIA KINGS EMI TELEVISIA 12169 (16.98) ⊕	Kumbia Kings Live		18
41	NEW	1	GRUPO MONTEZ DE DURANGO K-PAZ DE LA SIERRA DISA 720815 (11.98)	Grupo Montez De Durango Vs. K-Paz De La Sierra		41
42	NEW	1	GRUPO MONTEZ DE DURANGO DISA 720848 (10.98)	Lo Mejor De La Mejor... Coleccion		42
43	39	41	JENNI RIVERA FONOVISA 352339/UG (12.98) ⊕	En Vivo Desde Hollywood		11
44	26	29	EL CHAPO DE SINALOA DISA 720802 (10.98)	La Noche Perfecta		11
45	34	37	VARIOUS ARTISTS MACHETE 450644 (14.98)	Sangre Nueva		7
46	46	100	DADDY YANKEE EL CARTEL VI 450639/MACHETE (15.98)	Barrio Fino		1
47	RE-ENTRY	64	LUNY TUNES & BABY RANKS MAS FLOW 230007/MACHETE (14.98)	Mas Flow 2		1
48	31	27	GRUPO BRYNDIS DISA 720786 (12.98)	Recordandote		8
49	41	44	YURIDIA SONY BMG NORTE 76550 (12.98 CD/DVD) ⊕	La Voz De Un Angel		16
50	NEW	1	RAUL DI BLASIO SONY BMG NORTE 61093 (14.98) ⊕	La Historia Del Piano De America... Los Exitos		50

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
51	48	42	ALEJANDRA GUZMAN SONY BMG NORTE 78534 (15.98)	Indeleble		22
52	RE-ENTRY	43	MARC ANTHONY SONY BMG NORTE 95310 (16.98)	Valio La Pena		1
53	NEW	1	LOS MORROS DEL NORTE DISA 720862 (10.98)	Mientras Viva		53
54	58	35	DIANA REYES MUSICMEX 005158/UNIVERSAL LATINO (11.98)	La Reina Del Pasito Duranguense		24
55	55	52	JEREMIAS UNIVERSAL LATINO 006643 (14.98)	Ese Que Va Por Ahi		39
56	43	40	ANAIS UNIVISION 310884/UG (11.98) ⊕	Asi Soy Yo		11
57	47	45	LOS TIGRES DEL NORTE FONOVISA 351480/UG (13.98)	20 Nortenas Famosas		4
58	62	65	ANA GABRIEL EMI TELEVISIA 46956 (15.98)	Dos Amores Un Amante		22
59	56	54	VICENTE FERNANDEZ SONY BMG NORTE 95241 (9.98)	Tesoros De Coleccion		8
60	42	39	LOS TEMERARIOS DISA 720819 (10.98)	Los Super Exitos Con Mariachi		16
61	40	6	LOS RIELEROS DEL NORTE FONOVISA 352502/UG (12.98) ⊕	Siempre Imitado, Jamas Igualado		20
62	56	53	MONCHY & ALEXANDRA J&N 95422/SONY BMG NORTE (15.98)	Hasta El Fin		7
63	52	47	PATRULLA 81 DISA 720829 (10.98)	Lo Mejor De La Mejor... Coleccion		43
64	75	78	REIK SONY BMG NORTE 95680 (14.98)	Reik		34
65	53	34	REGGAETON NINOS AFUEGO/URBAN BOX OFFICE 46957/EMI TELEVISIA (13.98)	Reggaeton Ninos Vol. 1		5
66	64	4	LOS CADETES DE LINARES BCI 41260 (6.98)	Las Mas Canonas		44
67	45	49	BANDA EL RECODO DE CRUZ LIZARRAGA FONOVISA 352480/UG (12.98) ⊕	A Las Mujeres Que Ame		40
68	NEW	1	THALIA EMI TELEVISIA 61532 (17.98)	El Sexto Sentido: Re+Loaded		68
69	NEW	1	BETO Y SUS CANARIOS DISA 720849 (10.98)	Lo Mejor De La Mejor... Coleccion		69
70	59	55	A.B. QUINTANILLA III PRESENTS KUMBIA KINGS EMI TELEVISIA 90595 (15.98)	Fuego		2
71	80	64	INTOCABLE EMI TELEVISIA 98613 (16.98)			X
72	66	62	MARCO ANTONIO SOLIS FONOVISA 351643/UG (13.98) ⊕	La Historia Continua... Parte II		2
73	61	63	MARIANO BARBA THREE SOUND 10423 (15.98)	Aliado Del Tiempo		48
74	65	72	JAVIER SOLIS SONY BMG NORTE 95328 (9.98)	Tesoros De Coleccion		21
75	NEW	1	LOS HOROSCOPOS DE DURANGO DISA 720828 (10.98)	Lo Mejor De La Mejor... Coleccion		75

AIRPLAY CHARTS: Panels of 29 Latin pop, 12 tropical, 16 Latin rhythm, 52 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 Chart Legend for rules and explanations. © 2006, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

AIRPLAY MONITORED BY SALES DATA COMPILED BY



LATIN

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Billboard DANCE

JUN 24 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	HIPS DON'T LIE	SHAKIRA FEATURING WYCLEF JEAN (EPIC/SONY BMG NORTE)
3	7	ME VOY	JULIETA VENEGAS (SONY BMG NORTE)
4	3	MUNECA DE TRAPO	LA OREJA DE VAN GOGH (SONY BMG NORTE)
5	10	COMO DUELE (BARRERA DE AMOR)	NOELIA (EMI TELEVISION)
6	4	LO QUE SON LAS COSAS	ANAIIS (UNIVISION)
7	8	QUE ME ALCANCE LA VIDA	SIN BANDERA (SONY BMG NORTE)
8	15	ABRAZAME	CAMILA (SONY BMG NORTE)
9	9	TE ECHO DE MENOS	CHAYANNE (SONY BMG NORTE)
10	5	LO QUE ME GUSTA A MI	JUANES (SURCO/UNIVERSAL LATINO)
11	14	UNO Y UNO ES IGUAL A TRES	JEREMIAS (UNIVERSAL LATINO)
12	6	UNA CANCION QUE TE ENAMORE	SERVANDO Y FLORENTINO (VENEMUSIC)
13	16	NUESTRO AMOR SE HA VUELTO AYER	VICTOR MANUELLE FEATURING YURIDIA (SONY BMG NORTE)
14	13	TU NOMBRE EN MAYUSCULAS	LAURA PAUSINI (WARNER LATINA)
15	12	POR UNA MUJER	LUIS FONSI (UNIVERSAL LATINO)

LATIN ALBUMS		POP	
THIS WEEK	LAST WEEK	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)
1	1	VARIOUS ARTISTS	VARIOUS ARTISTS
2	2	JULIETA VENEGAS	LIMON Y SAL (SONY BMG NORTE)
3	3	JUAN GABRIEL	LA HISTORIA DEL DIVO (SONY BMG NORTE)
4	7	ANDREA BOCELLI	AMOR (SUGAR/VENEMUSIC/UNIVERSAL LATINO)
5	3	VARIOUS ARTISTS	SOMOS AMERICANOS (URBAN BOX OFFICE)
6	4	ROCIO DURCAL	AMOR ETERNO (SONY BMG NORTE)
7	5	RBD	NUESTRO AMOR (EMI TELEVISION)
8	6	RBD	RBD: LIVE IN HOLLYWOOD (EMI TELEVISION)
9	8	SHAKIRA	FIJACION ORAL VOL. 1 (EPIC/SONY MUSIC)
10	13	RICARDO ARJONA	ADEPTO (SONY BMG NORTE)
11	9	LA OREJA DE VAN GOGH	GUAPA (SONY BMG NORTE)
12	10	RBD	REBELDE (EMI TELEVISION)
13	11	ANA GABRIEL	HISTORIA DE UNA REINA (SONY BMG NORTE)
14	15	JUANES	MI SANGRE (SURCO/UNIVERSAL LATINO)
15	20	JOSE JOSE	LA HISTORIA DEL PRINCIPE (SONY BMG NORTE)

TROPICAL		THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	1	1	NUESTRO AMOR SE HA VUELTO AYER	VICTOR MANUELLE FEATURING YURIDIA (SONY BMG NORTE)
2	3	2	3	CAILE	TITO EL BAMBINO (EMI TELEVISION)
3	5	4	5	DOWN	RAKIM & KEN-Y (PINA/UNIVERSAL LATINO)
4	2	6	2	NO ES UNA NOVELA	MONCHY & ALEXANDRA (J&N)
5	8	7	8	TU AMOR ME HACE BIEN	MARC ANTHONY (SONY BMG NORTE)
6	6	9	6	HIPS DON'T LIE	SHAKIRA FEATURING WYCLEF JEAN (EPIC/SONY BMG NORTE)
7	4	10	4	SOLAMENTE UNA NOCHE	INDIA (SGZ/UNIVISION)
8	14	11	14	CONTIGO SE VA	BACILOS (WARNER LATINA)
9	9	12	9	MACHUCANDO	DADDY YANKEE (EL CARTEL/INTERSCOPE)
10	10	13	10	PRINCESA	FRANK REYES (J&N)
11	20	14	20	UNA CANCION QUE TE ENAMORE	SERVANDO Y FLORENTINO (VENEMUSIC)
12	12	15	12	LA AVISPA	ZACARIAS FERREIRA (J&N)
13	16	16	16	LLAME PA' VERTE	WISIN & YANDEL (MACHETE)
14	9	17	9	AY AMOR, CUANDO HABLAN LAS MIRADAS	GUAYACAN (SONY BMG NORTE)
15	18	18	18	MA' TAIDE	DON MIGUEL (J&N)

TROPICAL		THIS WEEK	LAST WEEK	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)
1	1	1	1	VICTOR MANUELLE	DECISION UNANIME (SONY BMG NORTE)
2	2	2	2	MONCHY & ALEXANDRA	EXITOS Y MAS (J&N/SONY BMG NORTE)
3	3	3	3	AVENTURA	GOD'S PROJECT (PREMIUM LATIN/SONY BMG NORTE)
4	5	4	5	MARC ANTHONY	VALIO LA PENA (SONY BMG NORTE)
5	4	5	4	MONCHY & ALEXANDRA	HASTA EL FIN (J&N/SONY BMG NORTE)
6	7	6	7	ANDY ANDY	IRONIA (WEPA/URBAN BOX OFFICE)
7	6	7	6	ANDY MONTANEZ	SALSA CON REGGAETON (SGZ/UNIVISION/UG)
8	9	8	9	GILBERTO SANTA ROSA	DIRECTO AL CORAZON (SONY BMG NORTE)
9	8	9	8	INDIA	SOY DIFERENTE (SGZ/UNIVISION/UG)
10	10	10	10	GILBERTO SANTA ROSA & VICTOR MANUELLE	DOS SONEROS, UNA HISTORIA (SONY BMG NORTE)
11	12	11	12	VARIOUS ARTISTS	PUTUMAYO PRESENTS: BALA A LATIN DANCE PARTY (PUTUMAYO)
12	12	12	12	VARIOUS ARTISTS	THE GREATEST SALSA EVER VOL. 1 (UNIVISION/UG)
13	11	13	11	JUAN LUIS GUERRA	PARA TI (VENEMUSIC/UNIVERSAL LATINO)
14	13	14	13	MICHAEL STUART	BACK TO DA' BARRIO (MACHETE)
15	14	15	14	N'KLABE	I LOVE SALSA! (NU/SONY BMG NORTE)

REGIONAL MEXICAN		THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	1	1	ALIADO DEL TIEMPO	MARIANO BARBA (THREE SOUND)
2	2	2	2	QUE LASTIMA	ALFREDO RAMIREZ CORRAL (UNIDOS/DISA)
3	4	3	4	ADIOS A MI AMANTE	GRUPO MONTEZ DE DURANGO (DISA)
4	5	4	5	ALGUIEN TE VA A HACER LLORAR	INTOCABLE (EMI TELEVISION)
5	6	5	6	MAS ALLA DEL SOL	JOAN SEBASTIAN (MUSART/BALBOA)
6	17	6	17	TE COMPRO	DUERO (UNIVISION)
7	12	7	12	PARA QUE REGRESES	EL CHAPO DE SINALOA (DISA)
8	3	8	3	DE CONTRABANDO	JENNI RIVERA (FONOVISIA)
9	10	9	10	VOY A LLORAR POR TI	LOS HIELEROS DEL NORTE (FONOVISIA)
10	15	10	15	DIGANLE	CONJUNTO PRIMAVERA (FONOVISIA)
11	16	11	16	MUCHACHITA DE OJOS TRISTES	SERGIO VEGA (SONY BMG NORTE)
12	8	12	8	INGRATITUD	LOS TIGRES DEL NORTE (FONOVISIA)
13	7	13	7	ALGO DE MI	CONJUNTO PRIMAVERA (FONOVISIA)
14	9	14	9	PAYASO LOCO	PATRUILLA 81 (DISA)
15	13	15	13	SI YO FUERA TU AMOR	ALACRANES MUSICAL (UNIVISION)

REGIONAL MEXICAN		THIS WEEK	LAST WEEK	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)
1	1	1	1	PATRUILLA 81	TIERRA EXTRANA (DISA)
2	1	2	1	GRUPO MONTEZ DE DURANGO	BORRON Y CUENTA NUEVA (DISA)
3	1	3	1	DUERO	RELACIONES CONFLICTIVAS (UNIVISION/UG)
4	2	4	2	LOS TIGRES DEL NORTE	HISTORIAS QUE CONTAR (FONOVISIA/UG)
5	6	5	6	ALICIA VILLARREAL	ORGULLO DE MUJER (UNIVERSAL LATINO)
6	3	6	3	RAMON AYALA Y SUS BRAVOS DEL NORTE	ANTOLOGIA DE UN REY VOL. 2 (FREDDIE)
7	4	7	4	LOS TUCANES DE TIJUANA	EN VIVO - SIEMPRE CONTIGO (UNIVISION/UG)
8	16	8	16	LOS CAMINANTES	TESOROS DE COLECCION: LO ROMANTICO DE LOS CAMINANTES (SONY BMG NORTE)
9	7	9	7	K-PAZ DE LA SIERRA	LOS SUPER EXITOS (DISA)
10	9	10	9	GUARDIANES DEL AMOR	CORAZON ROMANTICO: LOS EXITOS (SONY BMG NORTE)
11	19	11	19	LOS RAZOS	LA HISTORIA DE LOS RAZOS... LOS EXITOS (SONY BMG NORTE)
12	11	12	11	BRONCO: EL GIGANTE DE AMERICA	30 HISTORIAS DE UN GIGANTE (FONOVISIA/UG)
13	20	13	20	CONJUNTO PRIMAVERA	ALGO DE MI (FONOVISIA/UG)
14	8	14	8	VARIOUS ARTISTS	UNIDOS (UNIDOS/DISA)
15	1	15	1	GRUPO MONTEZ DE DURANGO/K-PAZ DE LA SIERRA	GRUPO MONTEZ DE DURANGO/K-PAZ DE LA SIERRA (DISA)

HOT DANCE CLUB PLAY		THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT & NUMBER / PROMOTION LABEL)
1	3	6	1	GET TOGETHER	MADONNA WARNER BROS. 42935
2	2	8	2	TRACKING TREASURE DOWN	GABRIEL & DRESDEN ORGANIZED NATURE 005
3	5	7	3	MAKE A MOVE ON ME	JOEY NEGRO SILVER LABEL 2503/TOMMY BOY
4	6	10	4	SAY I	CHRISTINA MILIAN FEATURING YOUNG JEEZY ISLAND PROMO/IDJMG
5	11	6	5	WORLD, HOLD ON (CHILDREN OF THE SKY)	BOB SINCLAR YELLOW/SILVER LABEL PROMO/TOMMY BOY
6	9	7	6	IT'S OVER	DJ MIKE CRUZ PRESENTS JOI CARDWELL & GEORIE PORGE LIVE 010/MUSIC PLANT
7	4	9	7	FASTER KILL PUSSYCAT	DAKENFOLD FEATURING BRITANNY MURPHY MAVERICK 42906/REPRISE
8	1	10	8	THE ONE THAT GOT AWAY (WAMDU/VALENTIN MIXES)	NATASHA BEDINGFIELD EPIC PROMO
9	8	11	9	SUFFER WELL	DEPECHE MODE SIRE/MUTE PROMO/REPRISE
10	13	9	10	INSTIGATOR	KACI BROWN THE DAS LABEL 006916/INTERSCOPE
11	15	5	11	LOOK ON THE FLOOR (HYPNOTIC TANGO)	BANANARAMA THE LAB IMPORT/FUEL 2000
12	14	8	12	FADE AWAY	SARAH ATERETH BEGUILLE PROMO/LIGHTYEAR
13	21	4	13	NOW THAT WE'VE FOUND LOVE	BUNNY RUGS GLOBAL PROMO
14	19	7	14	I AM NOT MY HAIR	INDIA ARIE UNIVERSAL MOTOWN PROMO
15	17	8	15	FASHIONISTA	JIMMY JAMES MADE 9884
16	7	11	16	HANDS UP TO HEAVEN	HEAVEN 17 NINTHWAVE 10040
17	12	11	17	SAY SOMETHIN' (D. MORALES MIXES)	MARIAH CAREY FEATURING SNOOP DOGG ISLAND PROMO/IDJMG
18	24	6	18	I WILL STAND	CLAUDJA BARRY DONNAJEAN PROMO
19	10	10	19	FALLING APART	THE LOVEMAKERS CHERRYTREE PROMO/INTERSCOPE
20	27	4	20	I WILL	DOLCE PURCHASE PROMO
21	18	16	21	KISS THE SKY	DANIELLE BOLLINGER ESNTION SILVER PROMO/ESNTION
22	32	3	22	POWER YOU CAN TURN ME ON	PICK MUZZAK FEATURING MIA SILVER LABEL 2500/TOMMY BOY
23	25	10	23	STUPID GIRLS	PINK LAFACE PROMO/DIMBA
24	30	6	24	WHEN YOU WALK AWAY	HENRI DAUMAN PROMO
25	28	7	25	I'M LISTENING	MADISON PARK BASICLUX 9207

