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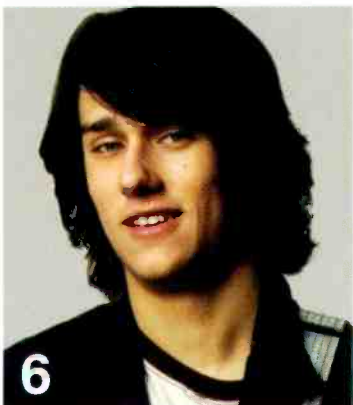
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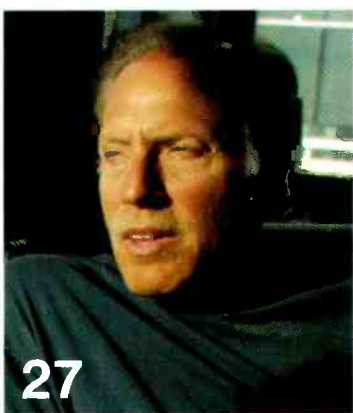
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ABOVE: Madonna's Confessions tour is on the road to becoming the top-grossing trek by a female artist. See page 9.
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OPINION

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Movie Downloads: Why This Model Won't Work

BY MICHAEL GREESON

On April 3, six major Hollywood studios announced plans to sell movies over the Internet—not rentals, mind you, but purchases of full-length movies in digital format that consumers can download and watch anytime they chose.

This was heralded as a “watershed moment” for Movielink and CinemaNow, the two online movie services that will be selling these video downloads. Movielink offers some 300 titles for purchase, while CinemaNow lists about 75 titles. (These are just initial offerings.) Pricing for new titles is \$20-\$30 per download, while older titles cost around \$10.

SO WHY WON'T IT WORK?

While it is noteworthy that Hollywood is finally ready to release its most prized content for Internet distribution, the model wrapped around this effort will ultimately undermine its chances of success. I will discuss two of the many reasons why this model will prove ineffective and require a significant overhaul within the first 12 months of operation. 1) **Paying 99 cents for a song or \$1.99 for a TV program is not analogous to spending \$20-\$30 for a digital copy of a movie.** The studios are only too eager to point to the success of iTunes as proof of concept and to validate market timing. Yet the most relevant insight the iTunes experience offers is the one Movielink and CinemaNow are ignoring even before they sell their first download: Determine the lowest price point needed to sustain the business model, and then go one step lower. This holds for almost any Internet vendor, but certainly applies to novel Internet-based media services.

Why pay 2X for a book at Barnes & Noble when you can get the same book at Amazon.com for 1X? Why pay \$16 for a new CD at Best Buy when you can get the same 10 songs for 99 cents each at iTunes? Why pay \$16 for a DVD at Target when you can pay \$30 for a movie download at Movielink? Oops, that didn't work out so well.

Little wonder this strategy appears so counterintuitive. Movielink and CinemaNow are (a) rationalizing their new services by appealing to a business model that is but dangerously analogous to their own, yet (b) ignoring one of the key assumptions that has made this business model such a success—that is, pricing content below that of comparable retail products.

2) **The usage models that Movielink and CinemaNow permit are severely restricted.** Movielink allows consumers to download the digital movie file to their PCs, copy it onto a DVD and download the

CinemaNow is even more restrictive, only allowing the digital movie file to be played on one PC. No copies of any kind are allowed.

Are you kidding me? Why would I pay twice the price of a DVD to go through the hassle of downloading a digital movie file that can be viewed only on a PC? Movielink and CinemaNow (and the studios that dictated these business models) either believe (a) they can convert the current audience of online movie renters (those who pay \$2-\$5 for a rental download) to online movie buyers (at \$20-\$30 a pop); or (b) they can attract a new audience of users who, though not current online movie renters, will be eager to spend \$20-\$30 for a digital movie file they can view only on their PC.

Think of the collective mind-set, the group-think behind this strategy.

PARTING THOUGHTS

Can we be frank? If you want me to use the Internet as an entertainment conduit and the PC monitor as a viewing screen, you have to make the experience more compelling than my traditional media experiences—or make it virtually risk-free by setting the cost of this experience well below my traditional media experiences.

The strategies of Movielink and CinemaNow fail on both accounts. First, the content is not uniquely compelling; in fact, the movie titles look very similar to what I will see at my local retail store. Second, the \$30 price tag is significantly higher than a DVD from my local retail store, yet I can view it only on my PC. In other words, you are asking me to take a greater risk to try out this new media experience.

These sticking points (among others) will confine the use of such services to a small group of consumers who already rent movies from these services and are willing to try the purchase option. That's hardly the market that could have been tapped if the Internet connection that enables these services could make it to the TV set—but that's another issue. ●●●

Michael Greeson is founder and CEO of Diffusion Group, a Plano, Texas-based strategic research and consulting firm.

Why pay twice the price of a DVD to download a movie that can be seen only on a PC?

DVD content onto two separate PCs. However, this DVD copy cannot be played on a regular DVD player except in those cases where the living room TV is connected to a home network.

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SCOTT MCKENZIE
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TAMARA CONNIFF
EXECUTIVE EDITOR-GROUP EDITORIAL OPERATIONS
KEN SCHLAGER

EDITORIAL

DEPUTY EDITOR (East): Bill Werde 646-654-4680
DEPUTY EDITOR (West)/West Coast Bureau Chief: Melinda Newman 323-525-2287
BUREAU CHIEFS: Lella Cobo (Miami) 305-361-5279; Tony Sanders (Washington, D.C.) 202-833-2546; Phyllis Stark (Nashville) 615-321-4284
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BILLBOARD.COM NEWS EDITOR/ALBUM REVIEWS EDITOR: Jonathan Cohen 646-654-5582
BILLBOARD.BIZ NEWS EDITOR: Chris M. Walsh 646-654-4904
SENIOR ASSOCIATE EDITOR: Katy Kroll (Special Features) 646-654-4709
ONLINE EDITORS: Katie Hasty (Billboard.com) 646-654-4650; Clover Hope (Billboard.com) 646-654-4780; Sven Philipp (Radio) 646-654-4679; Susan Visakowitz (Radio) 646-654-4730

COPY CHIEF: Chris Woods
COPY EDITORS: Molly Brown, Wayne Robins
CREATIVE DIRECTOR: JOSH KLENERT
ART DIRECTOR: Jeff Nisbet; ASSOCIATE ART DIRECTOR: Christine Bower
EDITORIAL ASSISTANT: Sarah Han (NY) 646-654-4605
CONTRIBUTORS: Jim Bessman, Fred Bronson, Ramiro Burr, Kerri Mason, Catherine Applefeld Olson, Dan Ouellette, Deborah Evans Price, Christa Titus, Steve Traiman, Anastasia Tsioulcas

GLOBAL

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

CHARTS & RESEARCH

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

INTEGRATED SALES, EVENTS & BRAND MARKETING

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LATIN AMERICA/MIAMI: Marcia Olival 305-864-7578; Fax: 305-864-3227
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INFORMATION MARKETING MANAGER (GROUP): Michele Larsen
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INTERNATIONAL INFORMATION MARKETING MANAGER (GROUP): Paul Bridgen (London)
SUBSCRIPTIONS: 818-487-4592 (U.S./Canada) 44-1858-438887 (International)

PRODUCTION

PRODUCTION DIRECTOR: TERENCE C. SANDERS
ADVERTISING PRODUCTION MANAGER: Chris Dexter
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DISTRIBUTION DIRECTOR: Lou Bradford
BILLING: Liza Perez, CREDIT: Shawn Norton

BILLBOARD OFFICES

NEW YORK: 770 Broadway, New York, NY 10003
Phone: 646-654-4400
Edit. Fax: 646-654-4681
Adv. Fax: 646-654-4799
NASHVILLE: 49 Music Square W. Nashville, TN 37203
Phone: 615-321-4290
Fax: 615-320-0454
LOS ANGELES: 5055 Wilshire Blvd., Los Angeles, CA 90036
Phone: 323-525-2300
Fax: 323-525-2394/2395
WASHINGTON, D.C.: 910 17th St. N.W., Suite 215, Wash. DC 20006
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Fax: 202-833-8972
LONDON: Endeavour House, 189 Shaftesbury Ave., London WC2H 8JT
Phone: 011-44-207-420-6003
Fax: 011-44-207-420-6014
MIAMI: 101 Grandon Blvd., Suite 465, Key Biscayne, FL 33149
Phone: 305-361-5279
Fax: 305-361-5299

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Denim Deal
Teddy Geiger fits into Levi's jean campaign



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Hit Morrissey album signals turnaround



Retail Trend
James Blunt sells better at mass-market chains



Still On Top
Mary J. Blige helps UMG keep market-share crown



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Motorola drives iRadio service

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>>>BEATLES MUSIC ONLINE?

The Beatles are preparing to sell their songs online after years of refusing to take part in the Internet music boom, according to testimony given by Neil Aspinall, managing director of Apple Corps. As a witness in the company's trademark lawsuit against Apple Computer, he said the company was digitally remastering the entire Beatles catalog, which would pave the way for selling the songs online. A spokeswoman for Apple Corps confirmed Aspinall's statement and said the company is preparing to make the Beatles' catalog available through online music services.

>>>MTV RETOOLS 'DOWNLOAD'

MTV2's 1-year-old "Discover and Download" program will evolve, beginning April 17, to encompass all MTV platforms (MTV, MTV2, mtvU, Overdrive, mtv.com and Wireless). Artist interviews, live performances, videos and photos will be part of the mix. Artists involved in the relaunching of "Discover and Download" include Da Backwudz, Rick Ross, Flyleaf, Cheyenne and Arctic Monkeys.

>>>WARNER/CHAPPELL LAUNCHES INCUBATOR

Warner/Chappell Music has launched Perfect Game Recording, a new incubator designed to promote and develop emerging songwriters/artists who do not have record deals. The songwriters, who will be signed to W/C, will be able to record and release recordings through Perfect Game, with Warner Music Group's East

continued on >>p6

Scherzinger: Theo Wargo/WireImage.com

UpFront

APRIL 22, 2006

MOBILE BY BRIAN GARRITY

Money On The Move

Cell Phones Are The New ATMs

Forget about cash and credit cards. There's a new payment alternative for buying CDs, DVDs and other such entertainment pleasures—your cell phone.

Online payment specialist PayPal, a unit of Internet auction giant eBay, has introduced PayPal Mobile to North America—a wireless version of its service that allows users to buy goods and exchange money using their phones. Already, music heavyweights Universal Music Group and MTV are supporting the technology.

UMG will use PayPal Mobile to sell CDs from the Pussycat Dolls, Mary J. Blige and Daddy Yankee in direct-marketing initiatives. Rollout is imminent. Fulfillment will be handled in conjunction with logistics specialist Justdeals.com. And MTV plans to use it to sell basic merchandise from its Web store including T-shirts and DVDs.

The text to buy codes will be embedded in print, Web and electronic marketing messages.

Transactions are conducted by secure text message. As part of the service, PayPal has established a "Text to Buy" feature for companies that want to sell goods via short codes.

Other big-name media and entertainment brands, including 20th Century Fox Home Entertainment, Bravo and the NBA Store, hope to drive similar impulse buys by offering items for purchase via PayPal Mobile.

"With the overwhelming popularity of mobile phones, the time has never been better for the merging of e-commerce and wireless devices," PayPal president Jeff Jordan says.

To be sure, the opportunity is huge. PayPal claims more than 100 million members.

In addition to purchasing goods, PayPal members can send money to other individuals as well as to participating charities and merchants.

"PayPal Mobile is an important indicator of the broader changes now occurring in the mobile content/payments space," says Ed Kountz, senior financial services analyst with Jupiter Research.

Sophisticated mobile phones can already be used to buy digital products, including music downloads, ringtones, pictures and videos. But the ability to use a phone as a digital wallet for buying physical goods is a new phenomenon in the United States.

PayPal's technology figures to be just one of a

number of mobile payment solutions.

Motorola is said to be targeting the market as are startups Obopay and TextPayMe. And credit card companies, including Visa, are testing a contactless payment technology in phones called near field communication, that uses radio waves to transmit transaction data. In the NFC trials, participants use their phones to make purchases at a coffee shop, download a movie trailer in a DVD store, shop from their home TV and buy concert tickets from a smart poster.

"You're going to start to see retailers embrace [mobile] as another payment option," Universal Music Mobile VP/GM Rio Caraeff says.

Analysts say mobile payment technology creates new sales opportunities for the music business including CD pre-orders, ticketing and concert merchandise.

Look for new mobile payment solutions to expand the number of merchants selling digital products for use on phones. In a move unrelated to PayPal Mobile, UMG in May is expected to launch a new premium short-message service that will allow consumers to use codes to buy ringtones, wallpapers and videos for their phones. Billing will be handled by participating carriers including Cingular, Sprint and T-Mobile.

Analysts are divided over what the music business should expect from these new mobile payment options.

"To the extent that digital money doesn't feel like real money, it may increase spontaneous purchasing," says Aram Sinnreich, an analyst with Los Angeles-based research firm Radar Research. However, Sinnreich argues that "carriers have a very simple and transparent billing relationship with consumers, and adding a second billing platform only confuses things."

Kountz cautions it will take 12-18 months to see what traction solutions like PayPal Mobile can gain in North America. "User habits and awareness don't shift overnight."

NICOLE SCHERZINGER will see CDs of her group **THE PUSSYCAT DOLLS** sold via cell phone through new service PayPal Mobile.



Rum And Coke With Digital Tunes

Bacardi And Coca-Cola Each Place Online Music At Forefront Of New Marketing Extensions

Beverage giants Coca-Cola and Bacardi—regular glassmates at bars around the globe—have launched separate marketing campaigns that use digital music to connect with consumers.

Coca-Cola has created the entertainment Web site Stageside.tv, from which fans can download exclusive videos from select acts using peer-to-peer file-sharing networks. The first artist featured on the site is Island Def Jam's Ne-Yo, whose label debut, "In My Own Words," entered The Billboard 200 at No. 1 six weeks ago.

Bacardi, meanwhile, unveiled plans for a worldwide Internet radio station called Bacardi B Live Radio that will be available online and via mobile phones. The station will primarily stream dance music—with exclusive mixes provided by popular DJs—and live streams from Bacardi-sponsored concerts and events.

These are two more examples of brands using music to carry their marketing messages over digital channels. The music industry is jumping at the chance to participate as the sponsoring brands not only bankroll the creation of new services that more widely distribute music and expose artists, but also pay labels licensing fees to access content.

Bacardi, for instance, is spending as much as \$40 million to fund the online and mobile radio station, paying standard Internet radio licensing fees. Coca-Cola is paying Ne-Yo's label, publishers and the artist himself for the right to exclusively film a 15-minute "day in the life" minidocumentary interspersed with two minutes of music.

The video is available not only as a free download from Stageside, but also has been distrib-

uted throughout chat rooms, social networking sites and has even appeared on youtube.com.

According to Jeff Straughn, Island Def Jam VP of strategic marketing, the partnership allows the music industry to utilize the marketing power of free P2P networks—and realize a revenue stream while doing so.

"We see this as the first step in the direction of embracing P2P networks," he says. "It's given us tremendous viral exposure we

wouldn't have gotten through traditional means."

Coca-Cola also hopes to piggyback on this exposure by featuring its logo in each video. Each clip will be replaced after 90 days, and only one artist will be featured at a time. Coca-Cola and the Jun Group already are negotiating with labels for the next artist. Reichgut says Coca-Cola is looking for acts it feels match the "upbeat and positive" message conveyed via its new "Coke Side

of Life" marketing effort.

Marketing experts like Reichgut expect to see more such partnerships in the future.

"The bar for advertising gets higher as consumers get more control over what they see and hear," he says. "It's not enough just to wrap an ad around something. So you're seeing companies looking for ways to deliver something of value and connect with the consumer in ways that are really meaningful." ...

>>>ITUNES ON A PLANE?

In-flight entertainment system providers are courting Apple Computer for the ability to offer iTunes music and video downloads to airline passengers. According to Flight International, executives from leading in-flight providers Thales and Panasonic disclosed ongoing talks with Apple for such a service during a trade event in Germany. Apple would not confirm or deny any negotiations.

>>>SIRIUS SURPASSES XM ON THE WEB

Since Howard Stern joined Sirius Satellite Radio in January, traffic to Sirius' Web site surpassed the site of XM Satellite Radio, according to Nielsen/NetRatings. In March, Sirius' Web traffic grew 188% compared with a year ago from 666,000 unique visitors to 1.9 million. XM's traffic grew 47% to nearly 1.7 million. Sirius' traffic first surpassed XM's in January when the subscription radio service had 2.3 million visitors to its site, compared with XM, which had 1.5 million. XM continues to lead Sirius with service subscribers, with 6.5 million to 4 million, respectively.

>>>REPORT: NEW ACTS BOOST U.K. SALES

Releases from newcomers Arctic Monkeys, James Blunt and Corinne Bailey Rae helped push first-quarter artist CD album sales in the United Kingdom to a record 27.9 million units, according to sales figures issued April 12 by British record industry trade association the BPI. The volume of artist albums rose by 1.5% year-on-year to nearly 28 million units, representing the best-ever first-quarter sales at

continued on >>p8

Digital Music Gives Beverage Biz A Buzz

Music has long been a core component for most lifestyle marketing campaigns, particularly for those waged by the beverage industry. Below are some of the industry's most notable digital music initiatives:



'PEPSI SMASH': Originally conceived as a live showcase TV series on the WB network in July 2003, "Pepsi Smash" was canceled in its second season. Yahoo resurrected it last summer—redesigning it as the live music feature of its Yahoo Music service.