TOP ELECTRONIC ALBUMS		THIS WEEK	LAST WEEK	ARTIST	TITLE (IMPRINT & NUMBER / DISTRIBUTING LABEL)
1	1	5	1	GNARLS BARKLEY	ST. ELSEWHERE DOWNTOWN 70003*ATLANTIC
2	NEW	NEW	NEW	ZERO 7	THE GARDEN ULTIMATE DILEMMA/ATLANTIC 63380/AG
3	3	55	3	GORILLAZ	DEMOM DAYS PARLOPHONE 73838*/VIRGIN
4	2	31	4	MADONNA	CONFESIONS ON A DANCE FLOOR WARNER BROS. 49460*
5	5	2	5	DJ LIL' CEE/TREVOR SIMPSON	ULTRA WEEKEND 2 ULTRA 1411
6	4	2	6	VIC LATINO	THRIVEMIX 02 THRIVEDANCE 90748/THRIVE
7	NEW	NEW	NEW	OAKENFOLD	A LOVELY MIND MAVERICK 49900/WARNER BROS.
8	6	16	8	CASCADA	EVERYTIME WE TOUCH ROBBINS 75064
9	7	18	9	SHE WANTS REVENGE	SHE WANTS REVENGE PERFECTKISS/FLAWLESS/GEFFEN 00587*/INTERSCOPE
10	8	32	10	IMOGEN HEAP	SPEAK FOR YOURSELF RCA VICTOR 72532
11	9	7	11	TIESTO	IN SEARCH OF SUNSHINE 5: LOS ANGELES SONG BIRD 09/BLACK HOLE
12	10	4	12	THIEFERY CORPORATION	VERSIONS EIGHTEENTH STREET LOUNGE 095
13	11	7	13	THE STREETS	THE HARDEST WAY TO MAKE AN EASY LIVING VICE 63186*/ATLANTIC
14	12	2	14	BOARDS OF CANADA	TRANS CANADA HIGHWAY WARP 9200*
15	15	14	15	GOLDFRAPP	SUPERNATURE MUTE
16	13	20	16	BAD BOY JOE & JOHNNY BUDZ	ULTRADANCE.07 ULTRA 1358
17	13	34	17	DEPECHE MODE	PLAYING THE ANGEL SIRE REPRISE 49348*/WARNER BROS.
18	19	9	18	GOTAN PROJECT	LUNATICO XL 195*/BEGGARS GROUP
19	16	10	19	MASSIVE ATTACK	COLLECTED VIRGIN 600680
20	21	2	20	HERBERT	SCALE 1K7 202
21	17	4	21	ARMIN VAN BUUREN	A STATE OF TRANCE 2006 ULTRA 1401
22	18	37	22	VARIOUS ARTISTS	DISNEYREMIXMANIA WALT DISNEY 861354
23	23	4	23	VARIOUS ARTISTS	#1 DISCO HITS MADACY SPECIAL PRODUCTIONS 52129/MADACY
24	20	16	24	DAFT PUNK	MUSIQUE VOL. 1: 1993-2005 VIRGIN 58405

HOT DANCE AIRPLAY		THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	6	1	GET TOGETHER	MADONNA WARNER BROS.
2	2	9	2	FASTER KILL PUSSYCAT	DAKENFOLD FEATURING BRITANNY MURPHY MAVERICK/REPRISE
3	5	5	3	WHAT'S LEFT OF ME	NICK LACHEY JIVE/DIMBA
4	3	7	4	SAY SOMETHIN'	MARIAH CAREY FEATURING SNOOP DOGG ISLAND/IDJMG
5	4	20	5	RAINDROPS	STUNT ULTRA
6	1	14	6	SOS	RIHANNA SRP/DEF JAM/IDJMG
7	7	14	7	WAITING	TAXI DOLL WWW.TAXIDOLL.COM
8	6	15	8	WALK AWAY	KELLY CLARKSON RCA/RMG
9	14	4	9	THE ONE THAT GOT AWAY	NATASHA BEDINGFIELD EPIC
10	13	5	10	MIRACLE	CASCADA ROBBINS
11	11	20	11	BE WITHOUT YOU	MARY J. BLIGE GEFFEN
12	17	9	12	HIPS DON'T LIE	SHAKIRA FEATURING WYCLEF JEAN EPIC
13	12	5	13	LOOK ON THE FLOOR (HYPNOTIC TANGO)	BANANARAMA THE LAB/FUEL 2000
14	16	3	14	WORLD, HOLD ON (CHILDREN OF THE SKY)	BOB SINCLAR YELLOW/SILVER LABEL/TOMMY BOY
15	9	14	15	FIRE	FERRY CORSTEN ULTRA
16	18	12	16	WATERMAN	OLAV BASOSKI FEATURING MICHIE ONE ROBBINS
17	20	6	17	WAITING FOR YOU	NARCOTIC THRUST YOSHITOSHI/DEEP DISH
18	1	1	18	GREATEST AIN'T NO OTHER MAN	GAINER CHRISTINA AGUILERA RCA/RMG
19	15	11	19	INCREDIBLE	SHAPE: UK NOCTURNAL GROOVE/POSITIVA
20	10	13	20	OOH LA LA	GOLDFRAPP MUTE
21	NEW	NEW	NEW	CRAZY	GNARLS BARKLEY DOWNTOWN/LAVA
22	23	4	22	S.O.S. (MESSAGE IN THE BOTTLE)	FILTERPUNK ULTRA
23	19	12	23	KISS THE SKY	DANIELLE BOLLINGER ESNTION SILVER/ESNTION
24	22	3	24	FADE AWAY	SARAH ATERETH BEGUILLE/LIGHTYEAR
25	RE-ENTR	RE-ENTR	RE-ENTR	ALONE	KIM SOZZI ULTRA

HITS OF THE WORLD **Billboard**

JUN
24
2006

JAPAN		SINGLES	
THIS WEEK	LAST WEEK	(SOUNDSCAN JAPAN)	JUNE 13, 2006
1	NEW	OOSAKA OBACHAN ROCK...(FIRST LTD EDITION) KAN JYANI EIGHT TEICHIKU	
2	NEW	SPLASH! (FIRST LTD VERSION/GREEN) BZ VERMILLION	
3	NEW	SPLASH! (FIRST LTD VERSION/ BLUE) BZ VERMILLION	
4	NEW	SPLASH! (FIRST LTD VERSION/ YELLOW) BZ VERMILLION	
5	1	DAITE SENYORITA TOMOHISA YAMASHITA JOHNNY'S ENTERTAINMENT	
6	NEW	OOSAKA OBACHAN ROCK... KAN JYANI EIGHT TEICHIKU	
7	4	MILK TEA/UTSUKUSIKI HANA MASAHARU FUKUYAMA UNIVERSAL	
8	NEW	SPLASH! (ORIGINAL VERSION/ RED) BZ VERMILLION	
9	NEW	TERU NO UTA ADI TESHIMA YAMAHA MUSIC COMMUNICATIONS	
10	8	JUNRENKA SHONAN NO KAZE TOY'S FACTORY	

FRANCE		SINGLES	
THIS WEEK	LAST WEEK	(SNEP/IFOP/TITE-LIVE)	JUNE 13, 2006
1	NEW	WE ARE THE CHAMPIONS (DING A DANG DONG) CRAZY FROG MACH1 RECORDS	
2	1	LIVING ON VIDEO PAKITO PANIC/ULM	
3	3	HIPS DON'T LIE SHAKIRA FT. WYCLEF JEAN EPIC	
4	NEW	LE RAGGA DES PINGOUINS PIGLOO M6 INT./SCORPIO MUSIC	
5	4	JEUNE DEMOISELLE DIAM'S HOSTILE	
6	2	EYE OF THE TIGER AMEL BENT JIVE	
7	6	JE M'APPELLE BAGDAD TINA ARENA COLUMBIA	
8	5	PARTI POUR ZOUKER LORIE FEAT. DADOUKME VOGUE	
9	9	MORENTIA UPADANCE MILAN	
10	7	MEME SI (WHAT YOU'RE MADE OF) LUCIE SILVAS/GREGORY LEMARCHAL MERCURY	

ITALY		SINGLES	
THIS WEEK	LAST WEEK	(FIMI/NIelsen)	JUNE 12, 2006
1	1	STOP! DIMENTICA TIZIANO FERRO CAPITOL	
2	2	HIPS DON'T LIE SHAKIRA FT. WYCLEF JEAN EPIC	
3	4	SVEGLIARSI LA MATTINA ZERO ASSOLUTO UNIVERSO	
4	5	CRAZY GNARLS BARKLEY DOWNTOWN/ATLANTIC	
5	NEW	NOTTE DI MEZZA ESTATE BENNATO & BRIT UNIVERSAL	
6	7	WORLD HOLD ON BOB SINCLAR FT. STEVE EDWARDS YELLOW PRODUCTION	
7	3	SOONER OR LATER DUNCAN JAMES INNOCENT	
8	8	APPLAUSI PER FIBRA FABRI FIBRA UNIVERSAL	
9	11	SIN SIN SIN ROBBIE WILLIAMS CHRYSALIS	
10	NEW	MANEATER NELLY FURTADO MOSLEY/GEFFEN	

NORWAY		SINGLES	
THIS WEEK	LAST WEEK	(VERDENS GANG-NORWAY)	JUNE 13, 2006
1	1	A LITTLE TOO PERFECT DENSTAD WITH ALEKSANDER SONY BMG	
2	2	ONE MARY J. BLIGE FT. U2 MARIACHI/GEFFEN	
3	5	AS TO I OSJLO RAVI COLUMBIA	
4	3	CRAZY GNARLS BARKLEY DOWNTOWN/ATLANTIC	
5	4	HIPS DON'T LIE SHAKIRA FT. WYCLEF JEAN EPIC	

ALBUMS		
1	2	BRUCE SPRINGSTEEN WE SHALL OVERCOME - THE SEEGER SESSIONS COLUMBIA
2	1	MARK KNOPFLER/EMMYLOU HARRIS ALL THE ROADRUNNING MERCURY
3	3	RED HOT CHILI PEPPERS STADIUM ARCADIVM WARNER BROS.
4	7	SHAKIRA ORAL FIXATION VOL. 2 EPIC
5	4	GNARLS BARKLEY ST. ELSEWHERE DOWNTOWN/ATLANTIC

UNITED KINGDOM		SINGLES	
THIS WEEK	LAST WEEK	(THE OFFICIAL UK CHARTS CO.)	JUNE 11, 2006
1	8	MANEATER NELLY FURTADO MOSLEY/GEFFEN	
2	1	I WISH I WAS A PUNK ROCKER SANDI THOM RCA	
3	38	WORLD AT YOUR FEET EMBRACE INDEPENDIENTE	
4	23	MONSTER AUTOMATIC B UNIQUE/POLYDOR	
5	2	CRAZY GNARLS BARKLEY DOWNTOWN/ATLANTIC	
6	4	FROM PARIS TO BERLIN INFERNAL BORDER BREAKERS	
7	5	WHO KNEW PINK LAFACE/ZOMBA	
8	11	(IS THIS THE WAY TO) THE WORLD CUP TONY CHRISTIE TUG	
9	3	IS IT ANY WONDER? KEANE ISLAND	
10	48	THREE LIONS BADDIEL & SKINNER & LIGHTNING SEEDS EPIC	

AUSTRALIA		SINGLES	
THIS WEEK	LAST WEEK	(ARIA)	JUNE 12, 2006
1	1	SOS RIHANNA SRP/DEF JAM	
2	2	CRAZY GNARLS BARKLEY DOWNTOWN/ATLANTIC	
3	3	THIS TIME I KNOW IT'S FOR REAL THE YOUNG DIVAS SONY BMG	
4	6	SO SICK NE-YO DEF JAM	
5	4	FLAUNT IT! TV ROCK BIMBO ROCK	
6	5	BEEP THE PUSSYCAT DOLLS FT. WILL I AM A&M/INTERSCOPE	
7	NEW	RUNNING EVERMORE EAST WEST	
8	7	FOREVER YOUNG YOUTH GROUP IVY RECORDS	
9	9	BLACKFINGERNAILS RED WINE ESKIMO JOE WARNER	
10	8	DANI CALIFORNIA RED HOT CHILI PEPPERS WARNER BROS.	

SPAIN		SINGLES	
THIS WEEK	LAST WEEK	(PROMUSICAE/MEDIA)	JUNE 14, 2006
1	NEW	YOU ARE NOT ALONE MICHAEL JACKSON EPIC	
2	NEW	JOHN THE REVELATOR/LILIAN DEPECHE MODE MUTE	
3	2	VIVIR PARA CONTARLO B/W HACIENDO LO VIOLADORES DEL VERSO BOACOR	
4	1	HEAL THE WORLD MICHAEL JACKSON EPIC	
5	5	HIMNO OFICIAL DEL SEVILLA FC EL ARREBATO CAPITOL	
6	3	IS IT ANY WONDER? KEANE ISLAND	
7	11	WE ARE THE CHAMPIONS (DING A DANG DONG) CRAZY FROG MACH1 RECORDS	
8	4	JAM MICHAEL JACKSON EPIC	
9	6	IN THE CLOSET MICHAEL JACKSON EPIC	
10	7	HIJO DEL MIEDO STRAVAGANZZA AVISPA	

DENMARK		SINGLES	
THIS WEEK	LAST WEEK	(IFPI/NIelsen MARKETING RESEARCH)	JUNE 13, 2006
1	2	CRAZY GNARLS BARKLEY DOWNTOWN/ATLANTIC	
2	1	MR. NICE GUY TRINE DYRHOLM CMC	
3	NEW	JOHN THE REVELATOR/LILIAN DEPECHE MODE MUTE	
4	3	WE ARE THE CHAMPIONS (DING A DANG DONG) CRAZY FROG MACH1 RECORDS	
5	10	SUFFER WELL DEPECHE MODE MUTE	

ALBUMS		
1	1	SHAKIRA ORAL FIXATION VOL. 2 EPIC
2	2	RED HOT CHILI PEPPERS STADIUM ARCADIVM WARNER BROS.
3	4	GNARLS BARKLEY ST. ELSEWHERE DOWNTOWN/ATLANTIC
4	NEW	SKOUSEN NIELS DADDY LONGLEG MBO
5	3	MARK KNOPFLER/EMMYLOU HARRIS ALL THE ROADRUNNING MERCURY

GERMANY		SINGLES	
THIS WEEK	LAST WEEK	(MEDIA CTRL)	JUNE 13, 2006
1	1	HIPS DON'T LIE SHAKIRA FT. WYCLEF JEAN EPIC	
2	2	NO NO NEVER TEXAS LIGHTNING X-CELL/SONY BMG	
3	3	CRAZY GNARLS BARKLEY DOWNTOWN/ATLANTIC	
4	6	SCHWARZ AUF WEISS MAX MUTZKE WARNER BROS.	
5	4	MANEATER NELLY FURTADO MOSLEY/GEFFEN	
6	5	HARD ROCK HALLELUJAH LORDI SONY BMG	
7	8	ZEIT DASS SICH WAS DREHT HERBERT GRÖNEMEYER FT. AMADU SONY BMG	
8	12	54, '74, '90, 2006 SPORTFREUNDE STILLER VERTIGO	
9	7	DANCE! GOLEO VI/PLUMIDEE/FATMAN SCOOP MACH1/MOS	
10	9	ONE MARY J. BLIGE FT. U2 MARIACHI/GEFFEN	

CANADA		DIGITAL SINGLES	
THIS WEEK	LAST WEEK	(SOUNDSCAN)	JUNE 24, 2006
1	1	PROMISCUOUS NELLY FURTADO FT. TIMBALAND MOSLEY/GEFFEN/UNIVERSAL	
2	2	HIPS DON'T LIE SHAKIRA FT. WYCLEF JEAN EPIC/SONY BMG MUSIC	
3	4	CRAZY GNARLS BARKLEY DOWNTOWN/ATLANTIC	
4	3	SOS RIHANNA SRP/DEF JAM/UNIVERSAL	
5	6	DANI CALIFORNIA (ALBUM VERSION) RED HOT CHILI PEPPERS WARNER	
6	5	NOT READY TO MAKE NICE DIXIE CHICKS COLUMBIA/SONY BMG MUSIC	
7	8	RIDIN' CHAMILLIONAIRE FT. KRATZIE BONE UNIVERSAL MOTOWN/UNIVERSAL	
8	NEW	UNFAITHFUL RIHANNA SRP/DEF JAM/UNIVERSAL	
9	9	WHERE'D YOU GO FORT MINOR FT. HOLLY BROOK MACHINE SHOP/WARNER	
10	7	OUT OF MY HEAD MOBILE INTERSCOPE/UNIVERSAL	

THE NETHERLANDS		SINGLES	
THIS WEEK	LAST WEEK	(MEGA CHARTS BV)	JUNE 9, 2006
1	1	ROOD MARCO BORSATO POLYDOR	
2	2	HIPS DON'T LIE SHAKIRA FT. WYCLEF JEAN EPIC	
3	4	CRAZY GNARLS BARKLEY DOWNTOWN/ATLANTIC	
4	3	LA CAMISA NEGRA JUANES SURCO	
5	NEW	WIJ HOUDEN VAN ORANJE 2006 ALI B FT. ANDRE HAZES EMI	

ALBUMS		
1	1	RED HOT CHILI PEPPERS STADIUM ARCADIVM WARNER BROS.
2	9	THE CATS THOSE WERE THE DAYS EMI
3	3	BLOF UMDJA EMI
4	4	JUANES MI SANGRE UNIVERSAL
5	1	MARK KNOPFLER/EMMYLOU HARRIS ALL THE ROADRUNNING MERCURY

PORTUGAL		ALBUMS	
THIS WEEK	LAST WEEK	(RIM)	JUNE 13, 2006
1	1	FF EU AQUI FAROL	
2	3	ILONA MITRECEY UN MONDE PARFAIT SCORPIO	
3	NEW	D'ZRT ORIGINAL FAROL	
4	2	SHAKIRA ORAL FIXATION VOL. 2 EPIC	
5	4	PAULO GONZO PAULO GONZO COLUMBIA	
6	5	TONY CARREIRA AO VIVO NO COLISEU ESPACIAL	
7	7	RED HOT CHILI PEPPERS STADIUM ARCADIVM WARNER BROS.	
8	9	MELANIE C. BEAUTIFUL INTENTIONS RED GIRL	
9	8	ANTONIO VARIACOES A HISTORIA DE ANTONIO VARIACOES - ENTRE EMI	
10	6	PAULO DE CARVALHO VIDA FAROL	

EURO		DIGITAL TRACKS	
THIS WEEK	LAST WEEK	(NIelsen SOUNDSCAN INTERNATIONAL)	JUNE 24, 2006
1	1	MANEATER NELLY FURTADO MOSLEY/GEFFEN	
2	3	HIPS DON'T LIE SHAKIRA FT. WYCLEF JEAN EPIC	
3	2	CRAZY (SINGLE VERSION) GNARLS BARKLEY DOWNTOWN/ATLANTIC	
4	5	I WISH I WAS A PUNK ROCKER (WITH FLOWERS IN MY HAIR) SANDI THOM VIKING LEGACY	
5	8	MONSTER THE AUTOMATIC B-UNIQUE/POLYDOR	
6	4	IS IT ANY WONDER? KEANE ISLAND	
7	7	WHO KNEW PINK LAFACE/ZOMBA	
8	6	DANI CALIFORNIA (ALBUM VERSION) RED HOT CHILI PEPPERS WARNER BROS.	
9	NEW	UNFAITHFUL RIHANNA SRP/DEF JAM	
10	10	ONE MARY J. BLIGE AND U2 MARIACHI/GEFFEN	
11	17	MAS QUE NADA SERGIO MENDES FT. THE BLACK EYED PEAS HEAR/CONCORD	
12	11	FASTER KILL PUSSYCAT (RADIO MIX) DAKINFOLD FT. BRITANNY MURPHY PERFECTO	
13	NEW	3 LIONS BADDIEL, SKINNER & THE LIGHTNING SEEDS EPIC	
14	9	SOS RIHANNA SRP/DEF JAM	
15	18	WORLD AT YOUR FEET EMBRACE INDEPENDIENTE	
16	NEW	BUTTONS THE PUSSYCAT DOLLS FT. SNOOP DOGG A&M/INTERSCOPE	
17	12	FILL MY LITTLE WORLD THE FEELING ISLAND	
18	NEW	'54, '74, '90, 2006 SPORTFREUNDE STILLER VERTIGO	
19	NEW	COUNTRY GIRL PRIMAL SCREAM COLUMBIA	
20	14	FROM PARIS TO BERLIN (RADIO EDIT) INFERNAL BORDER BREAKERS	

AUSTRIA		SINGLES	
THIS WEEK	LAST WEEK	(AUSTRIAN IFPI/AUSTRIA TOP 40)	JUNE 12, 2006
1	1	CRAZY GNARLS BARKLEY DOWNTOWN/ATLANTIC	
2	2	HIPS DON'T LIE SHAKIRA FT. WYCLEF JEAN EPIC	
3	3	NIE GENUG CHRISTINA STURMER POLYDOR	
4	7	GIMME GIMME GIMME YODHIII NA KLAR	
5	6	DANCE! GOLEO VI/PLUMIDEE/FATMAN SCOOP MACH1/MOS	

ALBUMS		
1	1	RED HOT CHILI PEPPERS STADIUM ARCADIVM WARNER BROS.
2	2	GNARLS BARKLEY ST. ELSEWHERE DOWNTOWN/ATLANTIC
3	3	ANDREA BERG SPLITTENACKT ARIOLA
4	4	LUDWIG HIRSCH IN EWIGKEIT DAMEN KOCH
5	5	ROSENSTOLZ DAS GROSSE LEBEN ISLAND

GREECE		SINGLES	
THIS WEEK	LAST WEEK	(IFPI GREECE/DELOITTE & TOUCHE)	JUNE 9, 2006
1	2	GOIN THROUGH KALIMERA ELLADA UNIVERSAL	
2	3	SAN PETALOYDA KALIA BENETI MELON MUSIC	
3	1	THES NA KANOUME SKHESI KONSTANTINOS KHRISTOFOROU MINOS	
4	7	NISAKI STON OKEANO TRILOGY MELON MUSIC	
5	5	PION MAGEVIS ME FILIA GIANNIS TASSIOS MBI	

ALBUMS		
1	1	RED HOT CHILI PEPPERS STADIUM ARCADIVM WARNER BROS.
2	5	ARCHIVE LIGHTS WARNER
3	4	HANS ZIMMER DA VINCI CODE DECCA
4	6	GNARLS BARKLEY ST. ELSEWHERE DOWNTOWN/ATLANTIC
5	15	JUANES MI SANGRE SURCO

EUROCHARTS

SINGLE SALES

EUROCHARTS ARE COMPILED BY BILLBOARD FROM THE NATIONAL SINGLES AND ALBUM SALES CHARTS OF 20 EUROPEAN COUNTRIES. JUNE 14, 2006

THIS WEEK	LAST WEEK	ARTIST	TITLE
1	1	HIPS DON'T LIE	SHAKIRA FT. WYCLEF JEAN EPIC
2	2	CRAZY	GNARLS BARKLEY DOWNTOWN/ATLANTIC
3	6	MANEATER	NELLY FURTADO MOSLEY/GEFFEN
4	73	WE ARE THE CHAMPIONS (DING A DANG DONG)	CRAZY FROG MACH1 RECORDS
5	3	LIVING ON VIDEO	PAKITO PANIC/ULM
6	4	I WISH I WAS A PUNK ROCKER	SANDI THOM RCA
7	13	HARD ROCK HALLELUJAH	LORDI RCA
8	9	NO NO NEVER	TEXAS LIGHTNING X-CELL/SONY BMG
9	5	SOS (RESCUE ME)	RIHANNA SRP/DEF JAM
NEW	NEW	WORLD AT YOUR FEET	EMBRACE INDEPENDIENTE
10	10	ONE	MARY J. BLIGE FT. U2 MTRIARCH/GEFFEN
11	12	WHO KNEW	PINK LAFACE/ZOMBA
12	78	MONSTER	AUTOMATIC B UNIQUE/POLYDOR
13	NEW	LE RAGGA DES PINGUINS	PIGLOO M6 INT/SCORPIO MUSIC
14	14	WORLD HOLD ON	BOB SINCLAR FT. STEVE EDWARDS YELLOW PRODUCTION

ALBUMS

JUNE 14, 2006

THIS WEEK	LAST WEEK	ARTIST	TITLE
1	1	RED HOT CHILI PEPPERS	STADIUM ARCADIUM WARNER BROS.
2	3	SHAKIRA	ORAL FIXATION VOL. 2 EPIC
NEW	NEW	RONAN KEATING	BRING YOU HOME POLYDOR
4	2	GNARLS BARKLEY	ST. ELSEWHERE DOWNTOWN/ATLANTIC
5	NEW	SANDI THOM	SMILE...IT CONFUSES PEOPLE RCA
6	8	MARK KNOPFLER/EMMYLOU HARRIS	ALL THE ROADRUNNING MERCURY
7	4	BRUCE SPRINGSTEEN	WE SHALL OVERCOME - THE SEEGER SESSIONS COLUMBIA
NEW	NEW	NIGHTWISH	END OF AN ERA NUCLEAR BLAST/SPINEFARM
9	NEW	THE FEELING	TWELVE STOPS AND HOME ISLAND
10	68	PAUL SIMON	SURPRISE WARNER BROS./WARNER MUSIC
11	22	SPORTFREUNDE STILLER	YOU HAVE TO WIN ZWEIKAMPF VERTIGO
12	5	KATIE MELUA	PIECE BY PIECE DRAMATICO
13	6	PINK	FM NOT DEAD LAFACE/ZOMBA
14	15	LORDI	THE APOCALYPSE RCA
15	9	MIKE LEON GROSCH	ABSOLUTE BASIC HANSA

RADIO AIRPLAY

RADIO AIRPLAY INFORMATION FROM 17 EUROPEAN COUNTRIES AS MONITORED AND TABULATED BY NIELSEN MUSIC CONTROL. JUNE 14, 2006

THIS WEEK	LAST WEEK	ARTIST	TITLE
1	1	HIPS DON'T LIE	SHAKIRA FT. WYCLEF JEAN SONY BMG
2	2	SOS	RIHANNA SRP/DEF JAM
3	5	CRAZY	GNARLS BARKLEY DOWNTOWN/ATLANTIC
4	4	DANI CALIFORNIA	RED HIT CHILLI PEPPERS WARNER BROS.
5	3	BECAUSE OF YOU	KELLY CLARKSON RCA
6	7	A DIOS LE PIDO	JUANES SURCO
7	6	SIN SIN SIN	ROBBIE WILLIAMS CHRYSALIS
8	8	UPSIDE DOWN	JACK JOHNSON JACK JOHNSON/BRUSHFIRE/UNIVERSAL
9	9	IS IT ANY WONDER?	KEANE ISLAND
10	11	MY HUMPS	THE BLACK EYED PEAS A&M/INTERSCOPE
11	10	ONE	MARY J. BLIGE MTRIARCH/GEFFEN
12	14	MANEATER	NELLY FURTADO DREAMWORKS
13	12	SO SICK	NE-YO DEF JAM
14	13	WHO KNEW	PINK LAFACE/ZOMBA
15	12	STUPID GIRLS	PINK LAFACE/ZOMBA

SALES DATA COMPILED BY



TCP JAZZ

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE	DISTRIBUTING LABEL
1	1	7C	#1 MICHAEL BUBLE	IT'S TIME 143	REPRISE 48946/WARNER BROS.
2	2	11	ELVIS COSTELLO & ALLEN TOUSSAINT	THE RIVER IN REVERSE	VERVE FORECAST 006660/VG
3	3	3c	KATIE MELUA	PIECE BY PIECE	DRAMATICO/UNIVERSAL MOTOWN 006868/UMRG
4	4	2	CHRIS BOTTI	TO LOVE AGAIN: THE DUETS	COLUMBIA 77505/SONY MUSIC
5	5	6	NAT KING COLE	THE VERY BEST OF NAT KING COLE	CAPITOL 59324
6	6	7	CHRIS BOTTI	WHEN I FALL IN LOVE	COLUMBIA 92872/SONY MUSIC
7	7	4	MICHAEL BUBLE	CAUGHT IN THE ACT 143	REPRISE 49444/WARNER BROS.
8	8	11	DIANE SCHUUR	LIVE IN LONDON GR2	2002
9	9	6	CASSANDRA WILSON	THUNDERBIRD	BLUE NOTE 63398
10	10	8	MADELEINE PEYROUX	CARELESS LOVE	ROUNDER 613192
11	11	5	DR. JOHN	MERCERNARY	BLUE NOTE 54541
12	12	9	THELONIOUS MONK QUARTET WITH JOHN COLTRANE	AT CARNEGIE HALL	THELONIOUS 35173/BLUE NOTE
13	13	1	DIANNE REEVES	GOOD NIGHT, AND GOOD LUCK.	(SOUNDTRACK) CONCORD JAZZ 2307/CONCORD
14	14	1	VARIOUS ARTISTS	LEGENDS OF JAZZ WITH RAMSEY LEWIS: SHOWCASE	L3SMEDIA 968700
15	15	1	DEJONNETTE/GOLDINGS/SCOFIELD	TRID BEYOND: SAUDADES	ECM 0002/UNIVERSAL CLASSICS GROUP
16	16	1	VARIOUS ARTISTS	THE HOUSE THAT TRANE BUILT: THE BEST OF IMPULSE RECORDS	IMPULSE! 006744/VG
17	17	1	LOUIS ARMSTRONG	THE DEFINITIVE COLLECTION	HIP-O/VERVE/CHRONICLES 004893/UME
18	18	13	FRANK CATALANO	MIGHTY BURNER	BRIGHT 501
19	19	3	MILES DAVIS	THE LEGENDARY PRESTIGE QUINTET SESSIONS	FANTASY 4444/CONCORD
20	20	11	YELLOWJACKETS	TWENTY FIVE HEADS	UP 3112
21	21	15	VARIOUS ARTISTS	OUR NEW ORLEANS 2005: A BENEFIT ALBUM	NONESUCH 79934/WARNER BROS.
22	22	1	VARIOUS ARTISTS	VINTAGE VERVE	VERVE 004292/VG
23	23	1	ROY HARGROVE	NOTHING SERIOUS	VERVE 006211/VG
24	24	1	ROBIN MCKELLE	INTRODUCING ROBIN MCKELLE	CHEAP LULLABY 10
25	25	1	VARIOUS ARTISTS	JAZZ VOCALISTS: HEAR & NOW	CONCORD JAZZ 30002/CONCORD

TOP CLASSICAL

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE	DISTRIBUTING LABEL
1	1	10	#1 THE 5 BROWNS	NO BOUNDARIES	RCA RED SEAL 78719/SONY BMG MASTERWORKS
2	2	11	LONDON PHILHARMONIC/ANNE-SOPHIE MUTTER	MOZART: VIOLIN CONCERTOS 1-5	DG 005078/UNIVERSAL CLASSICS GROUP
3	3	13	LANG LANG	MEMORY	DG 005827/UNIVERSAL CLASSICS GROUP
4	4	5	DAWN UPSHAW/ATLANTA SYMPHONY ORCHESTRA (SPANO)	GOLJUV: AINADAMAR: FOUNTAIN OF TEARS	DG 006429/UNIVERSAL CLASSICS GROUP
5	5	37	ANDRE RIEU	THE FLYING DUTCHMAN	DENON 17570
6	6	61	THE 5 BROWNS	THE 5 BROWNS	RED SEAL 66007/SONY BMG MASTERWORKS
7	7	90	ANDRE RIEU	TUSCANY	DENON 7431
8	8	6	MAURIZIO POLLINI	CHOPIN: NOCTURNES	DG 005804/UNIVERSAL CLASSICS GROUP
9	9	39	YO-YO MA WITH ROMA SINFONETTA ORCHESTRA (MORRICONE)	YO-YO MA PLAYS ENnio MORRICONE	SONY CLASSICAL 93456/SONY BMG MASTERWORKS
10	10	13	JUAN DIEGO FLOREZ	SENTIMIENTO LATINO	DECCA 006295/UNIVERSAL CLASSICS GROUP
11	11	16	SOUNDTRACK	MATCH POINT	MILAN 36145
12	12	33	ANDRE RIEU	NEW YEAR'S IN VIENNA	DENON 17572
13	13	32	YO-YO MA/THE SILK ROAD ENSEMBLE	SILK ROAD JOURNEYS: BEYOND THE HORIZON	SONY CLASSICAL 93962/SONY BMG MASTERWORKS
14	14	10	POLYPHONY (LAYTON)	WHITACRE: CLOUDBURST AND OTHER CHORAL WORKS	H/PERION 67543/HARMONIA MUNDI
15	15	10	PLACIDO DOMINGO	ITALIA, TI AMO	DG 005318/UNIVERSAL CLASSICS GROUP
16	16	12	SOUNDTRACK	CASANOVA	HOLLYWOOD 162575
17	17	1	DANIEL BARENBOIM	BACH: THE WELL-TEMPERED CLAVIER BOOK 1	WARNER CLASSICS/RHINO 61563/WARNER STRATEGIC MARKETING
18	18	4	RENEE FLEMING	SACRED SONGS	DECCA 005193/UNIVERSAL CLASSICS GROUP
19	19	1	LANG LANG & MARIINSKY THEATER ORCHESTRA (GERGIEV)	RACHMANINOV: PIANO CONCERTO NO. 2	DG 003902/UNIVERSAL CLASSICS GROUP
20	20	33	THE SIXTEEN (CHRISTOPHERS)	RENAISSANCE: MUSIC FOR INNER PEACE	DECCA 004531/UNIVERSAL CLASSICS GROUP
21	21	37	JOSHUA BELL/BERLIN PHILHARMONIC (THOMAS)	TCHAIKOVSKY: VIOLIN CONCERTO	SONY CLASSICAL 94832/SONY BMG MASTERWORKS
22	22	6	CHRISTOPHER PARKENING	GEMINI: GRACE LIKE A RIVER	EMI CLASSICS 56418/ANGEL
23	23	1	EVGENY KISSIN/JAMES LEVINE	SCHUBERT: PIANO MUSIC FOR FOUR HANDS	RED SEAL 69282/SONY BMG MASTERWORKS
24	24	5	KRYSTIAN ZIMERMAN/BERLIN PHILHARMONIC (RATTLE)	BRAMHS: PIANO CONCERTO NO. 1	DG 006203/UNIVERSAL CLASSICS GROUP
25	25	26	JOSHUA BELL	THE ESSENTIAL JOSHUA BELL	DECCA 005185/UNIVERSAL CLASSICS GROUP

TOP CONTEMPORARY JAZZ

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE	DISTRIBUTING LABEL
1	1	1	#1 WILL DOWNING	THE BEST OF WILL DOWNING: THE MILLENNIUM COLLECTION	HIP-O 004869/UME
2	2	3	MARION MEADOWS	DRESSED TO CHILL HEADS	UP 3106
3	3	11	HERBIE HANCOCK	POSSIBILITIES	HEAR/HANCOCK 70013/VECTOR
4	4	8	MINDI ABAIR	LIFE LESS ORDINARY	GRP 006222/VG
5	5	3	EVERETTE HARP	IN THE MOMENT	SHANACHIE 5140
6	6	11	GERALD ALBRIGHT	NEW BEGINNINGS	PEAK 8540/CONCORD
7	7	35	JAMIE CULLUM	CATCHING TALES	VERVE FORECAST/UNIVERSAL 005478/VG/UMRG
8	8	20	KENNY G	THE ESSENTIAL KENNY G	LEGACY/ARISTA 75487/RMG
9	9	14	ERIC DARIUS	JUST GETTING STARTED	NARADA JAZZ 60556/NARADA
10	10	14	HERB ALPERT'S TIJUANA BRASS	WHIPPED CREAM & OTHER DELIGHTS: RE-WHIPPED SHOUT!	FACTORY 97641/SONY MUSIC
11	11	15	SPYRO GYRA	WRAPPED IN A DREAM	HEADS UP 3107
12	12	46	BRIAN CULBERTSON	IT'S ON TONIGHT	GRP 004535/VG
13	13	31	RAMSEY LEWIS	WITH ONE VOICE	NARADA JAZZ 60699/NARADA
14	14	11	PIECES OF A DREAM	PILLOW TALK	HEADS UP 3105
15	15	1	EUGE GROOVE	JUST FEELS RIGHT	NARADA JAZZ 60499/NARADA
16	16	2	ACOUSTIC ALCHEMY	AMERICAN/ENGLISH	HIGHER OCTAVE 79755
17	17	1	NORMAN BROWN	THE VERY BEST OF NORMAN BROWN	GRP 005630/VG
18	18	36	KIRK WHALUM	KIRK WHALUM PERFORMS THE BABYFACE SONGBOOK	RENDEZVOUS 5112
19	19	11	VARIOUS ARTISTS	SWEET & SEXY: THE BEST OF NEW URBAN JAZZ	NARADA JAZZ 58372/NARADA
20	20	NEW	CHRIS STANDING	SOUL EXPRESS	V2 90520
21	21	RE-ENTRY	VERNON NEILLY	G-FIRE II	BOOSWEET 0005
22	22	NEW	ROB WHITE	LET IT RIDE	E2 90953/ORPHEUS
23	23	8	KENNY G	AT LAST... THE DUETS	ALBUM ARISTA 62470/RMG
24	24	13	THE RH FACTOR	DISTRACTIONS	VERVE 005987/VG
25	25	24	VARIOUS ARTISTS	HIDDEN BEACH RECORDINGS PRESENTS: UNWRAPPED	VOL. 4 HIDDEN BEACH/EPIC 75466/SONY MUSIC

TOP CLASSICAL CROSSOVER

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE	DISTRIBUTING LABEL
1	1	1	#1 ANDREA BOCELLI	AMORE	SUGAR/DECCA 006069/UNIVERSAL CLASSICS GROUP
2	2	21	IL DIVO	ANCORA	SYCO/COLUMBIA 76914/SONY MUSIC
3	3	1	IL DIVO	IL DIVO	SYCO/COLUMBIA 93963/SONY MUSIC
4	4	6	ANDREA BOCELLI	AMOR SUGAR	VENEMUSIC 006144/UNIVERSAL LATINO
5	5	6	ANDREA BOCELLI	ANDREA PHILIPS	003513/UNIVERSAL CLASSICS GROUP
6	6	5	SOUNDTRACK	THE DA VINCI CODE	DECCA 006479/UNIVERSAL CLASSICS GROUP
7	7	3	MORMON TABERNACLE CHOIR	THEN SINGS MY SOUL	MORMON TABERNACLE CHOR 70036
8	8	11	SOUNDTRACK	PRIDE & PREJUDICE	DECCA 005620/UNIVERSAL CLASSICS GROUP
9	9	19	JOHN WILLIAMS/YO-YO MA/ITZHAK PERLMAN	MEMOIRS OF A GISHA	(SOUNDTRACK) SONY CLASSICAL 74708/SONY BMG MASTERWORKS
10	10	53	SOUNDTRACK	STAR WARS: EPISODE III: REVENGE OF THE SITH	SONY CLASSICAL 94220/SONY BMG MASTERWORKS
11	11	34	HAYLEY WESTENRA	ODYSSEY	DECCA 005440/UNIVERSAL CLASSICS GROUP
12	12	39	MORMON TABERNACLE CHOIR	LOVE IS SPOKEN	HERE MORMON TABERNACLE CHOR 0017
13	13	38	SARAH BRIGHTMAN	LOVE CHANGES EVERYTHING: THE ANDREW LLOYD WEBBER COLLECTION	VOL. 2 DECCA 006570/UNIVERSAL CLASSICS GROUP
14	14	22	CHLOE	WALKING IN THE AIR	MANHATTAN 42961
15	15	17	SISSSEL	INTO PARADISE	DECCA 006140/UNIVERSAL CLASSICS GROUP
16	16	15	TIM JANIS	COASTAL AMERICA	TIM JANIS ENSEMBLE 1116
17	17	1	THE TEN TENORS	TENOLGY	RHINO 73397
18	18	7	EDGAR MEYER	EDGAR MEYER	SONY CLASSICAL 96505/SONY BMG MASTERWORKS
19	19	50	BOND	EXPLOSIVE: THE BEST OF BOND	MBO/DECCA 004748/UNIVERSAL CLASSICS GROUP
20	20	50	THE EAST VILLAGE OPERA COMPANY	THE EAST VILLAGE OPERA COMPANY	DECCA 005181/UNIVERSAL CLASSICS GROUP
21	21	50	AMICI FOREVER	DEFINED	RCA VICTOR 68883/RMG
22	22	88	SARAH BRIGHTMAN	LIVE FROM LAS VEGAS	NEMO STUDIO 57801/ANGEL
23	23	25	VARIOUS ARTISTS	STRING QUARTET TRIBUTE TO FALL OUT BOY	VITAMIN 9085
24	24	1	THE IRISH TENORS	SACRED: A SPIRITUAL JOURNEY	RAZOR & TIE 82929
25	25	6	THE DA VINCI PROJECT	THE DA VINCI PROJECT	SONY CLASSICAL 82588/SONY BMG MASTERWORKS

CHARTS LEGEND

SEE BELOW FOR COMPLETE LEGEND INFORMATION.