THE SCENARIO: In March 2005, Sprint teamed with MSN for the launch of this Sprite-branded online music service, the key feature of which is Thirst Radio—the first branded radio station available on the MSN network. Other elements include a music discovery service hosted by the country's top DJs.



PEPSI/ITUNES: Pepsi and Apple Computer teamed to offer 100 million free iTunes music downloads via promotional codes offered under bottle caps. The first effort in the spring of 2004 was a bust, resulting in only 5 million downloads. The 2005 campaign proved much more successful, but was still plagued: Cheaters tilted unopened bottles to see winners.



HEINEKEN/REALNETWORKS: In May 2004, Dutch brewer Heineken offered promotional codes on 12 packs in the United States for two free downloads from the then-RealPlayer 10 music store. Heineken also sponsors the Amsterdam music festival.

MYCOKEMUSIC.COM: Coca-Cola beat Apple to the punch in several countries in early 2004, launching an online à la carte download music service in Austria, Greece, Ireland, Italy, Switzerland and the United Kingdom. Powered by Loud-eye, the service has suffered in countries where iTunes has since emerged.



RED BULL MUSIC ACADEMY RADIO: Originally a series of workshops for club DJs to communicate and share knowledge, the Red Bull Music Academy last year began to stream online radio service focused on dance music and DJ beats, with up to 120 new hours of music added per month.

MARKETING BY MICHAEL PAOLETTA

BEHIND GEIGER'S DENIM DEAL



Teddy Geiger is sitting pretty these days: His first album, "Underage Thinking" (Cred/Columbia), recently debuted at No. 8 on The Billboard 200, and his single "For You I Will (Confidence)" is a top 40 hit.

However, his perch is about to become loftier: He has been tapped to help with the worldwide launch of Levi's RedWire DLX Jeans, the first iPod-compatible jean (Billboard, March 25). Though the ink has yet to fully dry, Geiger's camp and Levi's are beginning to lay down the partnership's foundation.

The launch kicks off in the fall with a Geiger-fronted print campaign, complemented by some online activity—a free Geiger download at Apple's iTunes Music Store with a RedWire purchase is a possibility—and other nontraditional media. A TV

component and retail extensions may arrive next year.

"Underage Thinking" will be tagged in print ads.

"We're looking at all possible value adds for Levi's as well as new distribution channels for us," says David Santaniello, senior VP of strategic marketing and business development at Sony Music Label Group.

Sources say the overall deal, including Geiger's compensation, is worth \$12 million. Levi's director of presence and publicity Amy Jasmer, meanwhile, confirms that it is a multimillion-dollar campaign.

This is the latest phase of the denim brand's Style for Every Story ad platform, which launched two years ago with a focus on "real people," not celebrities, Jasmer notes. It is unclear if other celebrities will participate.

By connecting with Geiger, Levi's is making a major effort to reintroduce music into its fold. In the past, acts like the Rolling Stones and Elvis Presley championed Levi's simply by wearing the company's jeans, but Jasmer says this new deal is Levi's way of "taking back ownership of music."

During the last several years, one of Levi's major competitors, the Gap, has utilized artists from Willie Nelson, Joss Stone and Keith Urban to Alanis Morissette and John Legend to market its fashions.

To help with this "ownership," Levi's hired New York-based brand imaging and consulting company Translation to help find the right talent for the RedWire campaign. According to Translation music strategy director Jonathan

Cohen, Levi's desired an emerging, authentic—not manufactured—artist; a singer, songwriter and musician with wide pop appeal, yet not too pop.

"Teddy is in his own skin," Jasmer says. "He's the real deal—a true musician."

Cohen stressed that timing was also key. By the campaign's launch, Columbia will be working "These Walls," the second single from "Underage Thinking."

Though cross-marketing details are not fully realized, all involved say they are discussing ways to work together to make the partnership bigger.

"As Teddy's star rises, Levi's may want to do more," Santaniello says. In the process, "Levi's taps into Geiger's equity, while Geiger's visibility in the marketplace grows and expands." ...

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- ♪ Keynotes
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- ♪ State of the Art
- ♪ Technology Demonstrations
- ♪ Performances and More.

Panelists currently scheduled to participate include:

Alan & Marilyn Bergman, Glen Ballard, Eric Bazilian, Alicia Bermudez, Philip Blackburn, Stephen Bray, [unclear] [unclear], Gary Burr, Desmond Child, [unclear] Eastmond, Mike Elizondo, Dan Foliart, [unclear] Harsh, Elizabeth Hinckley, [unclear] [unclear], Jimmy Jam, [unclear] [unclear],

Marcus [unclear]
Stephen Paulus, [unclear]
Monty Powell, DJ Quik, [unclear]
Stephen Schwartz, Jill Scott, John [unclear]
Alex Shapiro, Morton Subotnick, Timbaland,
Jaci Velasquez, Jimmy Webb, Matthew Wilder,
Paul Williams, Doug Wood

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U.K. retail. The trade body cites "softness" of the compilations market as a key contributing factor to an overall 3% decline in the total albums market's volume.

>>> ASCAP HONORS ISHAM

Mark Isham was presented with the prestigious Henry Mancini Award at ASCAP's 21st annual Film and Television Music Awards gala earlier this month at the Beverly Hilton Hotel in Beverly Hills, Calif. Isham was honored for his work on such films as Academy Award winner "Crash" and "A River Runs Through It." The event honored the composers of 2005's film and TV music. The Life in Music Award was presented to Laurence Rosenthal in recognition of his six decades of work.

>>> STUDY: LIMBAUGH, STERN DOMINATE

Rush Limbaugh and Howard Stern continue to be talk radio's predominant personalities, according to a study by research firm Benchmark Co. But there was a general decline in the ability of regular talk radio listeners to identify other nationally syndicated hosts, the report says. Limbaugh is the most readily identified talk show host in the United States, with 94% familiarity, followed by Stern at 89%.

>>> WEB RADIO LISTENING UP 50%

The percentage of Americans who regularly listen to Internet radio rose sharply this year to 12% (approximately 30 million listeners) up from 8% last year, according to a study by Edison Media Research and Arbitron. The online radio audience is closing in on critical mass among 18- to 34-year-olds, with roughly one in five listening every week.

Compiled by Chris M. Walsh. Reporting by Katy Bachman, Lars Brandle, Antony Bruno, Susan Butler, Brian Garrity, Paul Heine, Melinda Newman, Michael Paoletta, Chuck Taylor and Reuters.

GLOBAL BY LARS BRANDLE

Stronger Sanctuary

Morrissey's No. 1 U.K. Debut Highlights Group's Turnaround

LONDON—What a difference a year makes. Just 12 months ago, Morrissey was openly calling time on his recording career with Sanctuary Group, a company that then appeared buried under a growing debt pile.

With Sanctuary having secured its financial lifeline and revamped its executive structure, the independent music company's relationship with its front-line artist also looks healthier, with Morrissey taking a slice of history by topping the inaugural integrated U.K. albums chart.

Morrissey's "Ringleader of the Tormentors" album opened April 9 at the crest of the new-look Official U.K. Albums Chart, the first to incorporate physical units with digital

downloads (see story, this page).

Executives at Sanctuary are suggesting the company's 12-month revolution is complete. "The loyalty with Morrissey, as with all of our artists, has been phenomenal," Sanctuary CEO Andy Taylor says.

"He was touting [leaving] at one point, but once he realized the problems that we were going through, the last thing he wanted to see was the end of Sanctuary." The artist, Taylor explains, re-signed with the company at the height of its financial problems.

As part of his current world tour in support of the album, the outspoken former Smiths frontman will launch a 30-date U.K. stretch April 18 with a homecoming concert in Sal-

ford, northwest England.

"It's great to have a No. 1 to move forward with. It shows that we're back to doing what we do best—making music, selling music and making artists happy," Taylor says. "That's what we should have done last year, but unfortunately we got sidetracked."

Taylor spoke to Billboard from New York in the midst of a worldwide "meet and greet" tour with the company's scaled-back staff of 600. The Sanctuary co-founder has reverted to the CEO role following the appointment earlier this month of Bob Ayling as group non-executive chairman, a move that ended a recruitment drive that began last year.

Looking forward, former British Airways CEO Ayling has pledged to "ensure proper standards of corporate governance and financial transparency" in light of the financial problems that nearly crippled the company.

"Ayling is undoubtedly a

good name to have at board level from a city perspective," one London-based media analyst comments.

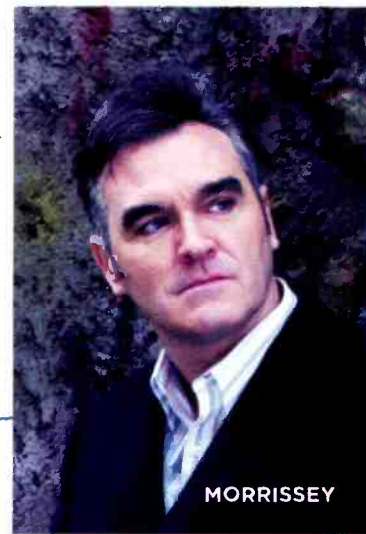
Sanctuary will convene its annual general meeting April 28 to seek shareholder approval of a raft of appointments, including that of new group finance director Paul Wallace. The company will also propose switching auditors to KPMG from Baker Tilly, which last year qualified Sanctuary's accounts. Some analysts suggest that shareholders may question this move.

Ayling's recruitment caps a flurry of developments that has seen the company's hierarchy create a "plc board"—whose structure would be closer to that of listed music major EMI Group—alongside an "operating board," which regroups the company's top management.

The operating board manages shareholders and the financial structure of the group. The management team effectively runs the business.

Sanctuary's new dual configuration is expected to present a more sophisticated market-facing setup as the 30-year-old company enters a new phase of its existence.

The light at the end of the proverbial tunnel is looking less like an oncoming train, Sanctuary executives say. "We're going towards the light now rather than it come towards us," Taylor says. ...



MORRISSEY

Half A Century Old, Britain's Album Chart Goes Digital

LONDON—In the midst of its 50th anniversary year, Britain's albums chart has entered a new era.

For the first time, the Official U.K. Charts Co. published a weekly albums list integrating physical and digital sales.

Morrissey's "Ringleader of the Tormentors" (Attack/Sanctuary) opened at the top of the new-look British albums chart, published April 9. Of its 62,000-plus, first-week sales, about 1,200 came from full-album downloads.

Embrace's "This New Day" (Independiente) was the week's biggest-selling download album with slightly fewer than 2,000 units.

Although sales of full-length album downloads remain a niche market in Britain with roughly 60,000 total sales each week, the OCC and its joint parent the BPI say the new chart will grow more relevant as digital sales increase.

In 2006's first quarter—traditionally a quiet sales period—more than 825,000 albums

were legitimately downloaded, or roughly half the total for all of 2005, OCC charts director Omar Maskatiya says.

The publication of a new albums chart comes on the heels of another digital download landmark in Britain: One week earlier, Warner Music act Gnarls Barkley's "Crazy" achieved the first Official U.K. Singles Chart No. 1 based solely on download sales.

The single debuted at the top with help from criteria allowing download sales into

chart computation one week before a physical CD equivalent is released. The OCC relaunched its singles chart April 17, 2005, to incorporate physical and digital singles sales.

"We thought it would take three years, but in just 30 months the U.K. record industry has transformed itself from one that was 100% focused on physical product to the most advanced digital music market in Europe," BPI chairman Peter Jamieson says.

—Lars Brandle

OBITUARY BY GAIL MITCHELL

Pointer Sister June, 52, Dies

June Pointer will forever be remembered for hits like "Slow Hand," "Automatic" and "Jump (For My Love)," recorded while a member of the Grammy Award-winning Pointer Sisters. June contributed to a string of '70s and '80s hits and also delivered solo success. The 52-year-old singer died April 11.

David Rubinson, the group's original manager, describes her as a "creative woman who had a sly, ironic but warm wit, and a wonderful charm."

Pointer succumbed to cancer after being hospitalized at Santa Monica University of California, Los Angeles, Medical Center since late February. She was the youngest of four sisters, including Ruth, Anita and Bonnie, who established the Pointer Sisters in the early '70s.

Born and raised in Oakland, Calif., these daughters of church ministers segued from gospel to backup singing as a trio (June, Bonnie and Anita). Sessions with Taj Mahal, Boz Scaggs and Elvin Bishop led to an At-

lantic Records deal.

When that ended, the Pointers signed with Rubinson and the Blue Thumb label. Ruth joined the group a year before its self-titled debut album was released in 1973. The set spawned the sisters' first crossover hit with Allen Toussaint's "Yes We Can Can." Sporting a nostalgic '40s image accenting Andrews Sisters-veined harmonies, the group charted an R&B No. 1 in 1975 with "How Long (Betcha Got a Chick on the Side)." The act's unique style encompassing R&B, jazz, country and pop claimed a Grammy in 1974 for best country group vocal performance on "Fairytale."

Bonnie left the group in 1977, and the remaining members signed with producer Richard Perry's Planet label. They had a hit with the Bruce Springsteen-penned "Fire" in 1979 followed by "He's So Shy," "Slow Hand" and two more Grammy-winning songs in 1984: "Jump" and "Automatic." The Pointers' repertoire also includes "Neu-

JUNE POINTER, left, who was part of the hitmaking POINTER SISTERS, died of cancer April 11.



tron Dance" and "Dare Me."

A moonlighting June notched her own top 30 R&B single in 1983 with "Ready for Some Action." Owing to substance abuse problems, she was replaced in the group by Ruth's daughter Issa.

At deadline, funeral arrangements were still pending. ...

Additional reporting by Susan Butler in New York.

TOURING BY RAY WADDELL

Confessions Of A Tour

Madonna's Trek May Be Top Grosser For Female Artist—Ever



The Little Arena That Could

At 12,800 capacity for its July 16 Madonna show, **ATLANTIC CITY (N.J.) BOARDWALK HALL** is the smallest venue on the Confessions tour route.

The building, managed by Philadelphia-based facility management firm SMG, tapped into Atlantic City's gaming industry to make the date financially viable—no small task for a tour intent on maximizing a limited run.

A partnership with Caesars Palace sweetened the pot. More important, the smaller venue capacity was primarily offset by scaling the house with a significantly higher percentage of top-scale tickets, which are in the \$385 range. At a typical show, top-dollar seats are fewer than 10% of the house.

"Throwing Caesars into the mix as a partner on the whole thing was a key to it," Boardwalk Hall assistant GM Greg Tessone says. "They became a promoter partner, so to speak."

Caesars is owned by Harrah's, which operates four casinos in Atlantic City. Boardwalk Hall has a seat-licensing plan that allows all 10 casinos in town first shot at tickets on all shows.

Boardwalk Hall was the top-grossing arena of its size last year, according to Billboard Boxscore, but Madonna is a marquee date in any year. "It's a great shot for us, and it's getting some attention throughout the industry, which is always good," Tessone says. ...

o plot what could be the top-grossing trek ever by a female artist, Madonna's Confessions tour strategists had to navigate a global landscape in a narrow window of time.

Initial on-sales for Madonna's outing, which starts May 21 in Los Angeles, saw quick sellouts with shows added in the United States and Europe (billboard.biz, April 10) for markets fortunate enough to snag dates.

The tour is produced worldwide by Arthur Fogel, president of TNA International, Live Nation's global touring arm. (Madonna will also perform April 30 at the Coachella Valley Music & Arts Festival in Indio, Calif.)

Following the model of the \$125 million Re-Invention tour in 2004 and the \$75 million Drowned World tour in 2001, both also produced by TNA, Confessions will play a limited number of cities—up to 60—rather than visit 100 global markets à la U2's Vertigo tour.

Despite the short schedule, with a gross potential in the \$200 million range, Madonna's closest rival in terms of the top gross ever for a female artist would be fellow icon Cher, whose never-ending farewell tour grossed \$192.5 million from an endurance-testing 273 shows between June 2002 and April 2005.

Put simply, fans often must come to Madonna rather than she to them. And come they will: In the first four days of ticket sales, she sold out four shows in Paris, seven in London, two in Amsterdam and five at New York's Madison Square Garden, as well as doubles in Los Angeles, Montreal, Miami, Chicago and Fresno, Calif.

There has apparently been no "sticker shock" from fans to ticket prices that top out at \$385. "Our rationale was to keep the prices consistent with the last tour," says Guy Oseary, who co-manages Madonna with Angela Becker. "I've never heard a complaint that people didn't get their money's worth from a Madonna show."

TRUE CONFESSIONS

TNA's track record with Madonna was a major factor in the company nailing down the global promotional rights for the tour. "There's no question that our prior history with Arthur Fogel and TNA have inspired us to continue the winning team," Becker says.

Fogel and his team began laying out the tour last fall while still deeply entrenched in their role as worldwide producers of U2's massive Vertigo tour. All TNA decisions are made based on parameters set forth by Madonna.

"The 'when' is certainly her call," Fogel says. "If you look at the last two tours and this one, the time frame is pretty consistent, late May through early September. That's the time that works for her."

It turns out the values of the once self-described Material Girl may have changed. "Madonna's family commitments are a priority," Becker says. "Her children's school schedules needed to be factored into the tour plans."

Once the commitment for the time period is in place, "we [submit] ideas of where we might go and go back and forth any number of times while the process of the routing evolves," Fogel explains.

With a limited time frame and workload, the idea is first to maximize draw and revenue, and second to hit markets Madonna may have missed on previous tours.

For Confessions, Madonna will play Fresno; Phoenix; Atlantic City, N.J.; and Montreal, but skip East Rutherford, N.J.; Toronto; Worcester, Mass.; and Atlanta.

"We basically traded a few markets we didn't play last time, if ever, for markets we did play last time," Fogel says.

The best an arena manager can do to secure a date is try to stay in the loop and hope for the best. After previously reeling in tour stops for Paul McCartney, the Rolling Stones and U2, the new Charlotte (N.C.) Arena was on the TNA radar but could not nail down a Madonna date. "We certainly would love to host her, and we told TNA that, but ultimately in terms of how they route it, that's TNA's call," arena GM Marty Bechtold says.

In Canada, Toronto lost out to Montreal this time around. TNA VP Gerry Barad "was upfront with me from the beginning," says Patti-Ann Tarlton, director of event programming at Toronto's Air Canada Centre. "We did hold dates for a minute, but Madonna goes where Madonna wants to go, and I have to respect that."

Conversely, the SMG-managed Atlantic City Boardwalk Hall, with a capacity of 12,800, was able to capture a first-ever Madonna date. "We took a shot at it, we made the numbers work and it paid off for us," says Greg Tessone, the venue's assistant GM. "Being the smallest venue on the tour, I'm thrilled to have it."

In Europe, Madonna will play several stadiums, following a trend of acts like U2 and Bon Jovi of playing arenas in North America and stadiums in Europe. This time, Madonna opts for U.K. venue Millennium Stadium in Cardiff, Wales, and eschews the Manchester (England) Evening News Arena. Japan's dates in Osaka and Tokyo will follow Europe in mid-September.

Madonna says, "This summer, I'm going to make the world my own private disco." Becker adds that the tour has a mission statement: "The soul objective of the Confessions tour is to get the audience up on their feet from the start of the show until the end of the last song," she says. "No resting allowed!" ...

Fogel's Tour Trade Tricks

As worldwide promoter for such acts as Sting, David Bowie, U2 and Madonna, TNA president **ARTHUR FOGEL** is the most active tour producer on the globe. He seldom gives interviews, but provided a rare glimpse into the touring world of Madonna:

On playing arenas in North America versus stadiums in Europe: We could've looked at doing stadiums here [in North America], but the reality is the ticket-pricing structure in America is so much greater than it is in Europe. For example, that in an arena here your gross is substantial, and it eliminates a lot of the issues that one can encounter playing outdoors, from weather to whatever.

I also think that there is a bigger outdoor culture in Europe than there is in America. While there are certainly a handful of very successful festivals here, there are dozens in Europe.

On Madonna's huge initial on-sales: Let's face it, when you sit there and go, "How many shows am I going to slot for London?," as an example, you've got to be pretty secure when you're into that number of shows [seven] that the demand is there, otherwise your routing is seriously impacted.

But that's part of what we have to do, assess all the factors: the history for her, the conditions in the market, etc.

On choosing one market over another for Confessions: It's tough. There are any number of markets that we're not playing that we certainly could play, but when it comes down to it, you've only got so much time, avails and routing possibilities. It would be nice [to have more dates], but I'm thankful for what we have.

On taking on Madonna's Confessions tour while in the middle of U2's massive Vertigo tour: Let's put it this way: You don't take on a major project like [Confessions] unless you're in a position to see that it's taken care of as it should be for an artist of this stature, or any artist, really. If you're going to take it on, you better be prepared to do the proper job. But it's been a busy couple of years, I gotta tell you.

On the lack of resistance to Confessions ticket prices as high as \$385: What you have is a recognition that she creates and delivers a big, spectacular show every time she goes on the road. And this tour will be no different. ...



Mass Appeals To Shoppers

Canada's Big National Chains Grab A Higher Percentage Of Retail Music Sales

TORONTO—Mass merchants in Canada are gaining ground on traditional record retailers.

National chains like Wal-Mart Canada, Zellers, Price Club and Costco accounted for 32% of music purchases in Canada for first-quarter 2006, according to Nielsen SoundScan.

Industry insiders say that represents three times the merchants' estimated share 10 years ago. (Nielsen SoundScan did not start collecting data in Canada until 1997; mass merchants were added later.)

According to the IFPI, the Canadian music market tallied \$732 million (U.S.) in sales in 2005.

The rise of the mass merchants has been achieved through aggressive marketing and an increase in the number of stores, plus improved product range. But competitors complain the chains simply cherry-pick best sellers.

"They're selling music to encourage people to come in and buy their refrigerators," says Tim Baker, buyer for 30-store Ontario-

of whether it cost a little more than traditional music retailers.

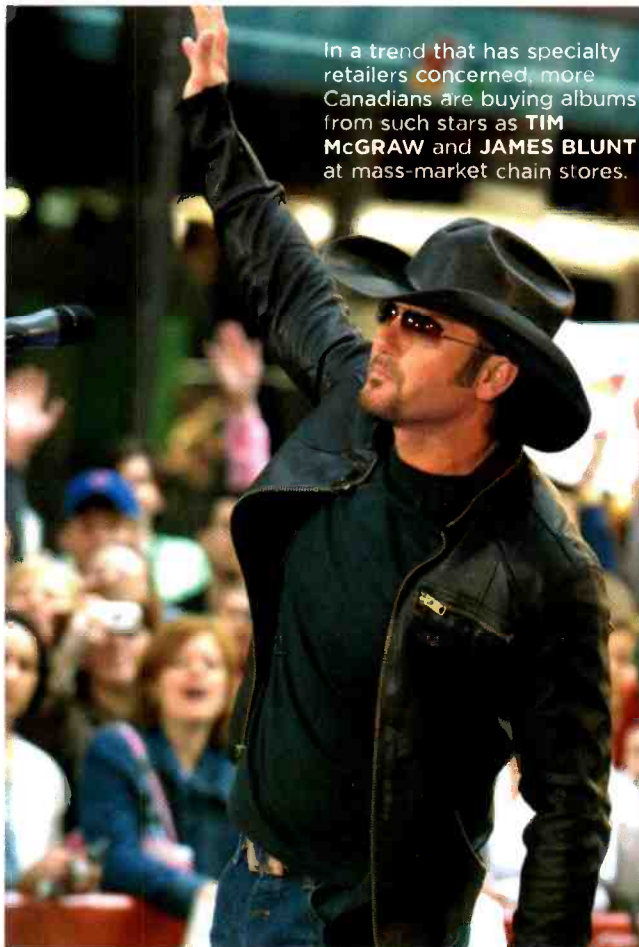
But the past decade has seen the sector become a preferred destination for music buyers. Despite selling new titles in line with music specialists' prices—\$12.99-\$14.99 Canadian (\$11.33-\$13.08)—mass merchants' market share has soared.

This is in stark contrast to the United States, where mass merchants often sell titles at much lower prices than traditional record retailers.

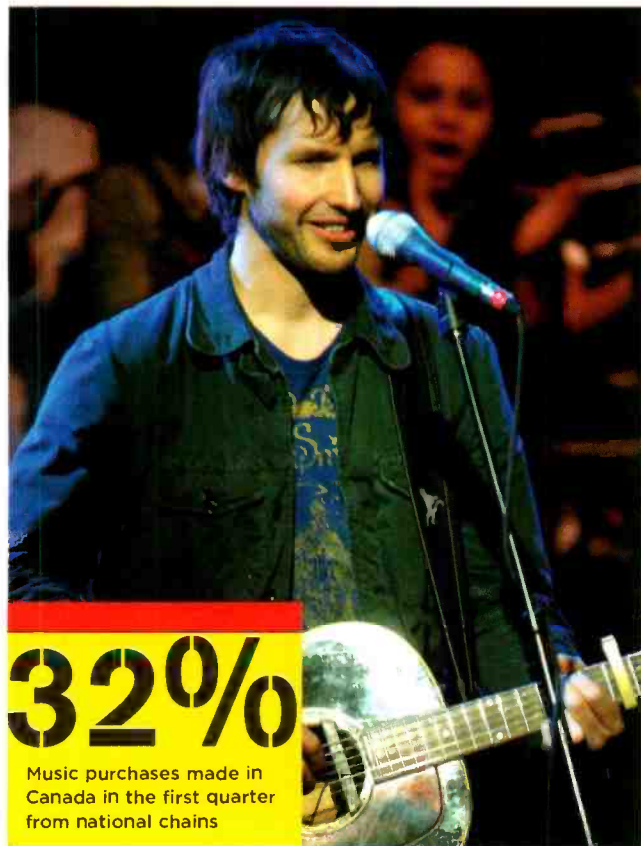
Insiders credit the tremendous growth partly to the emergence of mainstream pop, which appeals to family shoppers, as a major seller in Canada in the 1990s. The chains have also widened their product range beyond their traditional pop and country base.

"There's not much they don't sell anymore," Sony BMG Music Canada VP of sales Steve Simon says. "Country and pop are strongest, but they do decent shares on everything."

Handleman Entertainment Canada services Wal-Mart



In a trend that has specialty retailers concerned, more Canadians are buying albums from such stars as **TIM MCGRAW** and **JAMES BLUNT** at mass-market chain stores.



32%
Music purchases made in Canada in the first quarter from national chains

with ads, fliers and in-store [point-of-purchase advertising]. This has converted what normally would not be a music shopper into a music shopper."

Leading music specialists like HMV Canada, CDPlus, Archambault Musique and Sunrise Records, plus consumer electronics chains Future Shop and Best Buy, still take the lion's share of the remaining 68% of music sales.

"The Canadian music industry is very fortunate; we have sustained a very strong market balance between full line retail and mass merchants," Universal Music Canada president/CEO Randy Lennox says.

Even though Canada's mass merchants do not heavily discount top titles, Humphrey Kadaner, president of 107-store HMV Canada, suggests that by significantly featuring new titles in weekly advertising campaigns, "they are taking top titles people are looking for and using the category to drive traffic in their stores."

And, despite competitors' claims that the merchants cherry-pick, Talmey insists otherwise. "The labels recognize we perform a certain level of service in breaking artists," he says, "and that service has broadened in the past few years."

Talmey declines to provide sales figures but says Wal-Mart Canada and Zellers accounted for up to 32% of total Canadian sales for Michael Bubl 's 143/Reprise album "It's Time" and at least 30% of Johnny Cash's "The Legend of Johnny Cash" and Tim McGraw's "Greatest Hits Vol. 2: Reflected."

"We were just shy of 20% on [the new] Rob Zombie [album "Educated Horses"] and had 25-30% of James Blunt," he adds.

The mass marketers' progress also reflects changes in Canada's retail landscape over the past five years.

Notably, retail giant Sam the Record Man filed for bankruptcy in 2001. At its mid-1980s peak, the chain dominated Canada's music retail market with 106 stores, claiming 25% share, but the rise of HMV Canada and increasing mass merchant competition saw its prominence diminish in the 1990s.

Another key change came when U.S.-owned Wal-Mart entered Canada in 1994.

"Wal-Mart doesn't have a lot of penetration in the core of major cities," Kadaner says, "but they have gone into smaller towns which traditional music retailers once had to themselves. That has changed the dynamics of the marketplace." ◆◆◆

GLOBAL NEWSLINE

>>> SPANISH COPS TARGET P2P

Spanish police have closed 17 Web sites and arrested 15 people as part of an operation described as "unprecedented in Europe." According to local police, the Web sites encouraged peer-to-peer trading in music and movies by offering "illicit" access to P2P networks.

Among those blocked in the ongoing "Downloads in the Web" operation, which began last October, are indexedonkey.com, spanishare.com and emule24horas.com.

The sites did not contain any songs or films but they offered links to such P2P services as eMule, eDonkey or Bittorrent. The Web sites collectively brought in a total annual income close to €900,000 (\$1.08 million), gathered largely from advertising banners, local authorities claim.

The operation follows complaints by three rights collecting societies—authors' and publishers' society SGAE, intellectual property federation FAP and intellectual rights association Agedi. —Howell Llewellyn

>>> BT CALLS UP CONTENT

U.K. telecommunications giant BT has clinched deals to distribute more than 500 concerts and documentaries on BT Vision, its new on-demand interactive TV service. The programs will comprise performances and documentaries on high-profile acts supplied by U.K.-based music video specialists i-concerts and Eagle Rock Entertainment's Eagle Vision division. Eagle Vision's portfolio features content from Alice Cooper, the Beach Boys, Fatboy Slim, Miles Davis, Usher and the Who.

i-concerts' offerings could include programs featuring Franz Ferdinand, Keane, the Pixies and Bon Jovi. BT Vision is due to launch this fall. —Juliana Koranteng

>>> BERGER ELEVATED AT SONY BMG

Edgar Berger has taken on full responsibilities for Sony BMG's German company. In his new role as Sony BMG Germany CEO, Berger adds duties for sales, Gun Records, human resources/corporate communications and legal and business affairs. In September 2005, Maarten Steinkamp, president of Sony BMG Continental Europe, appointed Berger president of Sony BMG Germany with responsibility for repertoire, international, strategic marketing/media and catalog.

Steinkamp assumed responsibility for BMG Germany at the beginning of 2004 and completely restructured the company before it was integrated in the Sony-BMG joint venture. —Wolfgang Spahr

>>> YOXALL EXITS BMR

Henri Yoxall exited as GM of British Music Rights April 7 after seven years' service. Yoxall has played a central role in overseeing the London-based BMR office. She took on duties as acting director general following the surprise departure in February 2004 of its then-director general Kate Fulton. Yoxall handed over responsibilities to Emma Pike, who joined as director general in September 2004.

Yoxall will continue to advise on communications for the Music Publishers Assn., which will celebrate its 125th birthday with a party July 6 at London's Old Billingsgate Market.

BMR is an umbrella body representing authors' societies the British Academy of Composers and Songwriters, the MPA, the Mechanical-Copyright Protection Society and the Performing Right Society. —Lars Brandle

>>> IVY GROWS ON MUSHROOM

Australian independent music company Mushroom Group has bought a 50% stake in Sydney-based indie Ivy League Records for an undisclosed sum. The label becomes the 12th imprint to operate under the Mushroom Group umbrella.

Ivy League was jointly set up in 1997 by Pete Lusty, Andy Cassell and Andy Kelly. They remain directors, providing all A&R functions for the label, which has offices in Sydney, London, New York and Los Angeles. The trio also run artist management firm Winterman & Goldstein, which represents Jet, the Vines and the Sleepy Jackson.

Mushroom Group chairman Michael Gudinski became involved with Ivy League in 2004 through a deal to administer its acts' publishing through his company Mushroom Music. Since 2004, the label has been distributed through Mushroom's Liberation Music label. Chris Maund, previously GM of Gudinski's Slanted Recordings imprint, is named GM of Ivy League. —Christie Eliezer



Copyright Showdown In File-Sharer Suit

The eyes of those who own sound recordings should be focused on New York's federal District Court.

Powerful technology, digital media and entertainment groups are turning an RIAA-initiated suit against an alleged peer-to-peer (P2P) file-sharer into a loaded copyright question.

Earlier this year, lawyers for defendant Tenise Barker, a social worker, filed a motion to dismiss the labels' complaint. The labels alleged that she infringed the reproduction and distribution rights under copyright law by downloading, distributing to the public (uploading) or making unauthorized recordings available to the public through an online media distribution network.

In February, the Electronic Frontier Foundation (EFF) and computer groups filed amicus (friend of the court) briefs, using the opportunity to challenge existing copyright law.

They want the court to rule that transmitting a sound recording

from computer to computer over the Internet (uploading) is not a "distribution" under copyright law.

If successful, the ruling could ultimately affect licensing discussions involving the music industry, digital media companies and satellite broadcasters—and future legislation. If a federal appeals court then agreed with the position, it could affect thousands of pending suits the labels filed against P2P file-sharers.

The EFF acknowledges in its brief that copyright holders may lawfully sue individuals who use P2P software to make unauthorized copies of recordings. That copying could violate a copyright owner's reproduction right.

The group primarily focuses its arguments on the right of exclusive distribution.

The Copyright Act grants a sound recording copyright owner the exclusive right to distribute "copies or phonorecords" of the recording—no one else may distribute copies or phonorecords without the owner's per-

mission unless the activity falls under a legal exception to that exclusive right.

In the 2001 Napster court opinion, the Ninth Circuit Court of Appeals wrote, "Napster users who upload file names to search index for others to copy violate

"copies or phonorecords" of the recording—not distributing the copyrighted work itself—the law requires that a "physical, tangible, material object change hands" before there can be a distribution-right infringement.

The Motion Picture Assn. of

point or person to another. Making the file available for others to download and authorizing others to download it violate the distribution right.

Further, the group essentially argues that Congress acknowledged that a copyright owner's exclusive right to distribute a recording includes the right to transmit it digitally. In 1995, Congress created a compulsory license for compositions embodied on phonorecords delivered through a digital transmission—a digital phonorecord deliver (DPD) license. That license created an exception to the exclusive distribution right, so it was acknowledging that digital transmission was a distribution.