JUN 24 2006 ALBUMS

SALES DATA COMPILED BY



ALBUM CHARTS

Sales data compiled from a comprehensive pool of U.S. music merchants by Nielsen SoundScan. Sales data for R&B/hip-hop retail charts is compiled by Nielsen SoundScan from a national subset of core stores that specialize in those genres.

● Albums with the greatest sales gains this week.

GREATEST GAINER Where included, this award indicates the title with the chart's largest unit increase.

PACE SETTER Where included, this award indicates the title with the chart's biggest percentage growth.

HEATSEEKER GRADUATE Indicates album entered top 100 of The Billboard 200 and has been removed from Heatseekers chart.

PRICING/CONFIGURATION

CD/Cassette prices are suggested list or equivalent prices, which are projected from wholesale prices. Ⓢ after price indicates album only available on DualDisc. CD/DVD after price indicates CD/DVD combo only available. Ⓣ DualDisc available. Ⓤ CD/DVD combo available. * indicates vinyl LP is available. Pricing and vinyl LP availability are not included on all charts.

SINGLES CHARTS

RADIO AIRPLAY SINGLES CHARTS

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

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

RECURRENT RULES

Songs are removed from the Hot 100 and Hot 100 Airplay charts simultaneously if they have been on the Hot 100 for more than 20 weeks and rank below 50. Songs are removed from the Hot R&B/Hip-Hop Songs and Hot R&B/Hip-Hop Airplay charts simultaneously if they have been on the Hot R&B/Hip-Hop Singles & Tracks for more than 20 weeks and rank below 50. Songs are removed from the Pop 100 and Pop 100 Airplay charts simultaneously if they have been on the Pop100 for more than 30 weeks and rank below 30. Titles are removed from Hot Country Songs if they have been on the chart for more than 20 weeks and rank below 15 in detections or audience, provided that they are not still gaining enough audience points to bullet. Songs are removed from the Adult Top 40, Adult Contemporary, Adult R&B, and Hot Dance Airplay charts if they have been on the chart for more than 20 weeks and rank below 15 (20 for Modern Rock and Latin) or if they have been on the chart for more than 52 weeks and below 10.

SINGLES SALES CHARTS

The top selling singles compiled from a national sample of retail store, mass merchant, and internet sales reports collected, compiled, and provided by Nielsen SoundScan. For R&B/Hip-Hop Singles Sales, sales data is compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan. ● Singles with the greatest sales gains.

CONFIGURATIONS

Ⓢ CD single available. Ⓣ Digital Download available. Ⓤ DVD single available. Ⓣ Vinyl Maxi-Single available. Ⓤ Vinyl Single available. Ⓣ CD Maxi-Single available. Configurations are not included on all singles charts.

HITPREDICTOR

☆ Indicates title earned HitPredictor status in that particular format based on research data provided by Promosquad. Songs are tested online by Promosquad using multiple listens and a nationwide sample of carefully profiled music consumers. Songs are rated on a 1-5 scale; final results are based on weighted positives. Songs with a score of 65 or more (75 or more for country) are judged to have Hit Potential; although that benchmark number can fluctuate per format based on the strength of available music. For a complete and updated list of current songs with Hit Potential, commentary, polls and more, please visit www.hitpredictor.com.

DANCE CLUB PLAY

Compiled from a national sample of reports from club DJs. ● Titles with the greatest club play increase over the previous week.

AWARD CERTIFICATION LEVELS

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). Numerical 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 multiples shipments by the number of discs and/or tapes. ○ Certification for net shipments of 100,000 units (Ord). □ 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). Numerical within platinum symbol indicates song's multi-platinum level. ○ RIAA certification for net shipment of 500,000 singles (Gold).

MUSIC VIDEO SALES CHARTS

● RIAA gold certification for net shipment of 25,000 units for video singles. ○ RIAA gold certification for net shipment of 50,000 units for shortform or longform videos. ■ RIAA platinum certification for net shipment of 50,000 units for video singles. □ RIAA platinum certification for sales of 100,000 units for shortform or longform videos.

DVD SALES/VHS SALES/VIDEO RENTALS

● RIAA gold certification for net shipment of 50,000 units or \$1 million in sales at suggested retail price. ■ RIAA platinum certification for sales of 100,000 units or \$2 million in sales at suggested retail price. ○ IRMA gold certification for a minimum sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for non-theatrical titles. □ IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for non-theatrical titles.

TOP POP CATALOG™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL) (PRICE)	CERT
1	1	137	#1 JOHNNY CASH	24 WKS 16 BIGGEST HITS LEGACY/COLUMBIA (NASHVILLE) 69739/SONY MUSIC (11.98/7.98)	2
2	5	37	DANE COOK	HARMFUL IF SWALLOWED COMEDY CENTRAL 0017 (16.98 CD/DVD) Ⓢ	●
3	2	286	TIM MCGRAW	GREATEST HITS CURB 77978 (18.98/12.98)	5
4	8	157	GREATEST GAINER THE BEACH BOYS	THE VERY BEST OF THE BEACH BOYS: SOUNDS OF SUMMER CAPITOL 92710 (18.98) Ⓢ	2
5	3	104	MICHAEL BUBLE	MICHAEL BUBLE 143/REPRISE 48376/WARNER BRDS. (18.98)	●
6	4	61	ORIGINAL BROADWAY CAST RECORDING	WICKED DECCA BROADWAY 001682/UNIVERSAL CLASSICS GROUP (18.98)	●
7	5	733	AC/DC	BACK IN BLACK LEGACY/EPIC 80207/SONY MUSIC (18.98) Ⓢ	●
8	7	1506	PINK FLOYD	DARK SIDE OF THE MOON CAPITOL 46001* (18.98/10.98)	●
9	9	603	BOB SEGER & THE SILVER BULLET BAND	GREATEST HITS CAPITOL 30334 (16.98)	7
10	11	496	CREEDENCE CLEARWATER REVIVAL	CHRONICLE THE 20 GREATEST HITS FANTASY 2*/CONCORD (17.98/12.98)	4
11	12	291	THE BEATLES	1 APPLE 29325/CAPITOL (18.98/12.98)	●
12	14	551	TOM PETTY AND THE HEARTBREAKERS	GREATEST HITS MCA 110813/UMG (18.98/12.98)	●
13	20	84	LYNYRD SKYNYRD	ALL TIME GREATEST HITS MCA 112229/UMG (18.98/12.98)	●
14	21	28	THE BABY EINSTEIN MUSIC BOX ORCHESTRA	LEGEND: LULLABY CLASSICS BUENA VISTA 861085/WALT DISNEY (7.98)	●
15	10	642	QUEEN	GREATEST HITS HOLLYWOOD 161265 (18.98/11.98)	8
16	16	851	BOB MARLEY AND THE WAILERS	LEGEND: THE BEST OF BOB MARLEY AND THE WAILERS TUFF GONG/ISLAND 548904/UMG (13.98/9.98) Ⓢ	●
17	24	173	RASCAL FLATTS	MELT LYRIC STREET 165031/HOLLYWOOD (18.98/12.98)	2
18	23	145	LED ZEPPELIN	EARLY DAYS & LATTER DAYS: THE BEST OF LED ZEPPELIN VOLUMES ONE AND TWO ATLANTIC 83619/AG (19.98)	●
19	22	106	JACK JOHNSON	ON AND ON JACK JOHNSON/UNIVERSAL REPUBLIC 075012*/UMRG (18.98)	●
20	19	192	KEITH URBAN	GOLDEN ROAD CAPITOL (NASHVILLE) 32936 (18.98/10.98)	3
21	18	666	JOURNEY	JOURNEY'S GREATEST HITS COLUMBIA 44493/SONY MUSIC (18.98/12.98)	●
22	13	754	METALLICA	METALLICA ELEKTRA 61113*/AG (18.98/11.98)	●
23	28	128	STEVE WONDER	THE DEFINITIVE COLLECTION UNIVERSAL MOTOWN/UTV 066164/UMG (18.98)	●
24	30	24	NORAH JONES	COME AWAY WITH ME BLUE NOTE 32088* (17.98)	●
25	31	150	JOHNNY CASH	JOHNNY CASH AT FOLSOM PRISON LEGACY/COLUMBIA (NASHVILLE) 65955/SONY MUSIC (11.98/7.98)	3
26	27	94	BON JOVI	CROSS ROAD MERCURY 526013/UMG (18.98/11.98)	4
27	33	167	JACK JOHNSON	BRUSHFIRE FAIRYTALES ENJOY/UNIVERSAL REPUBLIC 860994*/UMRG (18.98)	●
28	32	172	JIMI HENDRIX	EXPERIENCE HENDRIX: THE BEST OF JIMI HENDRIX EXPERIENCE HENDRIX 111671/UMG (18.98/12.98)	2
29	47	58	JIMMY BUFFETT	MEET ME IN MARGARITAVILLE: JIMMY BUFFETT THE ULTIMATE COLLECTION MCA 067781/UMG (25.98)	2
30	25	392	DEF LEPPARD	VAULT -- GREATEST HITS 1980-1995 MERCURY 528718/UMG (18.98/11.98)	4
31	17	45	ROB ZOMBIE	PAST, PRESENT & FUTURE GEFEN 001041/UMG (12.98 CD/DVD) Ⓢ	●
32	29	108	SHERYL CROW	THE VERY BEST OF SHERYL CROW A&M 001521/INTERSCOPE (16.98)	3
33	35	131	RED HOT CHILI PEPPERS	CALIFORNICATION WARNER BRDS. 47386* (10.98/17.98)	5
34	34	44	RED HOT CHILI PEPPERS	GREATEST HITS WARNER BRDS. 48545 (18.98)	●
35	38	95	EAGLES	THE VERY BEST OF WARNER STRATEGIC MARKETING 73971 (25.98)	3
36	37	113	NICKELBACK	THE LONG ROAD ROADRUNNER 618400/IDJMG (18.98/12.98)	3
37	15	104	KELLY CLARKSON	THANKFUL RCA 68159/RMG (18.98)	2
38	46	113	GREEN DAY	INTERNATIONAL SUPERHITS! REPRISE 48145/WARNER BRDS. (18.98)	●
39	36	302	DIXIE CHICKS	WIDE OPEN SPACES MONUMENT 68195/SBN (14.98/3.98)	●
40	RE-ENTRY		JOSH GROBAN	CLOSER 143/REPRISE 48450/WARNER BRDS. (18.98) Ⓢ	14
41	39	107	GRETCHEN WILSON	HERE FOR THE PARTY EPIC (NASHVILLE) 90903/SBN (18.98) Ⓢ	4
42	44	192	COLDPLAY	A RUSH OF BLOOD TO THE HEAD CAPITOL 40504* (18.98/11.98)	4
43	RE-ENTRY		JOHNNY CASH	SUPER HITS LEGACY/COLUMBIA (NASHVILLE) 66773/SONY MUSIC (9.98/5.98)	●
44	50	11	LOS BUKIS	25 JOYAS MUSICALES FONOVISA 350895/UG (13.98)	●
45	40	40	EVANESCENCE	FALLEN WIND-UP 13063 (18.98)	6
46	NOT SHOT DEBUT		AFI	SING THE SORROW NITRO/DREAMWORKS 450380*/INTERSCOPE (9.98)	●
47	RE-ENTRY		JOHNNY CASH	THE ESSENTIAL JOHNNY CASH LEGACY/COLUMBIA (NASHVILLE) 86290/SONY MUSIC (24.98/17.98)	●
48	45	102	BARRY MANILOW	ULTIMATE MANILOW BMG HERITAGE 10600 (18.98/12.98)	●
49	RE-ENTRY		SUBLIME	SUBLIME GASOLINE ALLEY/MCA 111413/UMG (18.98/12.98)	5
50	RE-ENTRY		FRANK SINATRA	CLASSIC SINATRA: HIS GREAT PERFORMANCES 1953-1960 CAPITOL 23502 (17.98/11.98)	●

TOP POP CATALOG: Catalog Albums are 2-year old titles that have fallen below No. 100 on The Billboard 200 or re-issues of older albums. Total Weeks column reflects combined weeks title has appeared on The Billboard 200 and Top Pop Catalog Albums. TOP INTERNET: Reflects physical albums ordered through Internet merchants, based on data collected by Nielsen SoundScan. Catalog titles are included. TOP DIGITAL: Release sold as a complete album bundle through digital download services. BILLBOARD.BIZ CHART: See Chart Legend for rules and explanations. © 2006, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

TOP DIGITAL™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)	BB 200 RANKING	CERT
1	1	3	#1 DIXIE CHICKS	Taking The Long Way COLUMBIA/SONY MUSIC	2	●
2			AFI	Decemberunderground TINY EVIL /INTERSCOPE	1	●
3	1	6	GNARLS BARKLEY	St. Elsewhere DOWNTOWN /ATLANTIC	11	●
4	3	5	RED HOT CHILI PEPPERS	Stadium Arcadium WARNER BRDS. Ⓢ	6	●
5	NEW		SOUNDTRACK	Cars WALT DISNEY	7	●
6	3	3	THE FRAY	How To Save A Life EPIC /SONY MUSIC	30	●
7	2	3	ANGELS AND AIRWAVES	We Don't Need To Whisper SURETONE/GEFFEN /INTERSCOPE	20	●
8			ZERO 7	The Garden ULTIMATE DILEMMA/ATLANTIC 63380/AG	94	●
9			ICE CUBE	Laugh Now, Cry Later LENCH MOB	4	●
10	5	4	THE RACONTEURS	Broken Boy Soldiers THIRD MAN /V2	44	●
11			DONAVON FRANKENREITER	Move By Yourself LOST HIGHWAY	105	●
12	5	17	KT TUNSTALL	Eye To The Telescope RELENTLESS /IRGIN	37	●
13	1	24	PANIC! AT THE DISCO	A Fever You Cant Sweat Out DECAYDANCE /FUELED BY RAMEN	21	●
14	7	5	THE WRECKERS	Stand Still, Look Pretty MAVERICK/WARNER BRDS. (NASHVILLE) /WRN Ⓢ	36	●
15	16	5	SNOW PATROL	Eyes Open POLYDOR/A&M /INTERSCOPE Ⓢ	76	●

TOP INTERNET™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)	BB 200 RANKING	CERT
1	1	4	#1 DIXIE CHICKS	Taking The Long Way COLUMBIA 80739/SONY MUSIC	2	●
2	NEW		VARIOUS ARTISTS	Vans Warped Tour 2006 Compilation SIDEONE/DUMMYY 1291	27	●
3	4	7	BRUCE SPRINGSTEEN	We Shall Overcome: The Seeger Sessions COLUMBIA 82867*/SONY MUSIC Ⓢ	33	●
4	3	5	RED HOT CHILI PEPPERS	Stadium Arcadium WARNER BRDS. 49996 Ⓢ	6	●
5	5	7	MARK KNOPFLER AND EMMYLOU HARRIS	All The Roadrunning NDNESUCH 44154/WARNER BRDS	62	●
6	NEW		KOTTONMOUTH KINGS	Koast II Koast SUBURBAN NOIZE 60	39	●
7	NEW		AFI	Decemberunderground TINY EVIL 006854*/INTERSCOPE	1	●
8	2	3	SOUNDTRACK	American Idol Season 5: Encores RCA/S 85757/RMG	1	●
9	3	5	PAUL SIMON	Surprise WARNER BRDS. 49992	65	●
10	7	5	NEIL YOUNG	Living With War REPRISE 44335/WARNER BRDS.	74	●
11	16	9	ANDREA BOCELLI	Amore SUGAR/DECCA 406069/UNIVERSAL CLASSICS GROUP	25	●
12	13	5	GNARLS BARKLEY	St. Elsewhere DOWNTOWN 70003*/ATLANTIC	11	●
13	NEW		LIVE	Songs From Black Mountain EPIC 96539/RED INK	52	●
14	11	3	TOOL	10,000 Days TOOL DISSECTIONAL/VOLCANO 81991/ZOMBA	14	●
15	13	5	PEARL JAM	Pearl Jam J 71467/RMG	35	●