It may seem that the parties are being overly legalistic in their arguments, which include several other points not mentioned here. But the EFF writes in its brief that the issue is not just a formality; it affects an increasing number of activities involving "transmit and repro-

duce" functions.

The EFF cites satellite radio broadcasters as examples of services that transmit music to subscribers. The satcasters secure a compulsory license covering the public performance right in sound recordings. The new recorders that enable subscribers to store music transmitted from satellite broadcasters may trigger the distribution right if transmissions are a distribution.

This would "effectively render the statutory license a dead letter," and broadcasters "would be forced to negotiate with copyright owners for distribution rights," the EFF argues.

These devices are, of course, at the center of heated discussions on Capitol Hill (Billboard, March 18). And with lawmakers in some other countries believing that downloads are permissible fair use, rights pertaining to uploads become all the more important to copyright owners. The hearing date hasn't been set yet.

The Electronic Frontier Foundation says uploading is not a 'distribution' under copyright law.

plaintiffs' distribution rights."

The EFF argues that the parties in that case did not dispute direct infringement; as a result, the statement is not binding law.

The EFF says the Copyright Act defines copies and phonorecords in terms of material objects. The group claims that since the statute prohibits distributing

America also filed an amicus brief for itself and six other copyright trade groups supporting the labels' position and challenging the EFF position.

They argue that proving infringement of the distribution right does not require proof that a copy or phonorecord was actually transmitted from one

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UMG Still On Top

Despite Small Slip, Major Retains Market-Share Crown

NEW YORK—Universal Music Group remains entrenched as the major label with the No. 1 market share, even though its cut is down to 30.7% from 2005's 31.8% first-quarter share.

UMG slips a bit, despite getting market-share contribution from Fontana, the independent distribution company that contributed hardly any share in first-quarter 2005, since it did not launch until mid-March. On the other hand, UMG was on a tear during that quarter with two huge records: 50 Cent's "The Massacre" (which scanned 2.8 million units, according to Nielsen SoundScan) and the Game's "The Documentary" (1.8 million). As of April 2—the end of the first quarter—the company has two million-sellers, Mary J. Blige's "The Breakthrough" and the soundtrack to "High School Musical."

UMG scanned about 3 million fewer units for first-quarter 2006, a slide that can be partially attributed to the overall U.S. industry being down 3.3% in scans. Within the album totals, digital albums equaled almost 7.4 million units, a 143.5% increase from the 3 million garnered in the earlier corresponding period. CD album scans dipped 6.1% to 132.4 million units from the nearly 141 million units in 2005's first quarter.

In other industry data, digital track downloads—nearly doubled in volume from last year's first quarter—topped the volume of first-quarter album scans. This marks the first time that has happened. When all musical configurations are counted, the U.S. industry generated 285.3 million units in scans in first-quarter 2006, up 28.2% from the corresponding period last year.

Within album sales, catalog albums are nearly holding their own, with sales down 0.5%, while current albums are down 5%. Nielsen SoundScan calculates current-album market share by counting sales occur-

ring in the first 18 months of an album's release (12 months for jazz and classical) or longer if an album remains in the top half of The Billboard 200.

"Considering the lack of big new releases, the whole [U.S.] industry had a remarkable quarter," Universal Music & Video Distribution president Jim Urie says. He attributed catalog sales with stopping what could have been a steeper decline.

Market-share rankings are based on point-of-sale information collected from retailers, rack accounts and nontraditional merchants, which account for 85% of U.S. music sales. Based on this data, Nielsen SoundScan estimates totals for the full market.

Getting back to the rankings, Sony BMG Sales Enterprise remained in second place for market share, with 26.8%, despite

declines in unit sales and share. Indie distributor RED accounted for 2.25 percentage points of overall share. Warner Music Group, ranked third, enjoyed a jump in market share to 18.1%, mainly because of the growth of Alternative Distribution Alliance, which racked up 3.01 percentage points of that total, up from the 2.34 percentages points ADA contributed in first-quarter 2005. Meanwhile, WEA is up slightly from 14.94% to 15.08%. WMG also scored one of the first quarter's million-selling albums: James Blunt's "Back to Bedlam."

The independent sector finished fourth with a 14.1% market share. If the independent distributors of the four majors were included, the sector's share would have totaled 20.3%.

EMI Music finished fifth, but had a slight uptick in market

Universal Music Group's 'High School Musical' was at the top of Q1's class, one of only three million-selling albums.

share: 10.3% compared with the 10.1% it had in the corresponding quarter of last year. Of its total, EMI Music Marketing accounted for 9.42 percentage points while Caroline had 0.86 percentage points. In units, it had a slight decline to 14.4 million copies from the 14.7 million it had in the same period in 2005.

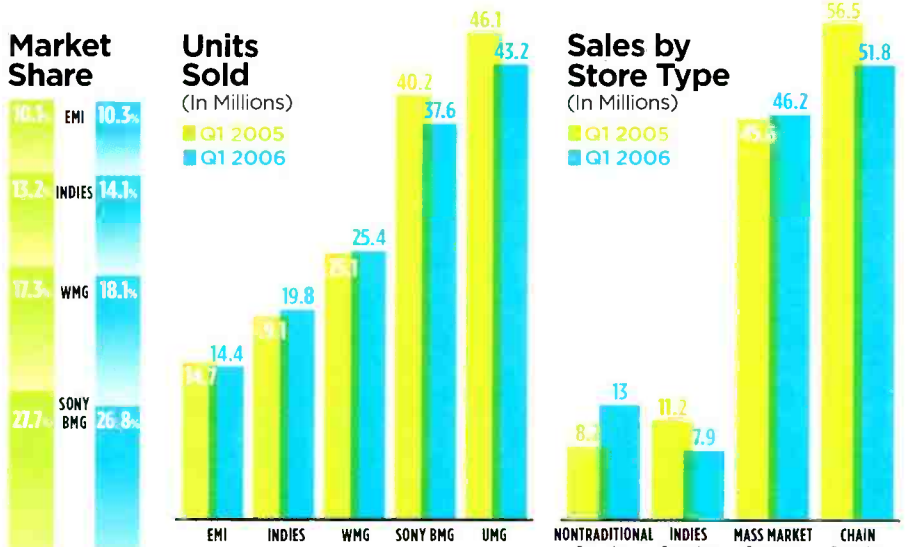
Looking at current market share, UMG finished first with 34.8%, followed by Sony BMG with 27.7%.

Viewing market share by genres, Sony BMG finished first in country with 35.7%, up from 34.9% in last year's first quarter. UMG dominated the field in R&B (43.4%), rap (52.5%) and Latin (50%), with its market share growing in each.

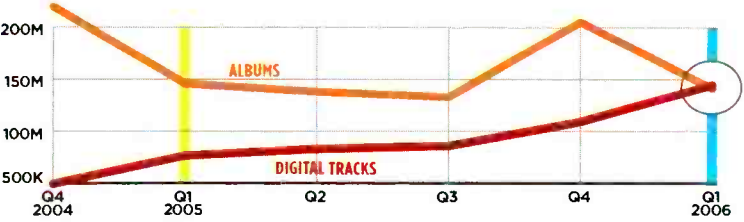
UMG was also the No. 1 distributor in classical, hard rock, jazz and soundtracks, as well as for placing albums on Billboard's Heatseekers chart. It ranked second in alternative rock, catalog and music video. Meanwhile, Sony BMG finished second in classical music and soundtracks and first in gospel, catalog and music video. WMG ranked first in alternative rock and new age and second in hard rock and jazz. Indie distributors finished second in gospel and new age.

SCANNING RETAIL

A fast look at the first quarter's market-share shifts and sales breakdowns



Tracks vs. Albums



Retail Track

ED CHRISTMAN echristman@billboard.com

Trans World Not Only Musicland Suitor

As it turns out, Trans World wasn't the only bidder for Musicland. While Value Music would have been unable to buy, let alone digest the 400 stores Trans World ultimately bought, the chain nevertheless put in a bid on nine of the Musicland stores.

"I cherry-picked the stores that fit our chain," says Rob Perkins, president of the 67-unit, Marietta, Ga.-based chain. According to Perkins, Value Music bid on nine of the On Cue stores—Musicland's small-town, multimedia play. They now operate under the Sam Goody logo.



PERKINS

The creditors committee was not about to risk losing the Trans World bid in order to try and accommodate both offers. So now, Value Music is in a wait-and-see mode as Trans World decides which stores it will keep.

Although Trans World bought 400 Musicland stores, it immediately turned over 45 to liquidators, leaving it with 355 stores. But the chain is also seeking rent concessions, and if it doesn't get them, it has 90 days to reject the leases under the Musicland Chapter 11 proceedings. So if Trans World ultimately decides to get rid of any of the stores coveted by Perkins, it could mean that Value Music might yet pick them up.

EXIT, STAGE LEFT: Boscov's, a Reading, Pa.-based department store chain with 40 stores in six states, has decided to stop selling music, vendors say. The chain's stores have multimedia departments, and sources say they are maintaining a presence in video and video-games. But the company's buyer has apparently told vendors that he can no longer justify carrying the "profitless" music category.

Boscov's, which buys some product direct but also relies on wholesalers, has switched from buying video from Alliance Entertainment Corp. to Ingram, sources say.

Meanwhile, major vendors are nervously waiting to see if Borders Books & Music further shrinks store space for music, in the wake of disappointing fourth-quarter numbers for the category and the departure of VP of multimedia Peter Faricy. That department has been rolled up into a non-books category, headed by senior VP Linda Jones (Retail Track, April 8).

FIELD CUTS:

Capitol Records has eliminated its three-person regional staff, apparently as a reaction to the shrinking account base, sources say. The move puts the label on par with Virgin, which has been operating without a regional sales staff since it was reorganized and moved to New York four years ago. In that setup, Virgin head of sales Dominic Pandiscia has been directing EMI Music Marketing staffers to fulfill the responsibilities normally handled by regional sales representatives. And it looks like Capitol head of sales Joe McFadden and VP of field sales Joy Feuer will be relying more heavily on the EMM staffers too.

MAKING TRACKS: Caroline Hoffman, one of the cut Capitol regionals who handled East Coast accounts, is looking for a gig; she can be reached at 917-407-4645 . . . Steve Hicks, formerly head of purchasing at Hastings Entertainment in Amarillo, Texas, says he's ready to return to work after a three-month hiatus. He can be reached at 806-674-2076 . . . Mike Khouri, formerly the Boston marketing director with Universal Music & Video Distribution, is a free agent and looking for a gig. He can be reached at 781-504-3118.

ART BRUT is among the acts slated to appear at the Pitchfork Music Festival.



The Indies

TODD MARTENS tmartens@billboard.com



Indie Rock Festivals Duke It Out In Chicago

Indie rock fans in Chicago are benefitting from a good old-fashioned catfight between Intonation and Pitchfork, which are producing competing music festivals in the Windy City this summer.

Even Lollapalooza is getting in on the indie action, with such acts as the New Pornographers and Iron & Wine among the many representing the indie sector during its August run in Chi-town.

Last year, Windy City indie-flavored Web site Pitchfork curated Intonation—a duty that has since been taken over by New York-based record label/magazine/DVD company Vice. Pitchfork decided to go it alone, setting up a battle of the brands by staging its own two-day event in same park a month later.

Or maybe not completely alone. Booking the Pitchfork Music Festival is Mike Reed, one of the founders of Intonation, who left the festival last fall.

Reed declines to talk about the breakup, but the Intonation folks are more vocal.

Pitchfork “wanted complete creative control and Intonation had worked hard to create a brand for itself,” Intonation co-founder Jonathan Singer says. “There’s been a tremendous amount of confusion [to the public]. We didn’t contractually preclude them from doing their own

festival. We just didn’t know that it would happen.”

At the June 24-25 Intonation festival, such Vice acts as the Streets and Bloc Party will headline, with key support coming from stoner rock act High on Fire and up-and-coming hip-hop artists Lady Sovereign and Chicago’s Lupe Fiasco. A number of acts are still to be announced, and Singer has his fingers crossed on some big names: “We’ve been heavily courting Leonard Cohen and Brian Eno,” he says.

For the July 29-30 Pitchfork event, Spoon, Mission of Burma, Art Brut and Devendra Banhart are among the notables. Reed says more than a dozen artists have yet to be announced, mainly those who will appear on a side stage booked by Pitchfork’s publicity firm, Biz3.

Lollapalooza happens the week after Pitchfork, and while Reed says he admires the Lolla lineup, which includes Red Hot Chili Peppers, Kanye West and Death Cab for Cutie, he takes a swipe at it, calling the festival suitable for a “30-year-old broker.”

Whether it’s Vice subscribers or Pitchfork followers that show up in larger numbers, few festivals are as big a bargain. Two-day tickets to Pitchfork sell for \$30, and weekend Intonation passes go for \$30. On the other hand, a three-day pass for Lolla is \$130.

REVOLVER TAPS TOPPE:

Michael Toppe has been named GM of San Francisco-based distributor Revolver USA. He was most recently the national director of sales for Caroline Distribution, and left the company after nearly 11 years last winter (Billboard, Nov. 12, 2005).

Revolver handles exclusive U.S. distribution rights for approximately 50 small, independent labels, including the hip-hop-focused Anticon, avant-folk label Young God Records and the electronic-leaning Mush Records. Toppe steps into a new position designed to help Revolver owner Gary Held.

Toppe’s relationship with Caroline surely played a part in the hiring. Revolver uses the EMI-owned distributor for access to big-box retailers, and labels in subdistribution agreements often complain that they’re viewed as second-class citizens next to the larger company’s own exclusive roster.

Toppe acknowledges it is a concern for Revolver labels. “It remains to be seen if it’s just a matter of missed opportunities, or if more information needs to be brought to Caroline for them to be able to react,” he says. “That said, solidifying what we have with independent retail is my primary focus.”

Toppe is also looking to increase Revolver’s presence in the digital space.

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Billboard



Making The Brand

MICHAEL PAOLETTA mpaoletta@billboard.com

Elan Seizes On Opportunity To Promote Album With Clothing Deal

No Doubt's Tony Kanal launches his Kingsbury Studio imprint with the May 23 release of Elan's debut album, "Together As One." Though Kingsbury is not exclusively distributed by any major, Elan's disc will travel through Interscope, which will certainly do all it can to strategically market the reggae artist.

But Elan and his managers, Al Hassas and Reza Izad of Box Entertainment, fully understand the realities of breaking a new artist today—and are doing their part. "We know the value of brand marketing and what it can do for an artist," Hassas says.

During brainstorming sessions, artist and managers discussed possibilities. "Who would we want to be in business with?" Hassas recalls wondering aloud during a meeting. For Elan, who is on tour with UB40, the answer was simple: Op. "It's the clothing brand I wore growing up in California," he says. "It co-exists with me and my beliefs."

Days later, Op senior director of marketing Gary Siskar received a cold call from Hassas. One thing led to another, and—voilà—Elan is the new spokesmodel for the clothing company's new campaign, which debuts in the summer. Print ads, spotlighting Elan, will be tagged with "Together As One" artwork and possibly a free download offer.

"Music is important to the overall marketing of Op," Siskar says. And Elan's reggae vibe fits in well with the brand's core sunning and surfing audience.

Over the years, Op has partnered with numerous acts, including Greyboy, Andy Caldwell, Fu Manchu and, most recently, Trevor Hall and Mt. Egypt.

Each deal is structured differently, Op senior VP/creative director Eric Crane notes, and can include marketing support and media activity across a variety of platforms (print, online efforts, videos/DVDs, live events).

In November, the Op Pro Hawaii cultural festival will touch down in Haleiwa Beach Park on Oahu's North Shore. It's a good bet that Elan will take part. Fox's Fuel Network is scheduled to broadcast the event, which Op will later repackage for DVD distribution.

"To be able to access Op's marketing muscle, in addition to In-

terscope's, only helps us in our quest to get Elan's music to the people," Hassas says.

WHO'S A DIRTBAG? Apparel brand Dirtbag—favored by such heavy metal acts as Mercy Clinic, Shadows Fall and Deconstruct—has signed an exclusive deal with Spencer's. Beginning April 28, Spencer's, with 616 locations, becomes the only national retailer to carry the 10-year-old lifestyle brand.

Dirtbag's licensing agent, Signatures Network, negotiated the deal.

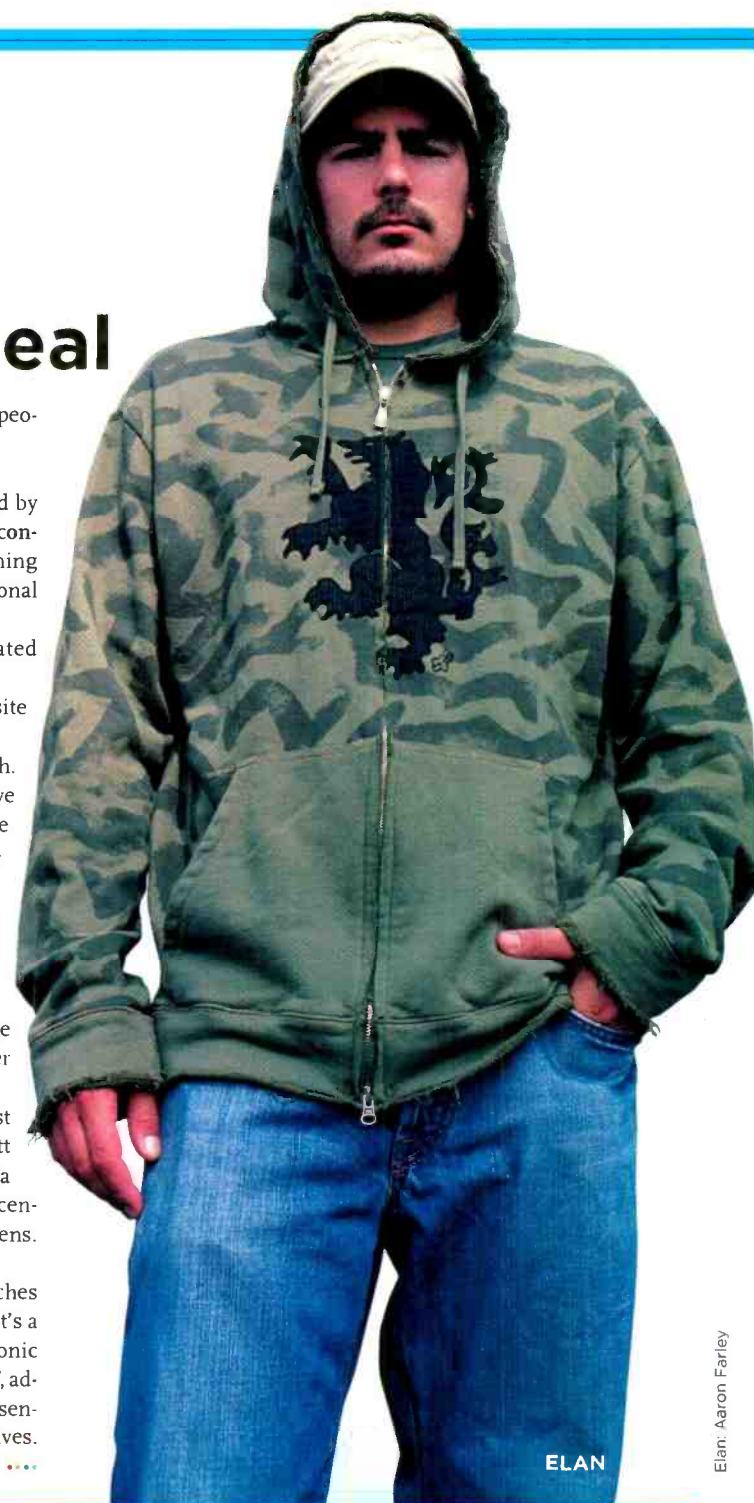
To introduce the line to its customers, the Spencer's Web site (spencersonline.com) is running a Dirtbag sweepstakes.

A second promotion, Be a Dirtbag Band, will follow next month. The contest will give unsigned bands the opportunity to have their music judged by a celebrity panel of Dirtbag bands. The grand-prize winner will be featured on a forthcoming Dirtbag-branded compilation.

THE HAPPENING: By now, you have surely made your travel arrangements for the 47th Clio Awards & Festival, which takes place May 13-16 in Miami's hip South Beach district. If not, do so now—particularly if you desire a room in one of the event's host hotels, the Delano and the Shore Club. To register for the Clios, log on to clioawards.com.

Like last year, Billboard will co-host the What Teens Want East conference. The one-day confab—July 13 at the Grand Hyatt New York—brings together a global contingent of brand, media and entertainment execs. Panels and presentations will concentrate on the best and most creative ways to reach tweens and teens. For more info, log on to whatteenswant.com.

Finally, the 13th annual Billboard Dance Music Summit touches down Sept. 17-20 at Las Vegas' Palms Resort & Casino. Sure, it's a must-attend event for those in the trenches of dance and electronic music. But as the genre's reach continues to expand in film, TV, advertising and videogames, the summit has become equally essential for brand marketers, music supervisors and agency creatives. Log on to billboardevents.com for additional info. ●●●



Elan: Aaron Farley

GLOBAL BY TIM CULPAN

INDUSTRY AWAITS IP COURT IN CHINA

New Legal Remedies May Help Curtail Overwhelming Prevalence Of Piracy

The music industry is hailing the establishment of a national intellectual property court in China as a positive step for a piracy-ravaged market.

In March, the Chinese government announced the new civil court, which will handle piracy on a national level. The Judicial Court of Intellectual Property, which will operate under the auspices of China's Supreme Court, will hear IP lawsuits filed by local and international companies.

Although the new court's operation details are still unclear, IFPI Asia regional director Leong May-seey says the move is "a positive step because there might be certain cases where we'd want to take a case out of the local [court] system."

At the announcement in Beijing, Supreme Court officials said they would reform the judicial process, update judges on IP issues and possibly increase the number of judges dealing with such concerns. No details or timetable was provided.

According to Supreme Court officials, more than 16,000 civil cases and 3,500 criminal cases of IP rights violations were handled by Chinese

courts last year, up 20% from 2004. More than 2,900 people were jailed for IP rights infringements in 2005, up 24% from the previous year.

Only 5% of China's IP cases last year were brought by overseas companies. However, Supreme Court justice Jiang Zhipai says, "China is also anxious about this situation, and we hope that foreign companies and personnel can send IPR violators to the courts in good time."

Currently, 90% of music consumed in China is pirated, according to international labels group IFPI. And digital piracy appears to be growing.

Last fall in the Beijing People's Local Court, Beijing-based Web portal Baidu lost a civil case alleging copyright infringement brought by Shanghai Bu-sheng Music Culture Media, which distributes EMI's product in main-

land China. The judge fined Baidu \$8,000, far less than the \$70,000 Bu-sheng sought.

IFPI filed seven similar cases against Baidu at the same time for its members, which remains before the Beijing Number One Intermediate Court with no word on a ruling.

Industry sources say they hope the new court will foster greater consistency in IP case judgments; some say the initiative indicates that the Chinese government realizes the significance of IP crimes.

"China understands it must work with everyone internationally in order to be competitive in the music business," says Sam Duann, managing director and co-founder of Taipei, Taiwan-based Rock Records, which has a strong mainland presence.

IFPI's Leong says the record industry's long-term

hope is that the Chinese government will introduce criminal IP courts, which could issue more severe punishments. Most IP cases are now heard in civil courts that only assess fines. A criminal court could levy larger fines and prison terms.

Billboard has identified at least three major Web portals in China suspected of piracy (Baidu, Yahoo China and top100.cn), with legal action taken against Baidu. The IFPI has not decided whether to take action against the other two sites.

China entered the World Trade Organization in 2001 with the support of the United States after Beijing assured that it would take more action against IP infringements.

However, the country remains on the U.S. Trade Representative's Special 301 Priority Watch List for IP enforcement. After a review last year, the USTR reported that "there has not been a significant reduction in IPR infringements" in China.

The annual Special 301 list will be released at the end of April. ●●●



LEONG

GLOBAL BY CHRISTIE ELIEZER

Pitocco Move Sets Dew Process In Motion

MELBOURNE, Australia—"Everything we've done is a gamble, but most of it has worked," says Paul Pitocco, director of Brisbane, Australia-based label Dew Process.

Pitocco's latest gamble saw him relocate in January from Brisbane to Los Angeles where he oversees international plans for the label's five-strong roster of domestic signings.

Through his artist management company Secret Service, Pitocco manages Australia's biggest-selling rock band of recent years, Powderfinger. He set up Universal Music Australia-distributed Dew Process in 2003, and has since enjoyed chart albums with three acts.

Pitocco says being in Los Angeles and simultaneously setting up a London office will aid his strategy to find international partners for his signings on an act-by-act basis.

"Multinationals in Australia want [to sign] you for the world," he explains, "but can never confirm releases overseas. Ours is a longer way round, but more satisfying. Look at the Grates. We sent them on trips playing in Los Angeles, New York and London, and waited for the right person to see them."

For the Grates, the "right person" was Interscope senior VP of A&R Martin Kierszenbaum, who signed a joint venture deal with Dew Process. Under it, the act will be internationally released through Universal by Kierszenbaum's Cherrytree Records imprint.

"He saw them, thought they had charisma and unique songs—likened them to Judy Garland fronting Sonic Youth—and signed them," Pitocco says.

The Grates' debut album, "Gravity Won't Get You High," was released April 8 in Australia and will roll out internationally June to August. The band is touring the United States in early spring, returning to Australia for late-April dates. It plays shows in Europe from May to June followed by North America through July. Pitocco says a publishing deal is imminent.

Dew Process' biggest-selling release has been Powderfinger singer Bernard Fanning's October 2005 debut solo album, "Tea and Sympathy."

The album has been certified four-times platinum by the Australian Recording Industry Assn. (ARIA), for more than 280,000 shipments.

Lost Highway will release the album in the United States in August and Dew Process/Universal in Canada. Fanning will visit North America for promotional work in July.

Rock band Drag's July 2005 debut album, "The Way Out," went top 10 on the ARIA chart, while singer/songwriter Sarah Blasko's October 2004 debut, "The Overture and the Underscore," made the top 50 and has been certified gold by ARIA for shipping 35,000 units.

National youth radio network Triple J drive-time presenter/programmer Robbie Buck agrees that Dew Process' strength lies in a willingness to gamble. "They've made some good bets," Buck says. "They're good at working out which direction the indie-rock market is heading in."

The network has recently been giving the Grates hefty airplay, as it did earlier, now-defunct Dew Process signings the Tremors and the Ferguson in 2003 and 2004.

Blasko's manager Bill Cullen, co-director of Sydney-based One Louder Management, confirms having "heated" discussions with Dew Process ahead of Blasko's album release, but says the label understood that she had strong ideas on how to present herself.

The result was "a low-key build through non-commercial radio and press presence, and tours with artists who connected with Sarah's music," Cullen says.

Blasko's album was released in June 2005 by New York-based Low Altitude and by Mercury in the United Kingdom. Pitocco says international shipments have passed 50,000 units, following overseas tours with Martha Wainright, James Blunt and Ray La Montagne. Blasko's second album is due in late 2006.

The remaining domestic act on the label is alternative trio Expatriate. According to the label, negotiations with a Canadian Universal affiliate are nearing completion for the June release of the act's debut EP, "Lovers Le Strange." ...

LITTLE STEVEN'S UNDERGROUND GARAGE



GARAGE ROCK

WELCOME to Freaks Are Us (we never close).

Pearl Jam might not be the first band to come to mind when you're thinking garage rock, but the latest record certainly qualifies. Let the album be 10 more of these three-minute beauties, and the world will start to heal itself. The band's eighth album, which drops May 2, is self-titled, which means it is rebirth time.

Two more great albums are coming soon. The Raconteurs' "Broken Boy Soldiers" comes out May 16 (Jack White and Brendan Benson share lead vocals to the fabulous rhythm section of the Greenhornes), and Joan Jett & the Blackhearts' "Sinner" will be released June 6.

It's fun to hear White in a different context, and the songs translated into an amazing live show the other night in New York. White wants to be home for his baby's birth, but then they'll be back

on the road throughout the summer.

It's been a while for Joanie, but this album is worth it. I'll tell you more closer to its release, but these songs will make her already fabulous live show even better on the Vans Warped tour.

Caught the Romantics in Hollywood, Fla. They continue to set the bar for quality rock'n'roll. Everyone remembers "What I Like About You," but this whole show was hits that should have happened. They're going right back into the studio to follow up their most recent album—and maybe their best—"61/49." Do not miss their next tour.

"Hey! It's a Teenacide Pajama Party!" is emerging as party album of the year. Just in time for a Bikini Beach Party Summer! I can taste it.

See you next week.

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

COOLEST GARAGE SONGS

TITLE/LABEL	ARTIST
1  WORLD WIDE SUICIDE J Records	PEARL JAM
2 DON'T LISTEN TO THE RADIO Capitol	THE VINES
3 STEADY, AS SHE GOES V2	THE RACONTEURS
4 I BET YOU LOOK GOOD ON THE DANCEFLOOR Domino	ARCTIC MONKEYS
5 WALK OF FAME Teenacide	BOINK!
6 WELCOME TO MY HEAD 00:02:59	WILLIE NILE
7 CHINESE BURN Laughing Outlaw	THE LEN PRICE 3
8 ALL SHE WROTE V2	RAY DAVIES
9 GALAXY GRAMOPHONE Warner	THE SOUNDTRACK OF OUR LIVES
10 RAZORBLADE RCA	THE STROKES

COOLEST GARAGE ALBUMS

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

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



THE GRATES inked a global deal with Dew Process.

Here Comes Double Trouble

Lynyrd Skynyrd, 3 Doors Down Pair For Summer Tour

Old-school Southern rock meets new school when Lynyrd Skynyrd and 3 Doors Down hit the road this summer.

Skynyrd and 3DD are teaming for the 15-date Double Trouble tour (billboard.biz, March 20), which begins June 24 at the Aberdeen (Md.) Proving Ground U.S. Army base.

Shooter Jennings joins the tour beginning June 25 at the Riverbend Music Center in Cincinnati. VH1 Classic is presenting Double Trouble and will tape a June 23 show in Atlantic City, N.J., at Trump Taj Mahal Hotel & Casino for later airing on the network's "Decades Rock Live" program.

The tour will primarily play Live Nation sheds. "Skynyrd fans really have a good time in those sheds, so we enjoy playing them no matter what," says Greg Oswald, Skynyrd's agent at the William Morris Agency, who booked the tour with Ken Fermaglich, 3DD's agent at the Agency Group.

"But this is extra special because for the past three years we've tried to figure out a way to get together with 3 Doors Down, knowing that 3 Doors wanted to do it, and Skynyrd really wanted to do it," Oswald adds. "So when you work on

something for three years, does it not just tickle the crap out of you when it finally happens?"

Fermaglich says, "These two bands have enjoyed a friendship and a kinship over the past several years, and we've been talking about them touring together for a while."

Double Trouble is a bit of a side venture for both bands. The tour skips several major markets and protects prime areas for both bands to keep them clean for future dates.

"We made an agreement up front that certain markets

should be excluded at this point because they are so big for Skynyrd—and 3 Doors Down have the exact same situation," Oswald says. "We'd either be looking at a couple of nights, or be putting ourselves in a position where we could diminish our strength in the marketplace by going in too big. If I can sell out Starwood Amphitheater in Nashville with Skynyrd alone, it's better than going in there with 3 Doors and selling it out."

Likewise from the 3DD camp, which did not want to play major markets without a new

album to promote. "We figured if we're going to work, it's not the entire country," Fermaglich says. "We're playing a bunch of Southern markets, some Texas markets and a few in the Midwest, but we're not playing Chicago, Philadelphia, Boston, New York, Detroit, Milwaukee. We tried to stay out of a lot of the same markets we play every summer to preserve them for next summer with a new album."

Besides, Oswald says, "if it really kicks ass, north of 12,000-15,000 every night, that means

it's stronger than a garlic milkshake, and maybe we will do Nashville and Philly with it next year and play somewhere that holds 40,000 people."

DOUBLING DOWN

Skynyrd will close every night. "Skynyrd has to close, because they're in the Rock and Roll Hall of Fame, and we're not," Fermaglich says of the recently inducted band. "But it's 100% a co-headline tour," he says, with each act having equal set lengths and production values.

Oswald points out the package is unique this summer. "If you look around, you won't see anything that really looks like this out there, the true classic rock band that's got 30-plus-year history, just inducted into the Hall of Fame, playing with one that's only been around a few years and is a true contemporary rock band," he explains.

"What happens is if you're a big classic rock band you think you need to do everything in your power to protect your position, and therefore you wouldn't want to give up billing or other things like that to some new band," Oswald continues. "You're spending so much time trying to protect your own ass that you can't see the forest for the

trees. The flip side is, if you're 3 Doors Down, these guys realize the power of doing this."

Oswald says Live Nation Houston president Bob Roux "really stepped up and believed in this," when others were hesitant about the package.

"Everybody gets used to doing things the way they used to be done," Oswald says, "and they think 3 Doors Down ought to be with the Black Crowes and Skynyrd ought to be with the Doobie [Brothers]."

For Roux, buying Double Trouble was an easy decision. "I have enjoyed the privilege of working with both Lynyrd Skynyrd and 3 Doors Down in the markets where I promote for quite some time now," Roux says. "This package came together with relative ease, because both acts respected one another, and all camps shared a common vision. We were able to quickly line up a few weeks' worth of dates, so the only thing I regret is the bands didn't have the time to do more."

The last show will be July 22 in Biloxi, Miss., at the grand reopening of the Mississippi Coast Coliseum, which was damaged by Hurricane Katrina. It will be a sweet homecoming, as 3DD hails from the Biloxi area.



LYNYRD SKYNYRD



On The Road

RAY WADDELL rwaddell@billboard.com

New Orleans Festival Ponderosa Stomp Moves To Memphis

New Orleans-based music festival the Ponderosa Stomp will take place May 8-10 at the Gibson Guitar factory in downtown Memphis. The festival, which took to the road because of Hurricane Katrina, is organized by the Mystic Knights of the Mau Mau, a nonprofit organization benefiting the New Orleans Musicians Clinic and MusiCares.

The factory builds Gibson's ES Series of electric guitars—specifically, the B.B. King "Lucille" model and the Chet Atkins Country Gentleman model. Assembly lines will be shut down for the Stomp. Capacity is 1,200, and the factory has served as a venue in the past.