TOP COMEDY ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)	FROM BILLBOARD
1	1	1	#1 VARIOUS ARTISTS	BLUE COLLAR COMEDY TOUR: ONE FOR THE ROAD (JACK/WARNER BRDS. (NASHVILLE)/WRN)	biz
2	1	45	DANE COOK	RETALIATION (COMEDY CENTRAL)	
3	1	1	ROY D. MERCER	BLACK & BLUE (CAPITOL (NASHVILLE))	
4	4	63	LARRY THE CABLE GUY	THE RIGHT TO BARE ARMS (JACK/WARNER BRDS. (NASHVILLE)/WRN)	
5	3	18	RON WHITE	YOU CANT FIX STUPID (IMAGE)	
6	2	7	LEWIS BLACK	THE CARNegie HALL PERFORMANCE (COMEDY CENTRAL)	
7	5		JERRY CLOWER	CLASSIC CLOWER PDWER (MCA NASHVILLE/CHRONICLES/UMG)	
8	7	81	SOUNDTRACK	BLUE COLLAR COMEDY TOUR RIDES AGAIN (JACK/WARNER BRDS. (NASHVILLE)/WRN)	
9	5	16	JIM GAFFGAN	BEYOND THE PALE (COMEDY CENTRAL)	
10	1	15	RAY STEVENS	BOX SET (CURB)	
11	30	85	BILL ENGVALL	A DECADE OF LAUGHS (JACK/WARNER BRDS. (NASHVILLE)/WRN)	
12	1	1	SARAH SILVERMAN	JESUS IS MAGIC (SOUNDTRACK) (INTERSCOPE)	
13	2	2	JAMIE KENNEDY	UNWASHED: THE STAND-UP SPECIAL (IMAGE)	
14	11	36	STEPHEN LYNCH	THE CRAIG MACHINE (WHAT ARE RECORDS?)	
15	12	18	MIKE BIRBIGLIA	TWO DRINK MIKE (COMEDY CENTRAL)	



VIDEO



LAUNCH PAD

JUN
24
2006

TOP DVD SALES

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Principal Performers	CERT.	RATING
1	NEW	1	#1 DATE MOVIE 20TH CENTURY FOX 223469 (29.98)	Alyson Hannigan/Adam Campbell	PG-13	
2	1	2	HIGH SCHOOL MUSICAL: ENCORE EDITION WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 49549 (26.98)	Zac Efron/Vanessa Anne Hudgens	PG	
3			CHEAPER BY THE DOZEN 2 20TH CENTURY FOX 2233111 (29.98)	Steve Martin/Bonnie Hunt	PG	
4	NEW	1	FREEDOMLAND SONY PICTURES HOME ENTERTAINMENT 11440 (28.98)	Samuel L. Jackson/Julianne Moore	PG	
5			THE CHRONICLES OF NARNIA WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 62929 (29.98)	Georgie Henley/Skandar Keynes	PG	
6	NEW	1	RIDDICK TRILOGY UNIVERSAL STUDIOS HOME VIDEO 26594 (19.98)	Vin Diesel	PG-13	
7			NANNY MCPHEE UNIVERSAL STUDIOS HOME VIDEO 26309 (29.98)	Emma Thompson/Colin Firth	PG	
8	3	3	THE RINGER FOXVIDEO 33523 (29.98)	Johnny Knoxville/Brian Cox	PG-13	
9			MUNICH UNIVERSAL STUDIOS HOME VIDEO 21823 (29.98)	Eric Bana/Daniel Craig	PG-13	
10			BIG MOMMA'S HOUSE 2 FOXVIDEO 33717 (29.98)	Martin Lawrence/Nia Long	PG-13	
11	RE-ENTRY	1	KING KONG UNIVERSAL STUDIOS HOME VIDEO 26260 (29.98)	Jack Black/Naomi Watts	PG-13	
12	31	11	PRIDE & PREJUDICE UNIVERSAL STUDIOS HOME VIDEO 28072 (29.98)	Keira Knightley/Matthew MacFadyen	PG	
13	20	11	CHICKEN LITTLE WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 36890 (29.98)	Animated	G	
14	26	5	HOODWINKED THE WEINSTEIN COMPANY 79109 (29.98)	Anne Hathaway/Glenn Close	PG	
15			THE BOONDOCK SAINTS: UNRATED SPECIAL EDITION 20TH CENTURY FOX 2233138 (26.98)	Willem DaFoe	PG-13	
16	7	3	WHEN A STRANGER CALLS SONY PICTURES HOME ENTERTAINMENT 14510 (28.98)	Camilla Belle/Tommy Flanagan	PG-13	
17	35		RUMOR HAS IT... WARNER HOME VIDEO 70135 (28.98)	Jennifer Aniston/Kevin Costner	PG-13	
18	NEW	1	HARRY POTTER AND THE GOBLET OF FIRE WARNER HOME VIDEO 59388 (28.98)	Daniel Radcliffe/Emma Watson	PG-13	
19	NEW	1	THE VENTURE BROS.: SEASON 1 NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 7528 (29.98)	Animated	G	
20	13	12	THE 40 YEAR-OLD VIRGIN (UNRATED VERSION) MCA HOME VIDEO, INC./UNIVERSAL STUDIOS HOME VIDEO 28706 (29.98)	Steve Carell/Catherine Keener	PG	
21	23	4	GRANDMA'S BOY FOXVIDEO 33705 (27.98)	Allen Covert/Linda Cardellini	PG	
22	34	5	THE FAMILY STONE FOXVIDEO 33402 (29.98)	Claire Danes/Diane Keaton	PG-13	
23	NEW	1	PIRATES OF THE CARIBBEAN: THE CURSE OF THE BLACK PEARL WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 31663 (19.98)	Johnny Depp/Oriando Bloom	PG-13	
24	4	2	BLOODRAYNE: UNRATED DIRECTOR'S CUT VISUAL ENTERTAINMENT 0138 (26.98)	Kristianna Loken/Ben Kingsley	PG-13	
25	37	12	GREY'S ANATOMY: SEASON ONE TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 4173503 (29.98)	Ellen Pompeo/Patrick Dempsey	TV-14	

TOP TV DVD SALES

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE
1	1	2	HIGH SCHOOL MUSICAL: ENCORE EDITION BUENA VISTA 49549 (26.98)
2	NEW	1	THE VENTURE BROS.: SEASON 1 NEW LINE/WARNER 7528 (29.98)
3	6	8	GREY'S ANATOMY: SEASON ONE TOUCHSTONE/BUENA VISTA 4173503 (29.98)
4	25	2	FRIENDS: THE COMPLETE TENTH SEASON WARNER 04555 (44.98)
5			WWE: WRESTLEMANIA 22 WWE/SONY BMG 94540 (34.98)
6	NEW	1	WILL & GRACE: SERIES FINALE LIONS GATE 19392 (9.98)
7	NEW	1	FRIENDS: THE COMPLETE NINTH SEASON WARNER 33661 (44.98)
8	3	2	BOSTON LEGAL: SEASON ONE 20TH CENTURY FOX 2234113 (49.98)
9	NEW	1	THE DUKES OF HAZZARD: THE COMPLETE SIXTH SEASON WARNER 75817 (39.98)
10	NEW	1	FRIENDS: THE COMPLETE EIGHTH SEASON WARNER 24274 (44.98)
11	NEW	1	NUMB3RS: THE COMPLETE FIRST SEASON PARAMOUNT 47534 (54.98)
12	NEW	1	QUEER AS FOLK: THE FINAL SEASON PARAMOUNT 801184 (109.99)
13	NEW	1	FRIENDS: THE COMPLETE SEVENTH SEASON WARNER 24273 (39.98)
14	4	2	DEADWOOD: THE COMPLETE SECOND SEASON HBO 92779 (99.98)
15	5	2	M*A*S*H: SEASON TEN COLLECTOR'S EDITION 20TH CENTURY FOX 2234140 (39.98)
16	NEW	1	FRIENDS: THE COMPLETE FOURTH SEASON WARNER 24248 (39.98)
17	NEW	1	FRIENDS: THE COMPLETE FIFTH SEASON WARNER 24249 (44.98)
18	NEW	1	FRIENDS: THE COMPLETE SIXTH SEASON WARNER 24267 (44.98)
19	NEW	1	FRIENDS: THE COMPLETE THIRD SEASON WARNER 22739 (44.98)
20	NEW	1	AVATAR: THE LAST AIRBENDER: BOOK 1: WATER VOLUME 3 NICKELODEON/PARAMOUNT 889424 (16.99)
21	NEW	1	FRIENDS: THE COMPLETE SECOND SEASON WARNER 22733 (39.98)
22	NEW	1	ALF - SEASON THREE LIONS GATE 19249 (39.98)
23	14	4	RESCUE ME: THE COMPLETE SECOND SEASON SONY 13344 (49.98)
24	NEW	1	FRIENDS: THE COMPLETE FIRST SEASON WARNER 17804 (39.98)
25	12	4	DISNEY'S LITTLE EINSTEIN'S: TEAM UP FOR ADVENTURE WALT DISNEY/BUENA VISTA 4996203 (19.98)

TOP VIDEO RENTALS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE
1	NEW	1	#1 DATE MOVIE 20TH CENTURY FOX
2	1	2	CHEAPER BY THE DOZEN 2 20TH CENTURY FOX
3	NEW	1	FREEDOMLAND SONY PICTURES HOME ENTERTAINMENT
4	NEW	1	RUMOR HAS IT... WARNER HOME VIDEO
5	NEW	1	THE RINGER FOXVIDEO
6	NEW	1	WHEN A STRANGER CALLS SONY PICTURES HOME ENTERTAINMENT
7	NEW	1	BIG MOMMA'S HOUSE 2 FOXVIDEO
8	NEW	1	THE FAMILY STONE FOXVIDEO
9	NEW	1	MUNICH UNIVERSAL STUDIOS HOME VIDEO
10	8	5	LAST HOLIDAY PARAMOUNT HOME ENTERTAINMENT

TOP VIDEO GAME RENTALS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	MANUFACTURER
1	1	3	#1 PS2: X-MEN: THE OFFICIAL GAME	ACTIVISION
2	NEW	1	PS2: HITMAN: BLOOD MONEY	EIDOS
3	2	9	PS2: KINGDOM HEARTS II	EA SPORTS
4	5	11	PS2: THE GODFATHER	EA SPORTS
5	14		PS2: BLACK	EA SPORTS
6	6	29	PS2: NEED FOR SPEED: MOST WANTED	EA SPORTS
7	4		XBOX: X-MEN: THE OFFICIAL GAME	ACTIVISION
8	15		PS2: EA SPORTS FIGHT NIGHT ROUND 3	EA SPORTS
9	NEW	1	PS2: NBA BALLERS: PHENOM	MIDWAY ENTERTAINMENT
10	NEW	1	PS2: JAWS UNLEASHED	MAJESCO GAMES

TOP HEATSEEKERS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title
1	10	1	#1 DONAVON FRANKENREITER LOST HIGHWAY 006402* (13.98)	Move By Yourself
2	NEW	1	KATIE MELUA DRAMATICO/UNIVERSAL MOTOWN 006868/UMRG (13.98)	Piece By Piece
3	NEW	1	DANIELLE PECK BIG MACHINE 010160 (11.98)	Danielle Peck
4	4	2	DJ LIL' CEE/TREVOR SIMPSON ULTRA 1411 (19.98)	Ultra Weekend 2
5	NEW	1	THE BOUNCING SOULS EPITAPH 86808 (13.98)	Gold Record
6	3	2	VIC LATINO THRIVEDANCE 90748/THRIVE (21.98)	ThriveMix 02
7	NEW	1	POVERTYNECK HILLBILLIES RUST 10801 (15.98 CD/DVD) ⊕	Povertyneck Hillbillies
8	NEW	1	DUELO UNIVISION 310724/UG (12.98) ⊕	Relaciones Conflictivas
9	NEW	1	JULIETA VENEGAS SONY BMG NORTE 83420 (14.98)	Limon Y Sal
10	14	10	GREATEST GAINER SONYA KITCHELL HEAR 0501/VELOUR (13.98)	Words Came Back To Me
11	NEW	1	DAN ZANES AND FRIENDS FESTIVAL FIVE 009 (16.98)	Catch That Train!
12	2	2	PEEPING TOM IPECAC 77 (16.98)	Peeping Tom
13	NEW	1	DAY OF FIRE ESSENTIAL 10794 (12.98)	Cut & Move
14	13	32	IMOGEN HEAP RCA VICTOR 72532 (11.98)	Speak For Yourself
15	3	16	EVANS BLUE THE POCKET 162585/HOLLYWOOD (11.98)	The Melody And The Energetic Nature Of Volume
16	1	2	LES CLAYPOOL PRAWN SONG 0011 (15.98)	Of Whales And Woe
17	NEW	1	THE HUSH SOUND DECAYDANCE 085/FUELED BY RAMEN (13.98)	Like Vines
18	3	3	HALIFAX DRIVE-THRU 83637 (11.98)	The Inevitability Of A Strange World
19	1	17	RAKIM & KEN-Y PINA 270183/UNIVERSAL LATINO (15.98)	Masterpiece: Nuestra Obra Maestra
20	3	7	LEWIS BLACK COMEDY CENTRAL 0041 (13.98)	The Carnegie Hall Performance
21	5	9	AARON SHUST BRASH 0017 (13.98)	Anything Worth Saying
22	6	3	DA MUZICIANZ COLLIPARK 2800*/TVT (17.98)	Da Muzicianz
23	20	12	HURT CAPITOL 41137 (12.98)	Vol. 1
24	19	7	MARK HARRIS INO/EPIC 93827/SONY MUSIC (18.98)	The Line Between The Two
25	NEW	1	ALEXI MURDOCH ZERO SUMMER 85400/RAZOR & TIE (16.98)	Time Without Consequence
26	12	11	MONCHY & ALEXANDRA J&N 50078/SONY BMG NORTE (16.98) ⊕	Exitos Y Mas
27	NEW	1	CAMERA OBSCURA MERGE 276* (15.98)	Let's Get Out Of This Country
28	NEW	1	BRIAN STOKES MITCHELL PLAYBILL/LEGACY 80980/SONY MUSIC (18.98)	Brian Stokes Mitchell
29	21	9	SAVING JANE TOUCAN COVE/UNIVERSAL REPUBLIC 006469/UMRG (13.98)	Girl Next Door
30	NEW	1	THE SLEEPING VICTORY 282 (13.98)	Questions And Answers
31	16	6	GOMEZ ATD 21547 (13.98)	How We Operate
32	9		BISHOP G.E. PATTERSON & CONGREGATION PODIUM 2505 (14.98)	Singng The Old Time Way Volume 2
33	NEW	1	RED ESSENTIAL 10807 (12.98)	End Of Silence
34	40	19	CALLE 13 WHITE LION 96875/SONY BMG NORTE (15.98)	Calle 13
35	22	12	URBAN MYSTIC SOBE 49998/WARNER BROS. (13.98)	Ghetto Revelations: II
36	23	7	TIESTO SONG BIRD 09/BLACK HOLE (18.98)	In Search Of Sunrise 5: Los Angeles
37	NEW	1	REVEREND ROBERT LOWE AND GENERATIONS JORDAN 5932/KOCH (18.98)	Together Again
38	18	6	LA OREJA DE VAN GOGH SONY BMG NORTE 79923 (18.98) ⊕	Guapa
39	28	3	DAMONE ISLAND 006483/IDJMG (9.98)	Out Here All Night
40	34	8	ALICIA VILLARREAL UNIVERSAL LATINO 006605 (14.98)	Orgullo De Mujer
41	26	44	ANA GABRIEL SONY BMG NORTE 95902 (15.98)	Historia De Una Reina
42	NEW	1	HOLLY BROOK MACHINE SHOP 49298/WARNER BROS. (13.98)	Like Blood Like Honey
43	38	3	RHONDA VINCENT ROUNDER 610582 (17.98)	All American Bluegrass Girl
44	27	10	RAMON AYALA Y SUS BRAVOS DEL NORTE FREDDIE 1940 (16.98)	Antologia De Un Rey Vol. 2
45	36	40	AVENTURA PREMIUM LATIN 94082/SONY BMG NORTE (13.98)	God's Project
46	30	5	MC MAGIC NASTYBOY 7006/B-DUB (16.98)	Magic City
47	31	6	LOS TUCANES DE TIJUANA UNIVISION 310914/UG (13.98) ⊕	En Vivo - Siempre Contigo
48	NEW	1	MARION MEADOWS HEADS UP 3106 (17.98)	Dressed To Chill
49	41	10	GIRL AUTHORITY ZOE 431088/ROUNDER (15.98)	Girl Authority
50	48	10	HILLSONG HILLSONG/INTEGRITY 80535/SONY MUSIC (18.98 CD/DVD) ⊕	United We Stand

BREAKING & ENTERING

Signed to Decaydance Records, the label launched by Fall Out Boy's Pete Wentz, Chicago-based band the Hush Sound makes its chart debut with "Like Vines," entering Top Heatseekers at No. 17. Discover developing artists making their inaugural Billboard chart runs each week in Breaking & Entering on billboard.com.