The lineup of Gibson pickers

includes Elvis Presley sideman Scotty Moore, Memphis guitar slinger Travis Wammack, Sleepy LaBeef, Howlin' Wolf/Bo Diddley bandleader Jody Williams, New Orleans bluesman/San Francisco pimp Fillmore Slim, Lady Bo, Nashville-based R&B guitarist Johnny Jones, James Blood Ulmer, Clifton Chenier guitarist Lil Buck Sinegal, Detroit guitarist Dennis Coffey, former Wilson Pickett Midnight Mover Skip Pitts and blues/soul star Syl Johnson.

The fest's promoter is Ira "Dr. Ike" Padnos and the Mystic Knights of the Mau Mau. Ponderosa Stomp tickets are \$40 per night. More than 60 artists will perform on three stages over a

three-night period, and the Stomp will also feature ancillary events including a DJ night and a record show.

DENVER SHUFFLE:

House of Blues Concerts has named senior VP Dave Hart and talent buyer Paola Palazzo as primary talent buyers for the Coors Amphitheatre near Denver. The venue is exclusively managed and promoted by HOB Concerts.

In addition, Hart and Palazzo will oversee HOB's efforts in booking several venues in the Denver region, including Red Rocks Amphitheatre, Magness Arena and Showcase Theatre, Pepsi Center and CityLights

Pavilion, the Lecture Hall at Colorado Convention Center, the Ogden Theatre, the Bluebird Theatre and the Gothic Theatre. Hart and Palazzo are based in Los Angeles.

Hart will continue to book the Smirnoff Music Centre in Dallas and all other HOB-related activities in Texas. He also serves as the executive producer of Ringo Starr's ninth All Starr Summer Tour. Hart came to HOB Concerts from the Agency Group and began his career in the concert business under the tutelage of Bill Graham at the Fillmore East.

In tandem with HOB Concerts senior VPs Bob Shea and Emily Simonitsch and director



Elvis sideman **SCOTTY MOORE** will be among the performers at the Ponderosa Stomp.

in 2004, Palazzo served as a music agent with Creative Artists Agency.

HOB's Denver reorganization comes after longtime HOB Denver talent buyer Jason Miller moved to Los Angeles to become senior VP of touring at Live Nation. Miller's focus for Live Nation will be in the development of national arena touring projects, reporting to Live Nation president of music Charlie Walker.

Miller joins Live Nation after a nine-year stint at HOB Concerts, where he most recently served as senior VP of talent, overseeing every aspect of the company's operations in the Denver area.

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	GROSS/ TICKET PRICE(S)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$6,642,075 \$250/\$175/\$100	ELTON JOHN Colosseum at Caesars Palace, Las Vegas, March 28-29, 31-April 2, 4-5, 7-9	43,026 ten sellouts	Caesars Palace, Concerts West/AEG Live
2	\$2,913,963 \$84.99/\$80.99/ \$70.99/\$45.99	THE ALLMAN BROTHERS BAND Beacon Theatre, New York, March 9-11, 13-14, 16-18, 20-21 25-26	41,913 fourteen sellouts	Live Nation
3	\$1,878,581 \$175/\$125/\$75	BILLY JOEL MGM Grand Garden, Las Vegas, April 8	15,769 sellout	MGM Mirage Entertainment & Sports
4	\$1,866,283 \$125/\$69.50	CIRQUE DU SOLEIL'S DELIRIUM Philips Arena, Atlanta, April 2-4	17,941 23,325 three shows	Live Nation, Cirque du Soleil
5	\$1,795,638 \$80.50/\$60.50/ \$40.50	COLDPLAY, RICHARD ASHCROFT Nassau Coliseum, Uniondale, N.Y., March 26-27	27,267 two sellouts	Live Nation
6	\$1,710,882 \$64.25/\$54.25	KENNY CHESNEY, SUGARLAND, DIERKS BENTLEY Xcel Energy Center, St. Paul, Minn., April 7-8	28,480 two sellouts	GAME Inc., The Messina Group/AEG Live
7	\$1,502,919 \$64.50/\$54.50	KENNY CHESNEY, SUGARLAND, DIERKS BENTLEY Qwest Center, Omaha, Neb., April 5-6	26,192 two sellouts	TBA Entertainment, The Messina Group/AEG Live
8	\$1,332,260 \$150/\$95/\$60	DAVID GILMOUR Radio City Music Hall, New York, April 4-5	11,920 two sellouts	CPI, Radio City Entertainment, Metropolitan Talent Presents
9	\$1,275,607 \$85/\$49.50	BILLY JOEL Staples Center, Los Angeles, April 5	18,343 sellout	AEG Live
10	\$1,262,638 \$90/\$25	LUIS FONSI Coliseo de Puerto Rico, Hato Rey, Puerto Rico, April 7-8	24,041 two sellouts	Tony Mojena Entertainment
11	\$1,175,643 \$173.25/\$38.50	COLDPLAY, RICHARD ASHCROFT Continental Airlines Arena, East Rutherford, N.J., March 25	17,934 sellout	Live Nation
12	\$1,165,254 \$75/\$39.50	BILLY JOEL US Airways Center, Phoenix, April 3	16,357 sellout	Live Nation
13	\$1,135,877 \$81.50/\$41.50	COLDPLAY, RICHARD ASHCROFT United Center, Chicago, March 30	16,461 sellout	Live Nation
14	\$1,135,200 \$75/\$55	GLOBAL GATHERING: NINE INCH NAILS, ROB ZOMBIE & OTHERS Bicentennial Park, Miami, March 18	18,920 25,000	Track Entertainment
15	\$1,024,794 \$99.50/\$69.50	CIRQUE DU SOLEIL'S DELIRIUM BJCC Arena, Birmingham, Ala., March 30-31	1,857 5,672 two shows	Live Nation, Cirque du Soleil
16	\$905,587 \$65.50/\$55.50	KENNY CHESNEY, SUGARLAND, DIERKS BENTLEY Ford Center, Oklahoma City, April 1	14,809 sellout	The Messina Group/AEG Live
17	\$739,575 \$62.50/\$52.50	KENNY CHESNEY, SUGARLAND, DIERKS BENTLEY Frank Erwin Center, Austin, March 31	12,903 sellout	The Messina Group/AEG Live
18	\$718,213 \$110/\$55	LUIS MIGUEL Cox Arena, San Diego, April 9	8,118 sellout	House of Blues Concerts
19	\$666,735 \$200/\$125/\$85/ \$35	QUEEN + PAUL RODGERS Arrowhead Pond, Anaheim, Calif., April 3	9,085 14,373	Nederlander
20	\$511,166 \$63.50/\$53.50	KENNY CHESNEY, SUGARLAND, DIERKS BENTLEY United Spirit Arena, Lubbock, Texas, March 30	9,752 11,696	The Messina Group/AEG Live
21	\$486,245 \$135/\$110/\$65	JUAN GABRIEL Theatre at Madison Square Garden, New York, March 31	5,424 sellout	Cardenas Marketing Network
22	\$409,292 (\$475,705 Canadian) \$31.40	MELISSA O'NEIL, REX GOUDIE Mile One Stadium, St. John's, Newfoundland, March 22-23	13,033 13,430 two shows	Gillett Entertainment Group
23	\$383,832 \$95/\$59	JUAN GABRIEL Agganis Arena, Boston, March 26	4,610 5,960	NYK Productions
24	\$383,492 \$129/\$39	JUAN GABRIEL Ford Amphitheatre, Tampa, Fla., March 25	5,480 9,498	Live Nation, La Ley Radio
25	\$371,111 \$42.50/\$39.50	NICKELBACK, CHEVELLE, TRAPT Verizon Wireless Arena, Manchester, N.H., March 30	9,490 sellout	The Messina Group & Concerts West/AEG Live, Fastlane Concerts
26	\$365,066 \$42.50/\$19.50	KORN, MUDVAYNE, 10 YEARS Allstate Arena, Rosemont, Ill., March 30	9,479 sellout	Live Nation
27	\$354,373 \$75/\$25	FISH FEST: THE NEWSBOYS, JEREMY CAMP & OTHERS Verizon Wireless Amphitheater, Irvine, Calif., March 24	9,886 16,030	Live Nation, Transparent Productions
28	\$346,435 \$125/\$110/\$85/ \$65	BOB DYLAN, MERLE HAGGARD Aladdin Theatre, Las Vegas, April 7	3,571 5,018	In-house
29	\$328,522 \$39.50	NICKELBACK, CHEVELLE, TRAPT Wachovia Arena, Wilkes-Barre, Pa., March 28	8,795 sellout	The Messina Group & Concerts West/AEG Live, Fastlane Concerts
30	\$323,894 (\$379,418 Canadian) \$42.26	BRYAN ADAMS, KATHLEEN EDWARDS Mile One Stadium, St. John's, Newfoundland, March 30-31	7,665 11,264 two shows	Gillett Entertainment Group, House of Blues Canada
31	\$316,062 \$40.50	KORN, MUDVAYNE, 10 YEARS Continental Airlines Arena, East Rutherford, N.J., March 28	8,586 sellout	Live Nation
32	\$314,670 \$65/\$50/\$40	DREAM THEATER Radio City Music Hall, New York, April 1	5,828 sellout	Radio City Entertainment, Live Nation
33	\$294,816 \$41.50	KORN, MUDVAYNE, 10 YEARS Reno Events Center, Reno, Nev., Feb. 25	7,104 sellout	Another Planet Entertainment
34	\$293,967 \$42.50/\$32.50	GRETCHEN WILSON, BIG & RICH, COWBOY TROY Breslin Center, East Lansing, Mich., March 30	7,843 8,700	Mischell Productions
35	\$293,354 \$38.50/\$33.50	NINE INCH NAILS, SAUL WILLIAMS Frank Erwin Center, Austin, March 24	9,625 10,500	Live Nation



LACUNA COIL

TOURING BY CHRISTA TITUS

NEW ENGLAND METAL FEST'S PROFILE RISING

If it ain't broke, don't fix it. That's how John Peters, founder of indie promotion company Mass Concerts, views the New England Metal and Hardcore Festival set for April 28-30.

In its eighth year, the festival will feature up to 80 underground, regional and established bands at the Palladium in Worcester, Mass., for a marathon weekend of metal and hardcore music.

Headliners April 28 are Between the Buried and Me, the Black Dahlia Murder and Lacuna Coil; April 29 it's Exodus, Chimaira and Arch Enemy; and April 30 DragonForce and Gamma Ray. Single-day tickets are \$35-\$40. A three-day pass is \$109.50.

Mass Concerts manages and operates the two-stage, 2,100-capacity Palladium. Since its launch in 1999, the event has been a hit. Peters says, "It sells out every year in this place. It works well for us... Maybe that's part of the reason for its longevity is that we haven't put it in too big a place."

He attributes its immediate success to his and festival co-creator Scott Lee's (the in-house booker at Mass Concerts) knowledge of the music as well as to having "the confidence of the whole business to send stuff our way" since he is an established promoter.

Peters is not looking to increase the festival's capacity or extend it beyond Worcester

given the work involved, the lack of appropriate venues and his primary business being regional concert promotion—an idea that has been put into fruition anyway.

"Sounds of the Underground is really based on this festival," Peters says of the multi-act tour of rising bands that debuted last summer. "The idea of taking this and putting it on the road as a touring thing was something we [he and Tim Borrer of the Agency Group] had talked about, but I really didn't have any interest in doing it."

Borrer calls the New England festival "a revered event" that is "certainly part of the foundation of Sounds of the Underground... It's been a major catalyst for the music, period."

Asked what makes the event different from similar gatherings like Milwaukee MetalFest, Borrer says New England's festival "is in a good venue. It's run well. The bands are paid in a solid manner. I think the bands look forward to playing it every year as well as the fans."

Ozzfest, now in its 11th year, is the summer's premier metal gathering. In addition to SOTU, another multi-act package, Gigantour, debuted in 2005, leading some to wonder if the market was oversaturated. According to Billboard Boxscore, SOTU sold 49% of its tickets; Gigantour sold

46%. But with the New England festival being an established springtime event in one location, it does not really compete with summer tours and thus is not concerned with a possibly flooded market.

"A lot of bands that you see on the [Ozzfest second stage] are bands that play here first, and now a lot of bands that are on the main stage are bands that played the [New England] metal festival first," Palladium GM Gina Migliozi says. "The same for Sounds [of the Underground]. It's a testing ground of a lot of those bands with the kids, and they go on to bigger and better things."

"Festivals keep going out. They must be doing the numbers that they need to do," she adds. "With ours just being a one-weekend event and not a touring thing, it's a little different."

The New England festival's profile is also rising. Its title sponsors this year are ESP Guitars and Krank Amps. Among its many other sponsors are Prosthetic Records, Facedown Records, Revolver magazine and Fuse TV.

According to Peters, the demand for a vendor's booth has grown to where there is an annual waiting list. Dozens of metal-related companies will have a presence, among them Trustkill Records, Metal Blade Records, Fuse TV/Uranium and Oak Knoll Productions.

MOBILE BY ANTONY BRUNO

Handset Companies Dial Up Music

With entertainment content emerging as a priority for the wireless industry, the mobile phone is becoming an important element of the value chain—a consumer electronic device in its own right rather than just a device to access a network.

Wireless phone manufacturers like Motorola, Nokia, Samsung and others are taking an aggressive approach to score exclusive content by partnering with record labels and creating their own music-centric services to elevate their products over those of their competitors.

Historically, wireless devices were fairly standard items—they made voice calls. Only pedestrian functions like the address book or call logs differentiated one from another. As a result, wireless operators largely ran the show, dictating what they wanted and buying the devices that best delivered.

Now that content like full-song downloads and video are available mobile phones can do a lot more. Phone manufacturers have room to innovate.

Perhaps the most aggressive handset manufacturer in the mobile music market is Motorola. The company is building iRadio, a service that consists of Internet-streamed radio stations of music that Motorola directly licenses from record labels. Warner Music Group and Universal Music Group formed deals with the company last year, and Sony BMG joined in April.

"We need to explore new business models and deliver new areas of revenue and growth beyond just selling more phones," says Mike Gaumont, VP/GM of digital media services for Motorola. "Yes, we believe this will make our devices more valuable and sell more phones, but in ad-



Motorola's iRadio will offer Internet-streamed radio stations with music directly licensed from record labels through its devices.

dition, Motorola is aggressively investing in areas like iRadio to generate new sources of growth and new sources of revenue."

Device manufacturers are taking this route because they are not content with carrier development of certain services. Manufacturers think they can do better.

"Operators haven't necessarily done a really good job of marketing the applications and services to the end user, and the experience for purchasing them is usually through a browser, which isn't a very pleasant experience," says Lee Epting, VP of Forum Nokia, the company's application developer arm. "So we wanted to do something to make that experience really good."

Nokia built a content acquisition and delivery service called Preminet, a digital mall of sorts designed to make it easier to find and buy content on Nokia phones that the company "rents" to application providers.

Manufacturer efforts carry over into more traditional support means as well,

such as sponsoring artists' tours and special events. Motorola teamed with the Gorillaz to make live ringtones, exclusive animation and other content from the act's Demon Days Live concert series in New York. Samsung collaborated with Verizon Wireless to sponsor Gwen Stefani's tour last fall and made exclusive content available.

Nokia, the world's largest handset provider, sponsored Ne-Yo's album release parties in Los Angeles and New York in February. It also partnered with UMG, parent of Ne-Yo's label Def Jam, to create mobile-specific videos and ringtones.

Epting says that soon device manufacturers will release new phones preloaded with master ringtones of songs not yet commercially available, similar to how videogames break new music in their soundtracks.

"That's a great example of one area where we can connect with the branded media folks and really figure out how to raise the value for both here," Epting says.

Wireless operators simultaneously praise these efforts and harbor reservations over device-specific services.

"Device manufacturers are doing a great job of trying to differentiate their products," Verizon Wireless head of music Ted Casey says. "But we don't want to see device-specific services either."

Operators have an entire user base to monitor and want to avoid services that are limited to only one type of phone. If the service is compelling, they want it to work across all appropriate phones on their networks in order to give consumers choice.

Carriers still carry a powerful veto over the devices and features that ultimately make it onto their networks. In many cases, carriers have forced device manufacturers to disable capabilities that counter their strategic goals.

For example, many carriers insisted that sideloading—syncing music to a mobile phone from a computer—be disabled before authorizing Motorola's popular RAZR phone on their networks.

"The carriers are the ones deciding feature functionality," Universal Music Mobile VP/GM Rio Caraeff says.

Now sideloading is considered a must-have feature for any music-enabled phone due to consumer demand. Therefore, to the degree that handset manufacturers create designs and features that align with consumer demand, they will enjoy a greater degree of clout in the value chain.

If one were to create a mobile phone as popular and distinctive as an iPod, for instance, the device manufacturer will have much more leverage in negotiations. And once phones with built-in Wi-Fi become more widespread—allowing users to directly purchase content from the Internet not using the carrier network—the issue will be amplified.

"It's not about us taking over control from the carriers," Gaumont says. "Any time you have an industry where there's some fundamental disruption under way, it alters the balance of power. Whether you're an artist, label, broadcaster, carrier or device manufacturer, your role in the value chain is changing. If you try to hold onto the old model, you're likely going to lose."

THIN IS IN FOR MOBILE PHONES

Responding to the enormous popularity of Motorola's RAZR and SLVR phones, and to a certain degree the iPod nano's slim profile, device manufacturers are scrambling to roll out their own anorexic handsets.

Samsung offers the latest, which won best of show at CTIA's Wireless confab April 6 in Las Vegas for its t509 phone. The device beat 200 competitors with its ultra-thin 9.8 millimeter size—thought to be the slimmest mobile phone ever.

The solid-bar device features high-speed wireless access for streaming video and music, Bluetooth connectivity and advanced multimedia features such as MP3 playback capability. Samsung also introduced two other super-thin devices—a clamshell and a slider.

The t509 hits stores in May. Wireless operators will set the price.

—Antony Bruno



BITS & BRIEFS

MÖTLEY MOBILE

Mötley Crüe drummer/reality TV star Tommy Lee is developing a series of wireless entertainment applications in partnership with Hands On Mobile, formerly mForma. Few details are available as to what sort of content Lee will create, or when it will become available, but a release warned all to "be afraid. Be very, very afraid."

Lee is not the first artist to use mobile to expand his image. Hands On Mobile also features singer Pat Boone reading prayers.

SPACE FOR RINGTONES

Unsigned acts on Myspace.com now have the opportunity to sell ringtones on their profile pages thanks to a partnership among MySpace, wireless operator Cingular and mobile content developer InfoSpace.

The Cingular Mobile Music Studio lets artists submit a track via a dedicated link on Myspace. InfoSpace converts the track into a master ringtone and gives the artist a link to add to its Myspace profile to sell it. The ringtones will be available only on

Cingular phones. Cingular will have exclusive access to the ringtone for a year and will share 25% of the proceeds with the artist.

Artists will be limited to one ringtone each, and Cingular will screen all submissions to ensure each is an original recording.

HEARD AT CTIA . . .

Sprint has facilitated more than 2 million song downloads since launching its mobile music service in October. The company stopped offering free promotional downloads in January. . . Verizon Wireless now has 1 million tracks available for purchase via its VCast Music service. No data yet on sales figures or download numbers. . . The Orchard, an aggregator/distributor of independent music, reached a deal with InfoSpace to convert more than 800,000 indie tracks into master ringtones. The tones will be available via such InfoSpace partners as Cingular, Virgin Mobile USA and T-Mobile. The Orchard also will provide full-song downloads, master ringtones, ringback tones and music videos to Amp'd Mobile—a youth-focused wireless operator.

HOT RINGTONES™ APR 22 2006 Billboard

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ORIGINAL ARTIST
1		5	#1	MS. NEW BOOTY BUBBA SPARDOX FEATURING YING YANG TWINS & MR. COLLIPARK
2	2	11		GRILLZ NELLY FEATURING PAUL WALL, ALI & GIPP
3	4	78		SUPER MARIO BROTHERS THEME KOJI KONO
4	3	10		SO SICK NE-YO
5	5	4		TEMPERATURE SEAN PAUL
6	8	3		BEST FRIEND 50 CENT & OLIVIA
7	6	70		MY HUMPS THE BLACK EYED PEAS
8	7	21		LAFFY TAFFY D4L
9	10	4		LOVE KEYSHIA COLE
10	11	3		GIRL DESTINY'S CHILD
11	9	7		BETCHA CAN'T DO IT LIKE ME D4L
12	13	5		TOUCH IT BUSTA RHYMES
13	12	10		FRESH AZIMIZ BOW WOW FEATURING J-KWON & JERMAINE DUPRI
14	19	61		CANDY SHOP 50 CENT FEATURING OLIVIA
15	14	76		THE PINK PANTHER THEME HENRY MANCINI
16	15	16		GASOLINA DADDY YANKEE
17	16	10		STICKWITU THE PUSSYCAT DOLLS
18	18	66		MISSION-IMPOSSIBLE LALO SCHIFRIN
19	17	78		HALLOWEEN JOHN CARPENTER
20	24	45		LOVERS AND FRIENDS LIL JON & THE EAST SIDE BOYZ FEATURING USHER & LUDACRIS

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

BY TOM FERGUSON

(Tony Wadsworth)

A few weeks back, EMI Music U.K. & Ireland chairman/CEO Tony Wadsworth might have been disappointed when one of his brightest hopes was knocked off the top of the British album chart after just one week.

But for Wadsworth, the blow was softened by the fact that Corinne Bailey Rae's self-titled debut was replaced by another EMI title: "On an Island" by Pink Floyd veteran David Gilmour. And Bailey Rae was back at No. 1 a week later.

The sequence clearly pleases Wadsworth, who gives great weight to EMI's history. "You work for the company that produced the Beatles, launched Pink Floyd, Radiohead, Damon Albarn and so on," he says. "If you're an A&R man and you don't get inspired by that, you're not going to be here too long."

Wadsworth was appointed to his current position in January 2002. His introduction to the music industry came in 1976 when a band he formed with friends released an independent single. He subsequently worked at several labels before joining EMI in 1982.

His decision not to pursue life as a guitarist has been EMI's gain since.

Q: Did your experience as a musician help you as an executive?

A: Definitely. Being successful in the music industry is partly business, but it's absolutely crucial that you've got a passion and an instinct for music. Having schlepped around in the back of a van after graduating from university, doing gigs all over the country, I know what it's like for one type of musician. What I also learned in those years was ways of dealing with creative people.

Q: What first turned you on to music?

A: I was 6 or 7 when "Love Me Do" came out, and there's no way you don't get swamped by a phenomenon like that. Then when I was 11, I had a neighbor who taught me how to play guitar, and I was in bands all the way through school and university.

After my band [the Young Bucks] broke up and I decided I didn't have the talent to make that my profession, I started in production at an independent TV marketing label called Warwick Records, where I learned the rudiments of getting records made, dealing with factories and printers.

Q: Who do you pay most attention in the U.K. indie sector these days?

A: You can't fail to be impressed by Beggars/XL. And Geoff Travis at Rough Trade has proved he's still a force to be reckoned with. And it's nice to see someone like Domino coming through.

A strong indie sector keeps the U.K. music industry on its toes. One of our strengths is A&R, and most of the competition out there is from independent labels.

Q: How do you see EMI's relationship with the indies developing?

A: Where it works creatively and where indies feel we can bring something to the party—money,

infrastructure, business advice, international distribution or marketing—then we'll continue to do deals. I hope it's seen as a two-way relationship.

We've also got direct relationships with several independents. There's Brille, set up by [former XL A&R exec] Leo Silverman, who signed the White Stripes there. That's a relatively new joint venture. And there's Mute—I've got major respect for [founder] Daniel Miller—Heavenly and Relentless, who brought us KT Tunstall.

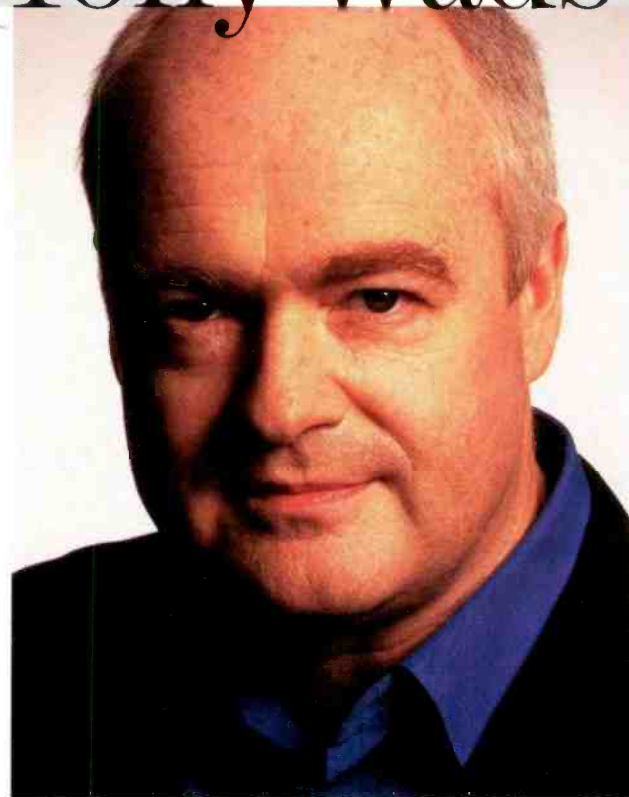
Q: Why should KT Tunstall make it in the United States where other U.K. singer/songwriters have failed?

A: She's the real deal. Almost everybody that sees her live grasps that this is not a manufactured [artist]. She's massively talented; someone who writes and can perform with an acoustic guitar in the corner of a room.

Q: Can EMI do better with U.K. acts in the United States?

A: Quite consistently over the last few years, we have had successes in the states: Radiohead, Fatboy Slim, Kylie Minogue, Gorillaz and Coldplay.

That's because we get understanding, support and co-



operation from our American labels. Maybe other [U.K.] majors don't do so well in such a sustained way because their [U.S.] companies don't give them the same.

They also need to have the patience and time to set [acts] up properly. With Coldplay and Gorillaz we were setting them up nine to 12 months ahead of release. And Corinne Bailey Rae has already done showcases in L.A., New York and SXSW.

[But] you also have to look at what sells in America; the percentage taken by domestic music is probably higher than almost any other territory in the world, so there's a relatively small percentage left for non-American artists.

Q: How do you deal with the pressure of the U.K. company being EMI's main repertoire supplier globally?

A: What more could anybody ask for than to have their artists

being focused on properly in territories around the world?

And actually, we've had some pretty damn good projects coming to the U.K. from America. Norah Jones, Joss Stone—an American signing—Stacey Orrico, Kelis, Pharrell Williams. That's a pretty good list, which we've made work for us in the U.K. Breaking Keith Urban's also a big focus for us.

Q: How do you aim to sustain EMI's U.K. A&R efforts?

A: By making A&R absolutely core to everything we do. By employing people who may be managing directors, but are also music people. Most recently, we employed Ferdy Unger-Hamilton at Virgin U.K., who's an A&R person through and through but was ready in his career to be an [managing director].

There's a lot of healthy internal competition between the labels. And we try to sign artists

that we know will be producing albums in years to come that will be selling in more than just the U.K.

Q: How frustrating is it that America still does not "get" Robbie Williams?

A: That may change if all the stars align in the right way and he decides to devote the time and effort to breaking America.

At the moment it's not really an issue. It became apparent pretty early on that his time, energy and resources were better spent outside of America. The results are there to see. Here's an artist who has a sales base of 6 million albums. Are there any American artists who can consistently do that with every release?

Q: We have seen artists' statements recently affect EMI's share price; could being publicly listed force "safer" A&R signings?

A: If ever we feel that being a public company in some way mitigates against taking chances in A&R, we'll have completely got it wrong.

The only way to be consistently successful in A&R is to take chances and be prepared to fail. I don't think the investment in Gorillaz was a safe bet, but it turned out to be immensely profitable. Likewise Radiohead. Whenever you play safe, you're less likely to win big.

Q: How much of your focus is on developing your online business?

A: A huge amount. You embrace online and digital fully, or you die.

It's not just something you look at as a percentage of sales, it's also a communications and marketing medium that is much more exciting than the ways we've traditionally used. It's integral to every part of our business, and we're adapting as fast and as enthusiastically as anybody can.

HIGHLIGHTS

TONY WADSWORTH

1982: Joins EMI Records U.K. as production manager

1987: Named marketing director of Parlophone label

1993: Promoted to managing director of Parlophone

1998: Named president/CEO of EMI Records Group U.K. & Ireland

2000: Appointed chairman of the BRIT Awards, serving for three years

2002: Named chairman/CEO of EMI Music U.K. & Ireland

Pearl Jam's New 'World' Order

By Jonathan Cohen

Photograph by Danny Clinch

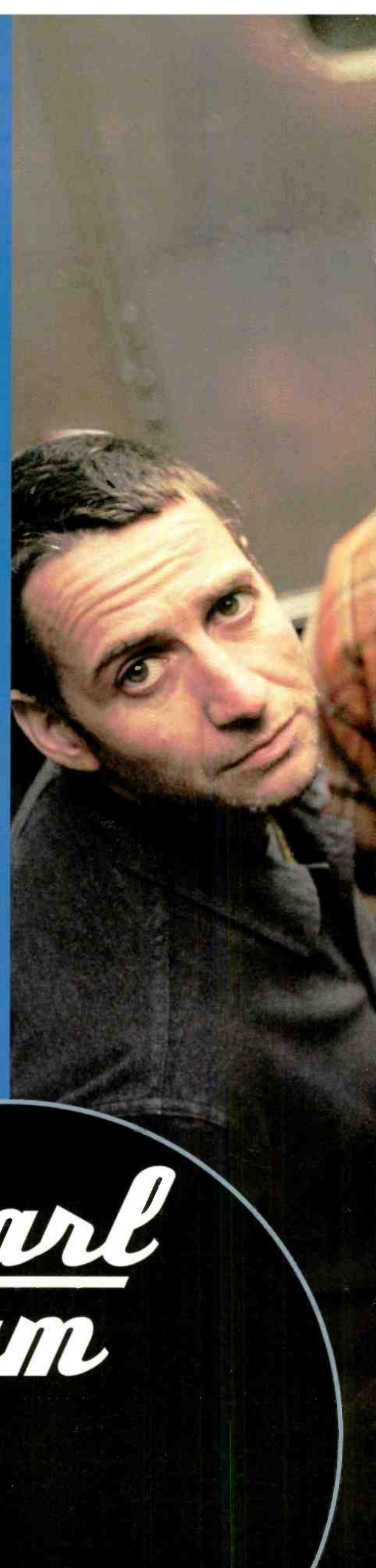
Eddie Vedder chuckles when he looks back on the early years of Pearl Jam's lifecycle and how the group balanced the pressures of success: "You get growing pains when you get taller, but we got them when we were trying to shrink."

The Seattle quintet's 1991 Epic debut, "Ten," remains a modern-rock touchstone, having sold 9.4 million copies in the United States. But Pearl Jam grew famously uneasy with its sudden success, refusing to compromise its integrity in exchange for enduring mass popularity. No videos. No endorsements. A bare minimum of media interaction.

Instead, the band released a series of increasingly experimental albums that shook off nearly all but its most devoted fans. Even at Pearl Jam's no-two-the-same concerts, 10-minute jams, obscure B-sides and covers were given equal importance as the hits. As guitarist Stone Gossard notes, "We've gone through a period of rejecting what comes the most easy for us and trying for something beyond that."

But on the band's new self-titled eighth album, Pearl Jam sounds more at home in its skin than ever. The 13-track set probes the human toll of the post-Sept. 11 world via a rich tapestry of characters and narrators set to some of the band's best songwriting in years. The album arrives May 2 via J Records, Pearl Jam's first for the label after ending its career-long association with Epic in 2003.

Stepping back from the unvarnished, anti-President Bush sentiments of 2002's "Riot Act" and the 2004 Vote for Change tour, the new set finds Vedder re-embracing the storytelling of classics like "Alive" and "Black." For a time, the artist considered using segues and narration to tie the project together under a single concept, but ultimately he says a less-structured theme "just fell right into place without even thinking about it."



*Pearl
Jam*



STONE GOSSARD

JEFF AMENT

EDDIE VEDDER

MATT CAMERON

MIKE MCCREADY

“Through telling stories, you may be able to transmit an emotion or a feeling or an observation of modern reality rather than editorializing, which we’ve seen plenty of these days,” Vedder says, adding that writing from perspectives other than his own was “a right that I’d forgotten that I had.”

Gossard, guitarist Mike McCready, bassist Jeff Ament and drummer Matt Cameron have also upped the musical ante on standouts like the breathless punk of “Comatose,” the gripping rocker “Life Wasted,” the brooding, psychedelic closer “Inside Job” and “Come Back,” an R&B-drenched love song that builds to an anthemic finish. “This record feels like a coming together again in terms of accepting our natural strengths and also incorporating the best of our experiments,” Gossard says.

That recipe has revitalized Pearl Jam at modern rock radio, a format it dominated in the early 1990s alongside Seattle brethren Nirvana, Alice in Chains and Soundgarden. First single “World Wide Suicide” became the fastest-charting song of the group’s career, reaching No. 1 on Billboard’s Modern Rock chart in just two weeks.

In another unusual move, the song was made available for free download a week ahead of its radio-add date via Pearl Jam’s Web site and its myspace.com page. Several stations also began spinning album track “Unemployable,” the B-side to the “World Wide Suicide” single on iTunes.

“We thought, ‘Why not play both of them?’” says Dave Wellington, PD at WBCN Boston. “The audience went nuts. We’re playing them both in heavy rotation right now. To have a core artist like this come back with such strong records is really big in a time where rock and alternative need some great music.”

Asked why he thinks the track has exploded out of the gate, Gossard replies, “It sounds very raw. The hook is really immediate. Plus, everybody can relate to the concept of the world seeming very out of control.”

CHAMPIONING THE BAND

By all accounts, Pearl Jam needed a fresh start following the expiration of its Epic deal. The relationship deteriorated over a protracted time period, beginning with the 1997 departure of the band’s A&R man, Michael Goldstone.

“Not having that one person in the trenches every day was a big factor,” Pearl Jam manager Kelly Curtis says. Sony Music Label Group U.S. president “Michele Anthony is not in the trenches every day. She loved the band and she’s awesome, but she’s not going department to department just about Pearl Jam.”