The best-selling albums by new and developing acts, defined as those who have never appeared in the top 100 of The Billboard 200. If a Heatseekers title reaches that level, it and the act's subsequent albums are immediately ineligible to appear on the Heatseekers chart. See Chart Legend for rules and explanations. © 2006, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

SINGLES & TRACKS



JUN
24
2006

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

4 MINUTES (Grindtime, BMV/First Avenue, PRS/BMG Songs, ASCAP/Demis Hol Songs, ASCAP/Antonio Brown Music, ASCAP/Kentelove Music, ASCAP/Christopher Mathew, BMV/Hito Music, BMV/EMI April, ASCAP/Irving, BMV/D Duz II, BMV/Underdog East Songs, BMV/Universal, ASCAP/Anthony Nance Music, ASCAP/Strange Motel Music, ASCAP/Underdogs Songs, ASCAP/Almo Music, ASCAP, HL, H100 91; RBH 20)

8TH OF NOVEMBER (Big Love, BMV/WB, ASCAP/Rich Tean, ASCAP), WBM, CS 33

A

ABRAZAO (Sony/ATV Latin, BM) LT 30

ADIOS A MI AMANTE (BMG Songs, ASCAP) LT 20

THE ADVENTURE (Fun With Gags, ASCAP/Universal, ASCAP), HL, H100 60; POP 57

AGARRALE EL PANTALON (Wild Dogz, BM) LT 36

AINT NO OTHER MAN (Xena Music, BM/Careers-BMG, BM/Gitter, Pearl Music, ASCAP/Works Of Mart, ASCAP/K-Stuff, BMV/ArtHouse, BMV/Tricia Sounds Music, ASCAP/Itza Music, BMV/The Clyde Otis Music Group, ASCAP), WBM, H100 19; POP 16

AINT REALLY LOVE (Mary J. Blige, ASCAP/Universal-MCA, ASCAP/WBM, SESAC/Babyboy's Little, SESAC/Nighttime South, SESAC/Naked Under My Clothes, ASCAP/Chrysalis Music, ASCAP/Shoe Money, ASCAP), HL, H100 39

AINT WHAT IT USED TO BE (Mosaic Music, BMV/Sony/ATV Tree, BMV/Glitterfish, BMV/Duna Boy, BM), HL, CS 36

ALGUIEN TE VA A HACER LLORAR (Ser-Ca, BM) LT 21

ALIADO DEL TIEMPO (Three Sound, BM) LT 6

AND SHE SAID... (Lookalike Songs, ASCAP/Valkyrs Publishing, SESAC) POP 72

ANGELITO (Crown P, BMV/Sebastian, BM) H100 99; LT 2

ANIMAL I HAVE BECOME (EMI April, ASCAP/3 Days Grace, ASCAP/Noodles For Everyone, SOCAN/EMI Blackwood, BMV/Blast The Scene, BM), HL, H100 88; POP 96

ANYWHERE BUT HERE (Warner-Tamerlane, BMV/Lexis Palm Tree Music, BM), WBM, CS 60

B

BACK AND FORTH (Magic Eye Music, BM) RBH 85

BACK LIKE THAT (Rich Kid, BM/Starts, BMV/Nialist, BMV/Super Sayin Publishing, BMV/Zomba Songs, BMV/Stone Diamond Music, BMV/EMI Blackwood, BMV/Lil Lu Publishing, BM), HL/WBM, RBH 35

BAD DAY (Song 6 Music, BM) H100 5; POP 6

BEEP (Will.I.Am, BMV/K-Stuff, BMV/ArtHouse, BMV/EMI Blackwood, BMV/Cherry River, BM), HL/WBM, POP 49

BEFORE HE CHEATS (That Little House, ASCAP/Mighty Underdog, ASCAP/Sony/ATV Cross Keys, ASCAP), HL, CS 56

BEST FRIEND (50 Cent Music, ASCAP/Universal, ASCAP/DJ Hi-Key, BMV/Songs Of Windswept Pacific, BMV/Jonathan Rotem Music, BMV/Lovefly Music, ASCAP/Southside Independent Music, BMV/Collition Music, BMV/Wadon Music, ASCAP/Warner-Tamerlane, BM), HL/WBM, RBH 93

BEST OF BOTH WORLDS (I) POP 86

BE WITHOUT YOU (Mary J. Blige, ASCAP/Universal-MCA, ASCAP/WBM, SESAC/Babyboy's Little, SESAC/Nighttime South, SESAC/Jada And Jaden's Publishing, SESAC/Naked Under My Clothes, ASCAP/Chrysalis Music, ASCAP/Jasons Lyrics, ASCAP/Reach Global Tunes, SESAC), HL/WBM, H100 40; POP 39; RBH 93

BLACK HORSE & THE CHERRY TREE (Sony/ATV Timber, SESAC), HL, H100 27; POP 29

BLOW THE WHISTLE (Zomba Songs, BMV/T. Shaw, BMV/Songs Of TVT, BMV/EMI Blackwood, BMV/8th Grade Music Publishing, BMV/Swizole Music, BMV/Cmore Music, BMV/Me & Marg Music, ASCAP/Cookies And Milk, ASCAP/Basajamba, ASCAP/EMI April, ASCAP), HL, WBM, RBH 72

BOSSY (Issy & Nemo Tunes, ASCAP/Reggae Music Publishing, ASCAP/EMI April, ASCAP/Zomba Songs, BMV/T. Shaw, BMV/Team S Dot Publishing, BMV/Hito Music, BMV/Songs Of Windswept Pacific, BMV/EMI Blackwood, BMV/Lost Poet Music, BM), HL/WBM, H100 30; POP 36; RBH 17

BRAND NEW GIRLFRIEND (EMI Blackwood, BMV/Shane Minor, BMV/3 Ring Circus, BMV/Songs Of Windswept Pacific, BMV/Jeffrey Steele, BM), HL, CS 24

BREATHE (2 AM) (AnniBonnaMusic, ASCAP) H100 47; POP 31

BRING IT ON HOME (Warner-Tamerlane, BMV/Sell The Cow, BMV/WB, ASCAP/Bieck, ASCAP/Bloom, ASCAP), WBM, CS 16; H100 86

BUILDING BRIDGES (Drunk Monkey, BMV/Bug, BMV/WB, ASCAP/Gamite, ASCAP/Goldline, ASCAP/Critron, ASCAP), WBM, CS 28

BUMPIN' MY MUSIC (Ray Cash Music, ASCAP/CypherLife Music, ASCAP/EMI April, ASCAP/Brid Jordan, ASCAP/BB The Stee The Chump, ASCAP/Ruthless Attack Music, ASCAP/Reach Global Songs, BMV/Songs Of Universal, BMV/Aint Nuthin' Goin' On But Funkin', ASCAP/4VE, ASCAP), HL, RBH 76

BUTTONS (Team S Dot Publishing, BMV/Hito Music, BMV/Songs Of Windswept Pacific, BMV/2590 Music Publishing, ASCAP/Universal, ASCAP/Zone 4, ASCAP/She Rights Music, BMV/My Own Chart Music, BMV/EMI Blackwood, BMV/Jasons Lyrics, SESAC/Reach Global Tunes, SESAC), HL, H100 21; POP 17

C

CAILE (Sony/ATV Discos, ASCAP) LT 3

CALIFORNIA GIRLS (Sony/ATV Cross Keys, ASCAP/Hoosierdrama, ASCAP/WB, ASCAP/Rich Tean, ASCAP), HL/WBM, CS 43

CALL ME CRAZY (Copyright Control), WBM, CS 47

CAN I TAKE YOU HOME (Virginia Beach, ASCAP/WB, ASCAP/EMI April, ASCAP/Black Fountain Publishing, ASCAP/Herbilicious Music, ASCAP), HL/WBM, RBH 55

CANT LET GO (Songs Of Universal, BMV/Tappy Whytes, BMV/Gal Future, BM), HL, H100 89; RBH 18

CHASING CARS (Big Lite, BM) H100 76; POP 56

FREEZE RIDIN' HIGH (Zomba Songs, BMV/Dade Co. Project Music, BMV/3 Blunts Lite At Once, ASCAP/First N Gold, BMV/Warner-Tamerlane, BM), WBM, RBH 84

THE CHOSEN ONE (Divine Mill Music, ASCAP/WB, ASCAP/Funk Music, ASCAP/Line 4 Line, ASCAP/Want My Daddys Records, ASCAP/Jahajee Joins, SESAC/Dem Drazz Music, BMV/obete Music, ASCAP/Universal-PolyGram International Tunes, SESAC/Monson Music, SESAC) RBH 80

COALMINE (Zomba Melodies, SESAC/Agatha Monroe, SESAC/Harbinism.com, SESAC/IG), BMV/Sony/ATV Tree, BM), HL/WBM, CS 38

CONO DUELE (BARBRA DE ANOR) (San Angel, ASCAP/BMG Songs, ASCAP) LT 23

CONTIGO SE VA (Warner-Tamerlane, BM) LT 42

CONTROL MYSELF (LL Cool J, ASCAP/Sony/ATV Tunes, ASCAP/Shahian Cymone Music, ASCAP/EMI

April, ASCAP/Basajamba, ASCAP/Pladis Music, ASCAP/Nydrion, BMV/Warner-Tamerlane, BMV/Shaken Baker, BMV/Air Control, ASCAP), HL/WBM, POP 76

CRAZY (Chrysalis Music, ASCAP/WB, ASCAP/God Given, BMV/BMG Ricordi Music Publishing, SPA/Atmosphere Music, SPA/BMG Zomba Productions, SPA), WBM, H100 15; POP 20; RBH 64

CRAZY BITCH (Famous, ASCAP), HL, H100 84; POP 83

CROWDED (EMI April, ASCAP/Sony/ATV Tunes, ASCAP/Copyright Control/Bushwicks Finest, ASCAP/Thugation Music, ASCAP), HL, H100 96; POP 54

CUANDO BAILA REGGAETON (El Abayarde, ASCAP/Blue Kraft Music, BMV/Victor Cabreras, BM) LT 35

D

DANI CALIFORNIA (Moebetoblame, BM) H100 10; POP 18

DE CONTRABANDO (Edimusa, ASCAP/Vander America, BM) LT 33

DEJA VU (EMI Blackwood, BMV/Hito South, ASCAP/Beyonce, ASCAP/Music Of Windswept Pacific, ASCAP/23 000 Music, BMV/Yoga Flames Music, BMV/Janice Combs Publishing, BMV/EMI April, ASCAP/Carter Boys Publishing, ASCAP/Pricer International Music Publishing, ASCAP), HL, RBH 63

O-GIRL (DOPEGIRL) (Kakani Music, ASCAP/Beats Me Publishing, ASCAP/Zomba Enterprises, ASCAP/Pmp My Pen International, ASCAP/Ruthless Attack Music, WBM, RBH 94

DIGANLE (San Antonio, BM) LT 37

DJ PLAY A LOVE SONG (Universal, ASCAP/Team S Dot Publishing, BMV/Hito Music, BMV/Songs Of Windswept Pacific, BMV/Jasons Lyrics, ASCAP/Reach Global Tunes, SESAC), HL, H100 46; RBH 6

DOING TOO MUCH (Amaya-Sophia, ASCAP/Latino Velvet, BMV/Songs Of Universal, BMV/Bungalo Made Music, ASCAP/Morelita Publishing, ASCAP), HL, H100 48; POP 33

DO IT TO IT (Publishing Designee, BMV/Rags II Richard Music, BMV/Unleash Music, ASCAP) H100 29; POP 46; RBH 12

DO IT WITH NO HANDS (Toompstone Publishing, BMV/Ghetto Millionaire Carrel Publishing, BMV/EMI Blackwood, BM), HL, RBH 90

DOIN'T FORGET TO REMEMBER ME (W22 Songs, BMV/EMI Blackwood, BMV/Didnt Have To Be Music, ASCAP/EMI April, ASCAP/1609 Songs, ASCAP/Music Of Windswept Pacific, HL, CS 6; H100 50; POP 82

DO WE STILL (Carolina Blue Sky Music, BMV/John's Island, BMV/Bayou Boy, BM) CS 53

DOWN (Water, ASCAP) H100 90; LT 2

DOWN IN MISSISSIPPI (UP TO NO GOOD) (Dirk'n, BMV/Greatergodsongs, ASCAP/Jennifer Nettles, ASCAP) CS 19

E

ENOUGH CRYIN' (Universal, ASCAP/Mary J. Blige, ASCAP/Rodney Jerkins Productions, BMV/EMI Blackwood, BMV/Team S Dot Publishing, BMV/Hito Music, BMV/Songs Of Windswept Pacific, BMV/EMI April, ASCAP/Carter Boys Publishing, ASCAP), HL, H100 36; RBH 3

ESTE CORAZON (Not Listed) LT 49

EVER THE SAME (U Rule Music, ASCAP/EMI April, ASCAP), HL, POP 9

EVERYBODY KNOWS (Woolly Puddin', BMV/Warner-Tamerlane, BMV/Absintine, BM), WBM, CS 45

EVERY TIME I HEAR YOUR NAME (EMI April, ASCAP/Romero Cowboy Music, ASCAP/Tom Hambridge Tunes, ASCAP/Songs Of Windswept Pacific, BMV/Gottahaveable, BM), HL, CS 9; H100 65

EVERYTIME WE TOUCH (Mambo Music/verlags-nu, Productions, M.B.H./Ridge Music, BMV/Sounds Of Jupiter Music, BM) H100 41; POP 27

F

FAVORITE STATE OF MIND (Universal, ASCAP/Chaggy Buss, ASCAP/Music Of Combustion, BMV/Songs Of Windswept Pacific, BM), HL, CS 26

FEELS JUST LIKE IT SHOULD (EMI Blackwood, BMV/Greenhouse Music, BMV/Comman Music, BMV/No More Love, SESAC), HL, CS 27

FEELS SO GOOD (Remixes Music, ASCAP/Reach Global, ASCAP/Sounds Of Da Red Drum, ASCAP/Steady On The Grind, ASCAP/Super Sayin Publishing, BMV/Zomba Songs, BM), WBM, RBH 26

FINOIN A GOOD MAN (Hits And Smashes Music, ASCAP/2820 Music, ASCAP/Zomba Enterprises, ASCAP/Good Country Morning, ASCAP/West Moraine, ASCAP/Walk, ASCAP/ICHELLE, ASCAP/EMI April, ASCAP), WBM, CS 31

FIND MYSELF IN YOU (Cancelled Lunch, ASCAP/Universal-PolyGram International, ASCAP), HL, RBH 27

FLY LIKE A BIRD (Rye Songs, BMV/Songs Of Universal, BMV/EMI April, ASCAP/Minneapolis Guys Music, ASCAP/JI Brandia Music Works, ASCAP), HL, RBH 83

FOR YOU I WILL (CONFIDENCE) (Teddy Geiger Publishing, BMV/Sony/ATV Timber, SESAC/Turtle Victory, SESAC), HL, H100 55; POP 34

FREEZE (EMI April, ASCAP/LL Cool J, ASCAP/Ayle In, ASCAP), HL, RBH 83

FRIKITONA (UBO, ASCAP) LT 45

G

GALLERY (Super Sayin Publishing, BMV/Zomba Songs, BMV/Sony/ATV Tunes, BMV/EMI April, ASCAP), HL/WBM, POP 16

GET OUTTA MY WAY (Songs Of Peer, ASCAP/Fixation, ASCAP) CS 51

GETTIN' SOME (Zomba Songs, BMV/Zomba Enterprises, ASCAP), WBM, H100 45; POP 65; RBH 19

GET TOGETHER (Webo Girl Publishing, ASCAP/EMI April, ASCAP/Murlyn Songs, ASCAP/Dandancer, ASCAP), HL/WBM, POP 84

GHE TO STORY (EMI Blackwood, BMV/Madhouse, BM) RBH 32

GIMME THAT (Scott Storch, ASCAP/TVT, ASCAP/Team S Dot Publishing, BMV/Hito Music, BMV/Songs Of Windswept Pacific, BM) H100 16; POP 26; RBH 10

GIRL (Paul Wall, ASCAP/2 Kingpins Publishing, ASCAP/WB, ASCAP/Unichappell Music, BM), WBM, H100 75; POP 44

GIRL NEXT DOOR (Tosha Music, ASCAP/Shapiro Bernstein & Co., ASCAP/Painted Desert, BMV/Totally Awesome Music, BM) H100 73; POP 48

GO NO MORE CRIES (Dimensional Songs Of Rye, SESAC/Cey Jack Music, SESAC/Cherry Blossom, SESAC/The Bigger They Are, SESAC) CS 39

GODS GIFT (Aveah, ASCAP/WB, ASCAP), WBM, RBH 58

GODS HOME (Street Certified Publishing, BMV/Trap House Publishing, BM) RBH 51

GODD LUCK CHARM (EMI April, ASCAP/Air Control, ASCAP/Them Damn Twins, ASCAP/353 Music Publishing, SESAC/Universal-PolyGram International

Tunes, SESAC/Rags II Richard Music, BMV/Unleash Music, ASCAP), HL, H100 97; RBH 22

A GOOD MAN (Moses Music, ASCAP/Animal Planet, ASCAP/AvuRo Music, SESAC/Multisongs BMG, SESAC) CS 41

GRILL EM (Copyright Control) RBH 87

GRILLZ (Jackie Frost, ASCAP/BMG Songs, ASCAP/Paul Wall, ASCAP/2 Kingpins Publishing, ASCAP/WB, ASCAP/Supreme Lee, ASCAP/Universal, ASCAP/Mutant Mindframe, BMV/Shahian Cymone Music, ASCAP/EMI April, ASCAP/Basajamba, ASCAP/Air Control, ASCAP/EMI Blackwood, BMV/Dam Rich Music, BMV/Money Mack, BMV/Sony/ATV Tunes, ASCAP/Beyonce, ASCAP/Kelendria, ASCAP/Michelle MW, ASCAP/Domani And Ya Majesty's Music, ASCAP/Music Of Windswept Pacific, ASCAP/Hito South, ASCAP/Christopher Garrett Publishing, ASCAP), HL/WBM, POP 67

H

HATE ME (Paris On Paper Publishing, ASCAP) H100 56; POP 50

HEAT IT UP (Soar Luster Music, BMV/Collipark Music, BMV/EMI Blackwood, BMV/Soloman Anderson Publishing Designee, ASCAP), HL, RBH 63

HERE WE GO YU (Gold Star, BMV/Carter Boys Publishing, ASCAP/Mas Flow, BMV/Universal Music, ASCAP/Rompediscotea, BM) LT 22

HIGH (EMI Blackwood, BMV/WB, ASCAP), HL/WBM, H100 100; POP 94

HIPS DON'T LIE (Sony/ATV Tunes, ASCAP/Huss Zwingli, ASCAP/EMI Blackwood, BMV/Je-Bass Music, BMV/The Caramel House, BMV/Ensign Music, BMV/Latino Music, ASCAP/Sarmalea Songs, ASCAP/Nela Music, ASCAP/INR Music Publishing, ASCAP), HL, H100 1; LT 1; POP 1

HMM HMM (Springvale Music Publishing, ASCAP/750 Laysit Music, ASCAP/Songs Of Universal-PolyGram International, BMV/Tony Kelly, ASCAP/Maurice Gregory, BM), HL, RBH 43

HOLLA AT ME (2 Kingpins Publishing, ASCAP/Warner-Tamerlane, BMV/WB, ASCAP), WBM, H100 59; POP 74; RBH 24

HOW ABOUT YOU (Sony/ATV Tree, BMV/Copyright Control), HL, CS 18

HOW TO SAVE A LIFE (Aaron Edwards Publishing, ASCAP/EMI April, ASCAP), HL, H100 79; POP 63

HUSTLER MUSIC (Young Money Publishing, BMV/Warner-Tamerlane, BMV/Money Mack, BM), WBM, RBH 29

HUSTLIN' (3 Blunts Lite At Once, ASCAP/First N Gold, BMV/J. Brasco, ASCAP/EMI April, ASCAP/No Question Entertainment, ASCAP/Desert Storm, BMV/Warner-Tamerlane, BMV/Young Jeezy Music, BMV/EMI Blackwood, BMV/Carter Boys Publishing, ASCAP), HL, H100 66; RBH 11

I

I CALL IT LOVE (Sony/ATV Tunes, ASCAP/EMI April, ASCAP/Wade Music Publishing, ASCAP), HL, RBH 66

I CANT UNLOVE YOU (WB, ASCAP/Scott And Soda, ASCAP/Warner-Tamerlane, BMV/Writers Extreme, BMV/Warning Danger, BM), WBM, CS 17; H100 95

I DARE YOU (Driven By Music, BMV/EMI Blackwood, BMV/Thumglass Music, ASCAP/EMI April, ASCAP/EMI April Music, ASCAP/Universal, ASCAP), HL, POP 97

I DONT KNOW WHAT SHE SAID (Create Real, ASCAP/I Want To Hold Your Songs, BMV/Major Bob, ASCAP), WBM, CS 37

IF YOU'RE GOING THROUGH HELL (BEFORE THE DEVIL EVEN KNOWS) (Graviron, SESAC/Wadadayed, SESAC/Carnival Music, SESAC/Cd IV, ASCAP/Bargain, ASCAP), HL, H100 74

I GOT YOU (Magic Mustard, BMV/Triples Shoes, BMV/Town Music, ASCAP/Philly Billy Songs, ASCAP/Songs Of Bud Dog, ASCAP/Music Of Windswept Pacific, CS 15; H100 94

I KNOW YOU SEE IT (Granny Man Publishing, BMV/Malk-Mekhi Music, BMV/Basement Funk, ASCAP/Basement Funk South, ASCAP/Diamondcut Flawless Recordings Publishing, ASCAP/Hot Sauce Music, ASCAP/Three Nails And 2 Crown, BMV/Zuzuka Music, BM) RBH 71

ILL GIVE IT TO YOU (Glitterfish, BMV/Buna Boy, BMV/NEZ, BMV/Mosaic Music, BMV/Sony/ATV Tree, BM), HL, CS 57

I LOVE MY B**** (TZahis Music, BMV/Ensign Music, BMV/Will.I.am, BMV/Broke Spoke And Gone Publishing, ASCAP), HL, H100 44; POP 51; RBH 25

I LOVE YOU (Neal Selection, ASCAP/Motola, ASCAP/Aspen Songs, ASCAP/Zali Music Publishing, ASCAP/Sally Ruth Ester Publishing, ASCAP/Granny Man Publishing, BM) RBH 41

I'M GONNA BE (WB, ASCAP/Checkman, BMV/Tyme 4 Flyers, BM), WBM, RBH 44

I'M N LUV (WIT A STRIPPER) (Nappy Publishing, BMV/Warner-Tamerlane, BMV/2 Playas Publishing, BMV/Who Is Mike Jones Music, BM), WBM, POP 79

IMPOSSIBLE (Please Gimme My Publishing, BMV/EMI Blackwood, BMV/Almo Music, ASCAP/Slavin High Music, ASCAP/BMG Songs, ASCAP/BMG Music Publishing, MCFP), HL, RBH 54

INGRATUITO (TN Ediciones, BM) LT 44

IN MY MIND (Combustion, BMV/Songs Of Windswept Pacific, BMV/Wang Out, BMV/Sony/ATV Tunes, BM), HL, RBH 34

INSENSIBLE A TI (HE PONE A MIL) (Universal Music/Mexico, S.A./Universal-Mexica Unica, BM) LT 19

IN TERMS OF LOVE (Emerto, ASCAP/Gehrig Music, ASCAP/Carol Vincent And Associates, SESAC) CS 44

INTO YOU (Kerunitty Song Chest, BMV/Songs Of Universal, BM), HL, RBH 89

I REFUSE (Barker, ASCAP/Scott Storch, ASCAP/TVT, ASCAP) CS 48

I TRADE IT ALL (Everything's Fall Music, BM) RBH 97

IT'S GOIN' DOWN (Granny Man Publishing, BMV/Malk-Mekhi Music, BMV/Reginas Son Music, ASCAP/Dienahmar Music, ASCAP/EMI April, ASCAP), HL, H100 3; POP 8; RBH 1

I WRITE SINS NOT TRAGEDIES (Sweet Chin Music, ASCAP/EMI April, ASCAP), HL, H100 22; POP 14

J

JIGGLE IT (Copyright Control) RBH 82

JUST CAME HERE TO CHILL (No Quinquyence Music Publishing, BMV/October 12th, ASCAP/Hito South, ASCAP), WBM, RBH 28

K

KICK PUSH (Isi & Tom Phillips, ASCAP/BMG Songs, ASCAP), HL, H100 8; POP 69; RBH 99

KICK ME NOW (WB, ASCAP/Rich Tean, ASCAP/Warner-Tamerlane, BM), WBM, CS 46

L

LAST DAY OF MY LIFE (Physivest, ASCAP/Mission Valley, ASCAP) CS 2; H100 53

LEAN WIT IT, ROCK WIT IT (EMI April, ASCAP/Slide That Music, ASCAP/Money's Baby Boy Music, ASCAP/Parade Publishing, ASCAP/Jamall Willington Publishing, ASCAP), HL, H100 38; POP 43; RBH 31

LEAVE THE PIECES (WB, ASCAP/Sony/ATV Acuff Rose, BMV/Songs Of R. Joseph, ASCAP), HL/WBM, CS 20; H100 67; POP 73

LET U GO (Weencopter Music, ASCAP/Maratone AB, STIM/Kasz Music Publishing, ASCAP) H100 64; POP 72

LIFE AINT ALWAYS BEAUTIFUL (Sony/ATV Cross Keys, ASCAP/Still Working For The Man, BMV/Ballad Boy, BMV/CG, BM), HL, CS 14; H100 80

LIFE IS A HIGHWAY (BMG Canada, SOCAN/Sky, Falling Entertainment, SOCAN/BMG Songs, ASCAP), WBM, H100 25; POP 24

A LITTLE LESS SIXTEEN CANOLES, A LITTLE MORE TOUCH ME (Chicago X Software, BM) H100 82; POP 92

A LITTLE TOO LATE (Tokoco Tunes, BMV/Florida Room, BMV/Sony/ATV Acuff Rose, BMV/Unwound, BM), HL, CS 8; H100 63

LIVE TO LOVE ANOTHER DAY (Colum, BMV/Guitar Monkey, BMV/Grand New Sky, ASCAP/Right Back Music, ASCAP) CS 55

LLAME PA' VERITE (Universal-Musica Unica, BM) LT 14

LOOKING FOR YOU (Zomba Songs, BMV/Lily Mack, BMV/Baby Fingers, ASCAP/Mims, ASCAP/Shown Breque, ASCAP/Eddie Dee, BM), WBM, RBH 13

LO QUE ME GUSTA A MI (Cameleon, BMV/Ferminus III, BM) LT 16

LO QUE SON LAS COSAS (Don Cat, ASCAP/Brehm, ASCAP) LT 10

LORD GIVE ME A SIGN (Boomer X, ASCAP/Universal, ASCAP/Dead Game Publishing, ASCAP/EMI April, ASCAP/Scott Storch, ASCAP/TVT, ASCAP), HL, RBH 73

LOVE (Cardiargue, SESAC/BMG Songs, ASCAP/She Wrote II, ASCAP) RBH 50

LOVE SONG (EMI Blackwood, BMV/Shanica Jones Publishing Designee, BMV/Dolosh Music, BM), HL, RBH 53

LOVE YOU (EMI Blackwood, BMV/New Songs Of Sea Gayle Music, ASCAP/Sony/ATV Tree, BMV/Forest Hills Music, BM), HL, CS 49

THE LUCKY ONE (Sony/ATV Tree, BMV/Sony/ATV Songs, BMV/Johnny O Music, BM), HL, CS 29

M

MACHUCANOO (Los Cangris, ASCAP/Eddie Dee, ASCAP) LT 5

MAKEDAMNSURE (I Feel Like Im Taking Crazy Pills, ASCAP/WB, ASCAP), WBM, H100 68; POP 62

MARGARITA (Sleepy's Kidz Music, BMV/The Waters Of Nazareth, BMV/EMI Blackwood, BMV/Careers-BMG, BMV/Raychaser, BMV/Gal Booty, ASCAP/Chrysalis Music, ASCAP), HL/WBM, RBH 75

MAS ALLA DEL SOL (Edimusa, ASCAP) LT 24

ME AND MY GANG (Jeffrey Steele, BMV/Almo Music, ASCAP/Mullintone Music, ASCAP/Breaking New Ground Publishing, BMV/Sony/ATV Cross Keys, ASCAP), HL, CS 13; H100 58; POP 75

ME TIME (ECAP Music, BMV/Toms Kid Music, BMV/Hypeezee Music, ASCAP) RBH 67

ME & U (Neal Selection, ASCAP/Motola, ASCAP) H100 8; POP 10; RBH 21

ME VOY (EMI Blackwood, BM) LT 12

MEIGHTY "O" (We Dont Play When We Be Playin', BMV/Chrysalis Music, BMV/Misquito Pass, ASCAP/EMI April, ASCAP/EMI April, ASCAP/EMI April, ASCAP/De-Ho Man Music, ASCAP), HL, H100 77; POP 87; RBH 30

MISS MURDER (Ex Noctem Nacimur Music, BM) H100 14; POP 28

MOVE ALONG (Smells Like Phys Ed, ASCAP/BMG Songs, ASCAP), HL, H100 23; POP 13

MR. ME TOO (EMI Blackwood, BMV/The Waters Of Nazareth, BMV/Gebor, ASCAP/Berandros, ASCAP/EMI April, ASCAP), HL, RBH 78

MS. NEW BOOTY (Soar Luster Music, BMV/EMI Blackwood, BMV/Collipark Music, BMV/Da Cropper Music, BMV/EWC Music, BM), HL, H100 26; POP 22

MUCHACHITA DE OJOS TRISTES (BMG Songs, ASCAP) CS 43

MUNECA DE TRAPO (Sony/ATV Discos, ASCAP) LT 13

N

NEW STRINGS (Sony/ATV Tree, BMV/Nashville Star, BM), HL, CS 34

NOCHE DE SEXO (Universal-Musica Unica, BM) LT 11

NO ES BRUJERIA (Copyright Control) LT 26

NO FEAR (NO FEAR) (Universal, ASCAP) LT 41

NOTHING BUT A LOVE THANG (REMIX) (ASCAP/New Songs Of Sea Gayle Music, ASCAP/Son Of A Miner, ASCAP/Pickwick Landing, ASCAP/Music Of Stage Three, BM), HL, CS 50

NOT READY TO MAKE NICE (Woolly Puddin', BMV/Sorapin Toast, ASCAP/Chrysalis Music, ASCAP/Sugar Lake Music, ASCAP), HL/WBM, H100 49; POP 94

NO WORDS (Zomba Songs, BMV/R.Kelly, BM), WBM, RBH 51

NUESTRO AMOR SE HA VUELTO AYER (Maximo Aguirre, BMV/The Fly And The Bee, ASCAP) LT 9

O

ON AGAIN TONIGHT (Warner-Tamerlane, BMV/Murran, BMV/Exabama Music, BMV/Katink Music, BMV/Circle C, ASCAP/Full Circle, ASCAP), WBM, CS 30

ONE (12, ASCAP/WB, ASCAP/Universal-PolyGram International, ASCAP), WBM, POP 77

ONE SECOND CHANCE (EMI April, ASCAP/New Songs Of Sea Gayle Music, BM), HL, CS 59

ONE WING IN THE FIRE (Malaco, BMV/Music Of Stage Three, BM) CS 58

THE ONE YOU NEED (Rodney Jerkins Productions, BMV/EMI Blackwood, BMV/Brasco, ASCAP/EMI April, ASCAP/No Question Entertainment, ASCAP/Desert Storm, BM), HL, RBH 62

THE ONLY DIFFERENCE BETWEEN MARTYRDOM AND SUICIDE IS PRESS COVERAGE (Sweet Chin Music, ASCAP/EMI April, ASCAP), HL, POP 100

OOH WEE (Aila Rose Music, BMV/American League Music, BMV/Mooskwick, BM) RBH 33

OVER MY HEAD (CABLE CAR) (EMI April, ASCAP/Aaron Edwards Publishing, ASCAP), HL, H100 12; POP 11

P

PALETA (Universal-Musica Unica, BMV/Los Cangris, ASCAP/EMI Blackwood, BM) LT 31

PARA QUE REGRESE (Maximo Aguirre, BM) LT 32

PENSANDO EN TI (Not Listed) LT 39

PICK IT UP (Ophir Music Publishing, BM) RBH 88

POP MY TRUNK (Drunk People Publishing, BM) RBH 77

POR UNA MUJER (WBM, SESAC/Warner-Tamerlane, BM) LT 47

PRETTY BABY (India B. Music, BMV/Songs Of Uni-

versal PolyGram International, BMV/Demotte's Music Publishing, BMV/Paradise Forever Music, BMV/Warner-Tamerlane, BMV), HL, RBH 49

PROMISCUOUS (Nelsar, SOCAN/Virginia Beach, ASCAP/WBM, SESAC/Danja Handz Music, SESAC/Six Min Stoned, ASCAP/EMI April, ASCAP), HL/WBM, H100 2; POP 2; RBH 52

PULLIN' ME BACK (Basajamba, ASCAP/Chingy Music, ASCAP/Jaco Pastorius, ASCAP/Shahian Cymone Music, ASCAP/EMI April, ASCAP/Universal-MCA, ASCAP), HL, RBH 38

Q

QUE LASTIMA (EMI April, ASCAP) LT 18

QUE ME ALCANCE LA VIDA (Sony/ATV Discos, ASCAP) LT 28

R

THE REAL THING (K-Stuff, BMV/ArtHouse, BMV/White Pearl Songs, BMV/Sony/ATV Songs, BM), HL/WBM, H100 3; POP 56

REGRETS (Richard Flemming, BMV/Songs Of Hamstern Cumberland, BM) RBH 96

REMEMBER (Drumak, ASCAP/Pensco Music, BM) RBH 92

REMEMBER THE NAME (Fort Minor Music, BMV/Zomba Songs, BM), WBM, POP 88

RIDIN' (Chamillitary Camp Music, ASCAP/Universal, ASCAP/Play For Play-N-Skillz, ASCAP/EMI April, ASCAP/Leahraice Music, ASCAP/Skizz For Skizz And Play Music, ASCAP), HL, H100 4; POP 3; RBH 92

RIDIN' RIMS (Slide That Music, ASCAP/EMI April, ASCAP/Juve Juice Publishing, BMV/Hold That Music, BMV/Dem Franchise Boyz, ASCAP/EMI Blackwood, BM), HL, H100 87; POP 85; RBH 42

ROMPTE (Los Cangris, ASCAP/Eddie Dee, ASCAP/Blue Kraft Music, BM) POP 47

S

SAVIN' ME (Warner-Tamerlane, BMV/Arm Your Dillo, SOCAN/Zero-G, SOCAN/Black Diesel, SOCAN/Black Ade Music, SOCAN), WBM, H100 20; POP 19

SAVY (Fifty-Six Hoo Road, ASCAP/Fairwood Music USA, ASCAP/Blue Mountain Music, PRS/Philly Phat, BMV/BMG-Careers, BMV/L.T.E. Recording Studios, ASCAP), WBM, RBH 68

SAVY (DUDE) (Coke Project Music, BMV/Zomba Songs, BMV/Young Puddy, ASCAP/Zomba Enterprises, ASCAP/Young Jeezy Music, BMV/Collition Music, BMV/EMI Blackwood, BM), HL/WBM, H100 57; POP 37; RBH 59

THE SEASHORES OF OLD MEXICO (Sony/ATV Tree, BM), HL, CS 23

SETTLE FOR A SLOWDOWN (Sony/ATV Tree, BMV/Gold Watch, BMV/Sony/ATV Cross Keys, ASCAP), HL, CS 7; H100 54; POP 78

SEX IN THE CITY (ASCAP) RBH 46

SEXY LOVE (Super Sayin Publishing, BMV/Zomba Enterprises, ASCAP/Sony/ATV Tunes, ASCAP/EMI April, ASCAP), HL/WBM, H100 98; RBH 39

SHAKE THAT (Stroom Shady Music, BMV/Resto World Music, ASCAP/Dirty Steve's Music, BMV/Nate Dogg, BMV/Reach Global Songs, BM) POP 45

SHINE (EMI April, ASCAP/Flyte Tyme Tunes, ASCAP/Young Puddy, ASCAP/Zomba Enterprises, ASCAP/Young Jeezy Music, BMV/Collition Music, BMV/EMI Blackwood, BM), HL/WBM, RBH 47

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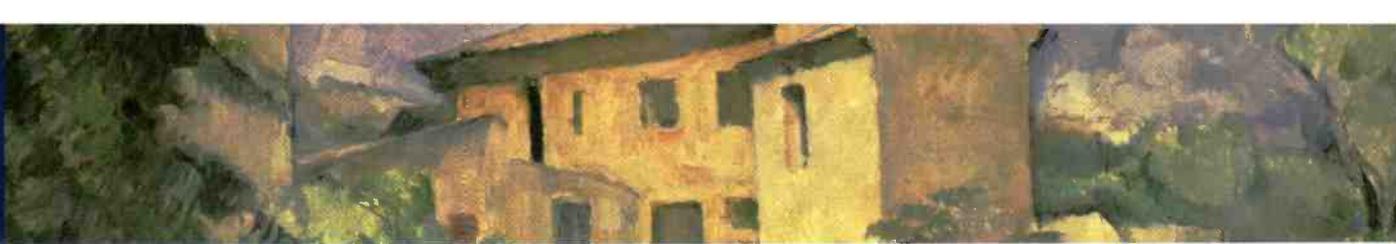
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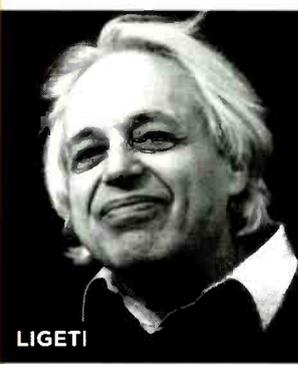
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COMPILED BY SARAH HAN shan@billboard.com

Composer Gyorgy Ligeti Dies

One of the 20th century's most compelling and original voices, composer Gyorgy Ligeti died June 12 in Vienna at the age of 83. His passing came after a serious illness, but the exact cause was not disclosed.



LIGETI

Ligeti became better-known in the wider pop culture when some of his work appeared in Stanley Kubrick's film "2001: A Space Odyssey," including excerpts from his "Requiem," "Lux Aeterna" for chorus and "Atmospheres" for orchestra. "Atmospheres" in particular was a defining piece for the composer, packed with thick textures in a style that he dubbed "micropolyphony."

Ligeti's music was ever-resistant to easy classification, and his compositional voice reflected the turmoil of his own life and the wider backdrop of a chaotic Europe. Born in 1923 in Romania to Hungarian-Jewish parents, he lost his father and brother to Holocaust death camps;

he himself survived forced labor. After World War II, he entered the Budapest Academy to study music. When the Soviet Union crushed Hungary's revolution of 1956, Ligeti fled and settled in Cologne, Germany. Three years later, he moved to Vienna and eventually became an Austrian citizen.

Using a broad palette was a conscious choice. As he put it, "I am an enemy of ideologies in the arts. Totalitarian regimes do not like dissonances." Ligeti's eclectic output ranged over an extraordinary array of aesthetic territory, such as in his "Poeme Symphonique," a witty 1962 piece scored for 100 metronomes; the surreal opera "Le Grand Macabre," which debuted in Sweden in 1978; the Balkan- and Gypsy music-inspired "Horn Trio" from 1982, which was an homage to Brahms' piece for the same configuration of French horn, violin and piano; and his "Etudes for Piano," a series begun in the 1980s that often evokes the polyrhythms of Central African drumming.

Ligeti's discography includes releases on Sony Classical, Teldec, Deutsche Grammophon, Wergo and BIS, among many other labels. He is survived by his wife, Vera, a psychologist; and son Lukas, a rising New York-based composer.

—Anastasia Tsioulcas

BIRTHS GIRL: Rainey, to Kori and Pat Green, June 12 in Fort Worth, Texas. Father is an artist for BNA Records.

DEATHS Teo Leyasmeyer, 59, May 16 at St. Elizabeth's Hospital in Boston, of liver and kidney failure. Leyasmeyer was a fixture of Boston's blues scene as a promoter and pianist.

GIRL: Isabella May Cantrell Pepper, to Laura Cantrell and Jeremy Pepper, May 27 in New York. Mother is an artist for Matador Records and radio host for noncommercial WFMU New York. Father is format programming manager at Sirius Satellite Radio.

Born in Germany, Leyasmeyer began his career as a pianist with bluesmen Buddy Guy and Freddie King. He later worked as music coordinator at the House of Blues in Cambridge, Mass., bringing in such acts as Otis Rush, Ike Turner, Solomon Burke and the Blind Boys of Alabama.

MARRIAGES Maria Lois Ho to Erik Christopher Burge, May 6 in San Juan, Puerto Rico. Bride is VP of corporate communications at Universal Music Group. Groom is a freelance assistant director for TV and film.

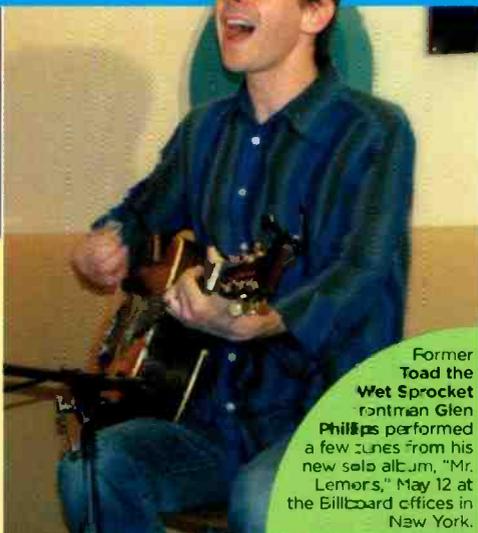
The Blues Foundation honored Leyasmeyer with the Keeping the Blues Alive Award in 1997. He is survived by his wife, Hege; and daughters Nena and Lily.

FOR THE RECORD
In the June 3 issue, a Backbeat page photo of KT Tunstall receiving her first RIAA-certified gold plaque should have identified Rick Krim and Jen Stilson as VH1 executives.

In the Billboard Stars report on Alternative Distribution Alliance in the June 17 issue, a photograph of Michael Bassin, ADA head of national sales, was misidentified. Also, in the caption for a photo of ADA executives, the identifications of Bassin and executive VP Mitchell Wolk were transposed. In the story "Great Music People," the name of former ADA executive Adam Somers was misspelled.



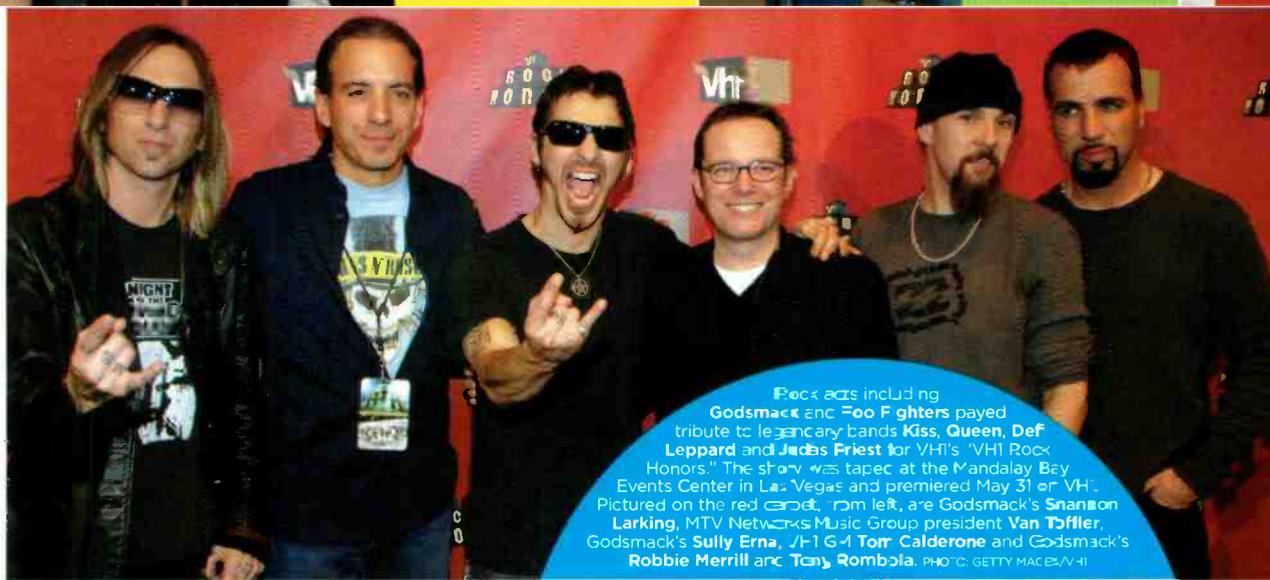
During the 2006 Women in Film gala, artist **Jennifer Lopez**, producer **Lauren Shuler Donner** and songwriter **Diane Warren** were honored with the Crystal Award June 6 at the Century Plaza in Los Angeles. Celebrating the event's theme, "Film Brings Us the World," are, from left, Lopez, Warren and artist **Marc Anthony**. PHOTO: LESTER COHEN/WIREIMAGE.COM



Former **Toad the Wet Sprocket** frontman **Glen Phillips** performed a few tunes from his new solo album, "Mr. Lemors," May 12 at the Billboard offices in New York.



During the May 20 premiere of the "La Traviata" DVD, Universal Music Germany president/CEO **Frank Briegmann**, right, presented opera stars **Anna Netrebko**, left, and **Rolando Villazón** with platinum and gold awards for their 2005 Deutsche Grammophon recording of Verdi's "La Traviata," at the Pinakothek der Moderne museum in Munich, Germany.



Rock acts including **Godsmack** and **Foo Fighters** played tribute to legendary bands **Kiss**, **Queen**, **Def Leppard** and **Judas Priest** for VH1's "VH1 Rock Honors." The show was taped at the Mandalay Bay Events Center in Las Vegas and premiered May 31 on VH1. Pictured on the red carpet, from left, are Godsmack's **Shannon Larking**, MTV Networks Music Group president **Van Toffler**, Godsmack's **Sully Erna**, **1-1 G-1** **Torr Calderone** and Godsmack's **Robbie Merrill** and **Tony Rombola**. PHOTO: GETTY IMAGES/VH1



Rock in Rio Lisboa 2006 recently showcased acts including **Shakira**, **the Darkness**, **Carlos Santana** and **Red Hot Chili Peppers** at the City of Rock in Bela Vista Park, Lisbon. Pictured backstage, from left, are Rock in Rio talent coordinator and Evenpro/Water Brother International president **Phil Rodriguez**, Rock in Rio founder/creator **Roberto Medina** and Iron Maiden co-manager/Sanctuary Records co-founder **Rod Smallwood**. PHOTO: AGENCIA ZERO



Universal Music Latin America/Iberian Peninsula chairman/CEO **Jesus Lopez**, left, presented singer **Andrea Bocelli** with a plaque for sales of more than 500,000 copies of his album "Amor" in Latin America, Spain and Portugal. In Latin America, "Amor" topped Mexico's sales chart for three consecutive weeks and has garnered gold albums in Argentina, Central America, Chile, Spain and the U.S. Latin market. Bocelli kicked off his U.S. tour June 9.



Columbia artist **Tony Bennett** met with key Sony BMG executives June 5 at a reception in honor of Bennett's upcoming Columbia release, "Duets: An American Classic," at the Sony Club in New York. From left are Sony BMG's **Tim Prescott**, Bennett's manager and son **Danny Bennett**, Sony BMG's **Rolf Schmidt-Holtz**, Bennett's Columbia Records' **Steve Barnett**, Sony Music Label Group's **Rob Stringer** and Sony BMG's **Tim Bowen**.



Belvedere Vodka invited music industry guests to a **Kelis** listening party for her upcoming album, "Kelis Was Here," May 30 at 32 Degrees Luxe Lounge in Philadelphia. Enjoying the night's festivities are, from left, Jive Records' **Craig Davis** and **Lisa Cambridge**, Kelis and Cornerstone Promotions' **Chris Atlas**.



Legendary band **Blondie** was inducted into the Rock Walk of Fame May 22 at the Guitar Center on Hollywood's Sunset Boulevard. From left are Blondie's **Chris Stein**, **Deborah Harry** and **Clem Burke**.

INSIDE TRACK

EDITED BY MICHAEL PAOLETTA

For more INSIDE TRACK go to www.billboard.biz

THIS IS WEIRD

Dave Stewart and Kara DioGuardi held court June 12 at the Tribeca Grand Hotel in New York to reveal details about their new rock group Platinum Weird. Or did they? The two hosted a screening of "Platinum Weird," a documentary film (sort of) about a band by that name, which Stewart formed (supposedly) in 1974 with Erin Grace, a fictional (we think) singer who disappeared before achieving stardom. The 40-minute piece includes deadpan interviews with the real (we're certain) Mick Jagger, Elton John, Stevie Nicks, Ringo Starr, Bob Geldof, Christina Aguilera, Jimmy Iovine and others. It sets up the launch of the actual (we hope) "Platinum Weird" album, which is due Aug. 22 on Interscope. The film debuts July 5 on VH1 (or so we are told). One thing we know for sure: The duo made its live debut June 8 performing two songs at the Recording Academy's Los Angeles Honors. Another thing we know—before she was a hit songwriter, DioGuardi worked for Billboard in the New York office.

TURKISH DELIGHT

We can think of no better recipient: The Ministry of Culture and Tourism of the Republic of Turkey presented its 2006 Outstanding Achievement Award in Arts & Culture to producer Arif Mardin. Mardin's son, Joe, accepted the award on his father's behalf June 14 at the American Turkish Society's annual meeting in New York. Atlantic Records founder Ahmet Ertegun, who is also Turkish, was very much present at this special occasion.

Mardin, who was born in Istanbul, began his music career at Atlantic Records in 1963. The legendary producer and 12-time Grammy Award winner has worked with numerous superstars, including Aretha Franklin and Barbra Streisand. In 2001, Mardin retired from Atlantic and subsequently reactivated the Manhattan/EMI Records label, where he worked with, among others, Norah Jones. Mardin is a longtime American Turkish Society vice chairman.

FRIARS HONORING BILLBOARD'S MITCHELL

Billboard's own senior R&B correspondent Gail Mitchell will be honored June 23 by the Friars of Beverly Hills. Malcolm Jamal Warner and industry veteran Bruce Walker will host the evening. A number of special musical guests, including Eric Benet and Desiree Coleman Jackson, are expected to perform. B&B Entertainment, BMI and Hidden Beach Recordings are sponsoring the event. Where's Milton Berle when you need him?

DIOGUARDI and STEWART

LISTENING EN ESPAÑOL

Track has learned that iTunes is preparing to launch iTunes Español. Sources at several key labels say the digital retailer has been making the rounds to discuss the all-Spanish section within the larger iTunes store. The iTunes Español area would better-organize Latin music and arrange it by genre, which has the potential to make for a more effective shopping experience for Latin music fans. A launch could come as early as September. Latin music accounts for roughly 7% of all album sales and 1% of all digital sales.



From left, Billboard's MICHAEL PAOLETTA, COLLECTIVE SOUL'S JOEL KOSCHE and ED ROLAND, Billboard's KEN SCHLAGER and SILVIO PIETROLUONGO, and Collective Soul co-managers SCOTT WELCH and FRED CROSHAL.

UNPLUGGED SOUL

Collective Soul is busy putting the finishing touches on its new album, but that did not prevent bandmates Ed Roland and Joel Kosche from stopping by Billboard's New York office June 13 for an intimate performance at the Billboard Cafe. With guitars in hand, the pair delivered such chart-toppers as "The World I Know," "Shine" and "December." At one point, a Billboard staffer requested "Gel." But Roland had bad news: "We've never done that song acoustically before." Sorry. Instead of "Gel," Roland and Kosche delivered a funk-up version of "Better Now" and the sparking new "Hollywood," which will be the first single from the band's new album, due in December.

HE'S OUR MAN

Leonard Cohen's massive influence on the rock world is apparent in the new documentary "Leonard Cohen: I'm Your Man," which opens nationally July 14. A number of top acts can be found on the accompanying soundtrack, which arrives July 25 via Verve Forecast. U2 joins Cohen for "Tower of Song," while Rufus Wainwright belts out "Chelsea Hotel No. 2" and "Everybody Knows." Nick Cave tackles the classic "Suzanne," while Beth Orton covers "Sisters of Mercy." Several performances were captured at 2005 tribute concerts for Cohen in Sydney, which were staged by industry vet Hal Willner.

'PRAY' FOR A CURE

Track hears that UNAIDS has tapped newcomer Tinatin to help raise awareness and funds for its joint United Nations program on HIV/AIDS. According to Mary Clemente, CEO of M3—the Image Group, who helped orchestrate the deal, Tinatin's original song "I Pray" will be at the center of a UNAIDS fundraising effort. Tinatin, who hails from Georgia, Russia, and resides in New York, will perform the song at UNAIDS events worldwide. Though the photogenic 21-year-old singer/songwriter is unsigned, after hearing "I Pray" and a couple of other songs, Track is confident that will soon change.

Executive TURNTABLE

EDITED BY SARAH HAN

RECORD COMPANIES: Sony BMG Music Entertainment promotes **Kevin Wadsworth** to executive VP/COO of the Asia region. He is based in Hong Kong. Wadsworth was senior VP/CFO.

Concord Music Group in Los Angeles taps Grammy Award-winning composer/arranger/producer **Jorge Calandrelli** as executive musical director.

Universal Music Mexico in Mexico City names **Robert Lear** senior VP of A&R and marketing. He was VP of Latin artist marketing at Universal Music Latin America.

Roadrunner Records in New York names **Madelyn Scarpulla** senior VP of marketing. She held the same position at Sanctuary Records.

RCA Nashville promotes **Keith Gale** to VP of national promotion. He was senior director.

Universal Motown Records Group in New York names **Gina Harrell** senior VP of video production. She was VP of video production at Elektra Entertainment Group.

Rust Records in Cleveland names **Tony Michaels** director of Midwest promotion. He is based in Nashville. Michaels was regional director of promotions at Capitol Records Nashville.

Zomba Gospel in New York names **Kymerlee Norsworthy** director of publicity. She was a publicist at Sanctuary Urban Records.

TOURING: Live Nation in Los Angeles names **Bruce Moran** president. He was CEO at OCESA Presents/CIE USA Entertainment. Live Nation also taps **Phil Ernst** as senior VP. He was president at OCESA Presents. Both are based in New York.

House of Blues Entertainment in Hollywood ups **David Swift** to VP of business development for HOB Concerts. He was VP of HOB Concerts, San Diego, and GM of Coors Amphitheater.



PUBLISHING: BMI in New York ups **Eleanor Grier** to executive director of writer administration and research. She was senior director.

MEDIA: CMT in Nashville promotes **Lewis Bogach** to VP of program development and production. He was senior director.

Send submissions to shan@billboard.com.

GOODWORKS

LOVE AND UNDERSTANDING

Cher has teamed with Operation Helmet to help upgrade existing helmets used by U.S. troops in Iraq and Afghanistan. Many of the helmets were designed to primarily protect against bullets and explosive fragments, not bomb blasts and motor vehicle accidents. For more info, visit operation-helmet.org.

CIRCLE THE DATE

The G&P Foundation for Cancer Research will hold a Disco & Diamonds fund-raiser Oct. 4 at Capitale in New York. For more info on the '70s disco-themed event, go to gpfoundation.com.

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I Wanna Talk About Me/ **Toby Keith** /DREAMWORKS

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Unwritten/ **Natasha Bedingfield** /EPIC
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Breathe (2am)/ **Anna Nalick** /COLUMBIA
Mr. Mom/ **Lonestar** /BNA
I'm Sprung/ **T-Pain** /JIVE/ZOMBA
American Soldier/ **Toby Keith** /DREAMWORKS
Bother/ **Stone Sour** /ROADRUNNER/IDJMG
Making Memories Of Us/ **Keith Urban** /CAPITOL NASHVILLE

100,000 SPINS

Hips Don't Lie/ **Shakira Feat. Wyclef Jean** /EPIC
Savin' Me/ **Nickelback** /ROADRUNNER
Ridin'/ **Chamillionaire Feat. Krayzie Bone** /UNIVERSAL
Ever The Same/ **Rob Thomas** /MELISMA/ATLANTIC
What Hurts The Most/ **Rascal Flatts** /LYRIC STREET
Over My Head (Cable Car)/ **The Fray** /EPIC
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Snap Yo Fingers/ **Lil Jon Feat. E 40 & Sean Paul** /BME/TVT
Settle For A Slowdown / **Dierks Bentley** /CAPITOL NASHVILLE
So What/ **Field Mob Feat. Ciara** /Geffen/DISTURBING THA PEACE
It's Goin' Down/ **Yung Joc** /BAD BOY SOUTH/ATLANTIC
Girl/ **Paul Wall** /ATLANTIC
Dani California/ **Red Hot Chili Peppers** /WARNER BROS.
For You I Will (Confidence)/ **Teddy Geiger** /COLUMBIA
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The Lucky One/ **Faith Hill** /WARNER BROS.
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What's Left Of Me/ **Nick Lachey** /JIVE
Black Horse & The Cherry Tree/ **KT Tunstall** /VIRGIN
When The Stars Go Blue/ **Tim McGraw** /CURB
Move Along/ **All-American Rejects** /INTERSCOPE
The Real Thing/ **Bo Bice** /RCA
Upside Down/ **Jack Johnson** /BRUSHFIRE/UNIVERSAL
I Got You/ **Craig Morgan** /BROKEN BOW
Tell Me When To Go/ **E-40** /WARNER BROS.
Best Friend/ **50 Cent & Olivia** /INTERSCOPE
Don't Ask Me How I Know/ **Bobby Pinson** /RCA
Every Time I Hear Your Name/ **Keith Anderson** /ARISTA
The Seashores Of Old Mexico/ **George Strait** /MCA
Gettin' Some/ **Shawna** /DTP/IDJMG
Last Day Of My Life/ **Phil Vassar** /ARISTA
Say I/ **Christina Milian Feat. Young Jeezy** /ISLAND/IDJMG
World Wide Suicide/ **Pearl Jam** /J
Every Day Is Exactly The Same/ **Nine Inch Nails** /INTERSCOPE
Jesus Can Work It Out/ **Dr. Charles G. Hayes & The Warriors Feat. Dianne Williams** /ICEE
King Without A Crown/ **Matisyahu** /OR/EPIC
Speak/ **Godsmack** /REPUBLIC/UNIVERSAL
Just Feel Better/ **Santana Feat. Steven Tyler** /ARISTA
Me & U/ **Cassie** /NEXTSELECTION/BAD BOY/ATLANTIC
Ella Y Yo/ **Aventura Feat. Don Omar** /PREMIUM LATIN
Ojala Que Te Mueres/ **Pesado** /WARNER MUSIC LATINA
In The Blink Of An Eye/ **Mercy Me** /INO/CURB
Can't Let Go/ **Anthony Hamilton** /SO SO DEF
No Way Back/ **Foo Fighters** /RCA/BMG
Rakata/ **Wisn & Yandel** /MAS FLOW/MACHETE
To Ever Live Without Me/ **Jody McBrayer** /SPARROW
Hide/ **Joy Williams** /REUNION/PLG
All I Need/ **Bethany Dillon** /EMI
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