“I don’t know if any label could have kept up with us because of the way things evolved,” Vedder admits. “If right at the outset we were selling 10 million records, and years down the road we were selling 1 million, and we were fine with it, I can understand why they’d feel a little crazy when they wanted to achieve past successes.”

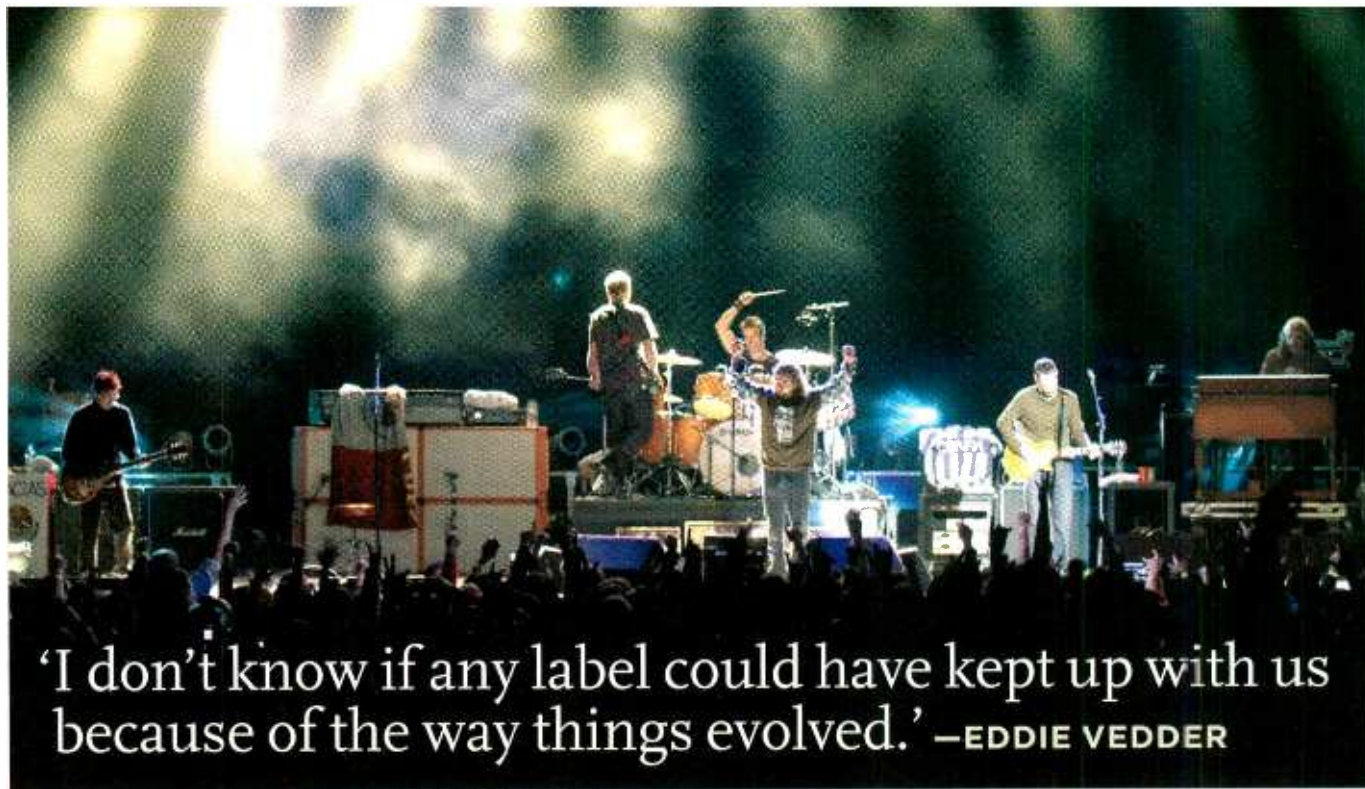
According to J Records VP of marketing/A&R Matt Shay, who spent four years helping run Gossard’s now-defunct Loosegroove imprint, the label began inquiring about Pearl Jam’s availability as far back as 2001. After a long series of meetings, the band proposed a trial partnership between J and its own Ten Club label for the summer 2004 release of “Live at Benaroya Hall,” which has sold 168,000 copies.

Once a formal agreement was in place, J executives left Pearl Jam alone for more than a year while the band finished the album. “J was open to our style from the get-go,” Gossard says. “They weren’t expecting us to do something that was unnatural for us.”

When it came time to put together a promotional and marketing campaign, communication was key. “What has worked for us is having a lot of dialogue with them about what we thought were really important, top-line things for the band to get the music out there,” Shay says, citing an April 15 appearance on “Saturday Night Live” (the band’s first since 1994) and a May 4 visit to “Late Show With David Letterman” as examples.

“I’m very careful before I get involved with a major artist who has been prominent,” says BMG North America chairman Clive Davis, who was won over after seeing the band live in Cleveland during Vote for Change. “I was very taken with their work ethic and their attitude toward the material they were writing for this album.”

It was also paramount for J to continue working with the band’s Ten Club fan organization, which oversees Pearl Jam’s official bootleg program. Since 2000, the band has sold 1.8 million copies of



physical bootleg CDs in the United States; thousands more have been downloaded since the initiative went all-digital last year.

Ten Club head Tim Bierman says fans who pre-order the new set through pearljam.com will receive a bonus disc of the band’s Jan. 31, 1992, opening set for Keith Richards in New York as well as a special code that allows for a full download of “Pearl Jam” at 12:01 a.m. EDT on street date.

Additional pre-order campaigns are rolling out with iTunes, amazon.com and Best Buy, with each retailer receiving an exclusive behind-the-scenes or rehearsal clip shot by photographer Danny Clinch. Pearl Jam also performed the new songs for “Sessions@AOL,” which will begin streaming the week of release.

In a move aimed to strengthen its ties with the independent retail community, the band will release the seven-song EP “Live at Easy Street” exclusively through the Coalition of Independent Music Stores’ Junket Boy imprint on June 20. As a teaser, fans who purchase “Pearl Jam” at CIMS outlets will receive a free download card for a cover of X’s “The New World” with John Doe taken from the EP, CIMS president Don Van Cleave says.

Band and label declined to reveal specifics about their deal going forward, but Shay says, “The key to the deal is that it gives the band freedom and control of its career. They have a big hand in approving everything we do as a partnership, and it’s a true partnership.”

ROADSHOW ROYALTIES

Even as its record sales eroded, Pearl Jam remained a concert juggernaut, grossing \$36 million from 68 shows reported to Billboard Boxscore since 2003. Ament is particularly excited to feature the new songs on the band’s world tour, which begins May 9 in Toronto and features a series of co-headlining dates with Tom Petty & the Heartbreakers in July. Opening acts include My Morning Jacket, Sonic Youth and Robert Pollard.

“We’ve actually rehearsed more for this tour than we’ve ever rehearsed in our lives,” he says. “Matt is singing a lot of the vocal harmonies, and he’s just killing it. The benefit of playing in a Kiss cover band when you’re 12 is that you learn to sing!”

Following a one-off April 20 show in London, Pearl Jam’s first European tour in six years will get under way in August. It encompasses the group’s maiden festival gigs since June 30, 2000, when nine fans were killed during a crowd surge at the beginning of its set at Denmark’s Roskilde Festival. Gossard says, “We have a heightened awareness of what needs to happen every night so people are as safe as they can possibly be.”

Once the itinerary wraps in November in Australia, the band will choose between additional roadwork in 2007, or starting a new album. From Pearl Jam’s perspective, emerging from a period of uncertainty with an album its members love was the best of all possible outcomes at this stage.

“We’re going to make better and better records as we get older, especially considering this one kind of rocks harder,” Gossard says with a tinge of bemusement. “Why should we be rocking harder now? Isn’t this when we’re supposed to ease into the whole Pink Floyd groove?”

The Pearls of Pearl Jam



Frontman Eddie Vedder and guitarist Stone Gossard discuss some of their favorite songs from the new album.

“Gone”: A midtempo Vedder rocker chronicling a man desperate for a fresh start.

Vedder: “[We were in Atlantic City, N.J., and] I wanted to play a song the next night. I went to learn it and it didn’t come right away, so I started playing something else, and it was [“Gone”]. What’s nice about it was that it was done in an hour or so, with backgrounds. I played it the next night at the show. The idea was that this guy was leaving Atlantic City and needing to find a new life without his past, without his possessions, and not really looking for more possessions. Because it takes place in a car, it’s probably very similar to ‘Rearviewmirror’ in a way. But I think this car is a hybrid because I think he’s only got one tank of gas, so I want him to go far.”

“Come Back”: A simple love song, whose subject aches for the presence of an absent partner.

Gossard: “Ed had a really strong lyric. It’s a powerful emotional state for him to be singing about. He really felt like it had to be perfect. We didn’t spend a lot of time cutting it. But in terms of getting the guitars right, the thing that kept happening was that we kept pulling everything off. As soon as we’d put something down, it was like, ‘No, just let it be the drums, bass, vocals and these simple chords.’ We’ve been playing it in rehearsal, and we’re still learning it and exploring it.”

“Severed Hand”: A surprisingly funky tune about a man hell-bent on doing whatever he pleases.

Vedder: “I started writing that one in a hotel room in Virginia the same night I wrote [the “Rict Act” track] ‘I Am Mine.’ It was before we played our first American show after Roskilde. I was just kind of holed up in a room and it was lightning outside. I had it around for years and didn’t know where it was supposed to go next. I think we even tried doing a bit of it for “Riot Act,” but probably didn’t spend more than an hour or two on it. It had been sitting in port for awhile. I just wanted to get the thing out on the water. We finally got it going, and then it turned into a fucking speedboat.”

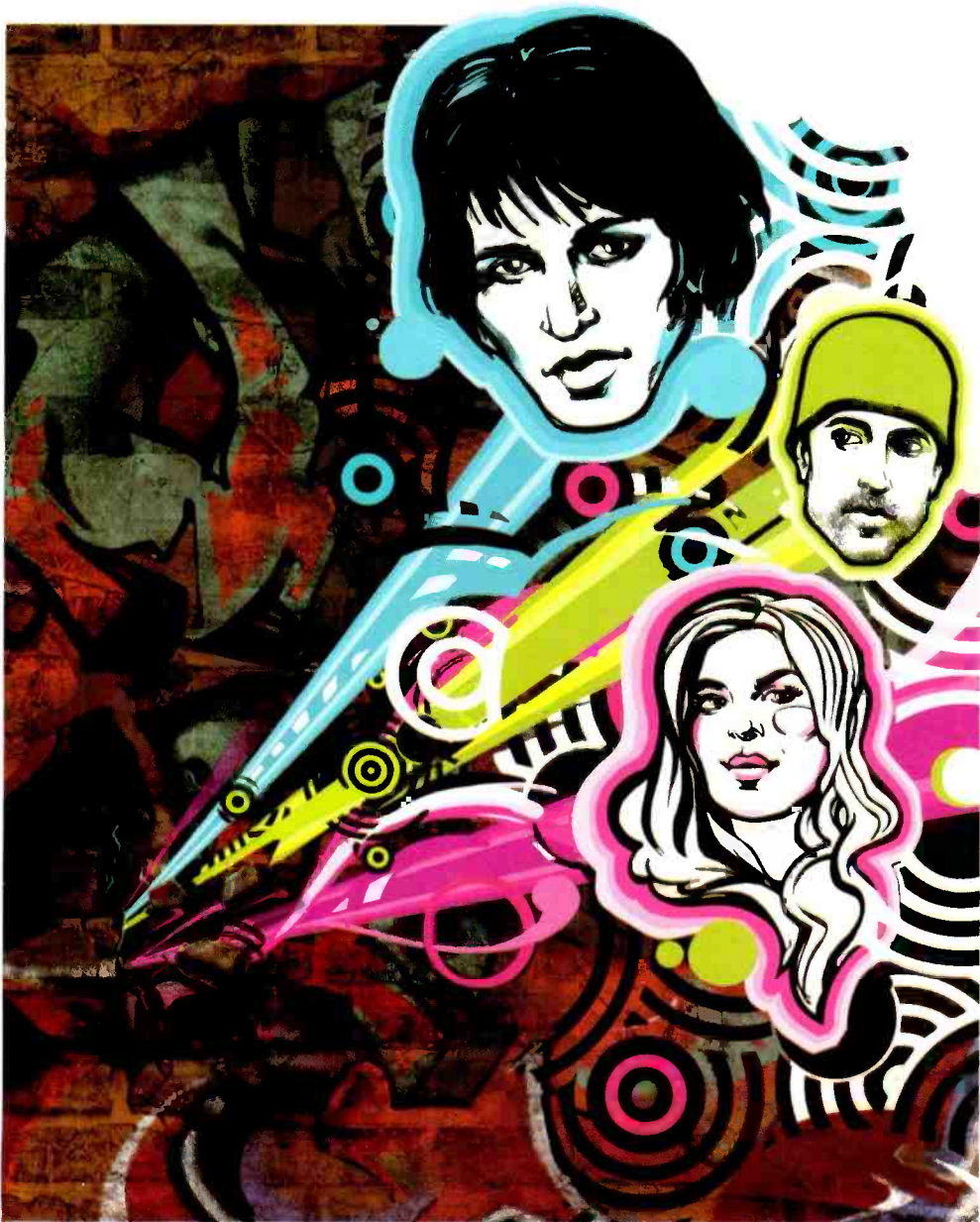
“Inside Job”: The album’s epic closer, featuring Mike McCready’s first lyrics to appear on a Pearl Jam album.

Vedder: “When you get overwhelmed by the current state of affairs and the time we’re living in, it seems like one way out is to kind of look within. If nothing else, affect some change in yourself. If you’re in a position of feeling pretty together, at that point then you feel like you can make a contribution to society as opposed to being a fucking wreck and just adding to the pile of destructive forces you can find yourself surrounded by. And that’s exactly, verbatim, what’s in the song really, like ‘shining a human light.’ That’s all from Mike.”

WELCOME TO THE

BOOM

TIME



HIP-HOP RULES RADIO'S TOP 40 ROOST, BUT NOW POP CULTURE'S PENDULUM IS SWINGING STRAIGHT TOWARD POP

No, it's not the fresh fragrance of spring—that's change you smell in the air.

After nearly five years of focusing almost exclusively on hip-hop and rock, top 40 radio is allowing more pop and balladry to seep onto playlists than it has since the glory days of youth pop, the era of 'N Sync, Backstreet Boys and Britney Spears.

The Billboard Hot 100—combining radio airplay and digital track sales to rank the top hits—today showcases more pop titles than at any other point thus far in the new century. In the past two months, Daniel Powter's "Bad Day" and James Blunt's "You're Beautiful" hit No. 1, the first time since Nickelback's "How You Remind Me" in December 2001 that a radio-driven chart-topper was not also on R&B/hip-hop or rhythmic top 40 radio. Currently, Natasha Bedingfield's "Unwritten" and Cascada's "Everytime We Touch" are in the top 10.

Among programmers, opinions vary as to what's causing the shift. Some say rap—an undeniable fixture of the format—is growing stale. Others say record labels are simply releasing better quality music that radio has been searching for all along.

BY CHUCK TAYLOR ILLUSTRATION BY ZELA LOBB

TIME LINE

Turning
The Tide
At Top 40

1950s

CHUCK BERRY
ELVIS PRESLEY
DRIFTERS
EVERLY BROS.
BUDDY HOLLY
PLATTERS



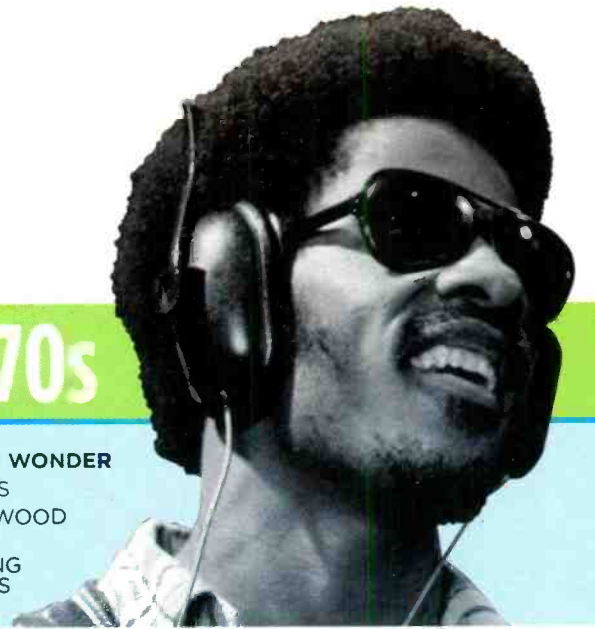
1960s

BEATLES
MOTOWN
ROLLING STONES



1970s

STEVIE WONDER
EAGLES
FLEETWOOD
MAC
ROLLING
STONES



Record companies, not surprisingly, herald the change, saying greater variety benefits radio and consumers. It doesn't hurt their bottom line, either: For all the talk of new digital promotional channels, label executives still acknowledge that the best way—still pretty much the only way—to land an unequivocal smash hit is through the FM dial.

ZAPOLEON'S RETURNS

Top 40 radio consultant Guy Zapoleon has long trumpeted his theory that top 40 radio follows a 10-year cycle: It discovers the riches of variety as ratings surge, obsesses on a specific musical genre until it falters into the "doldrums," then digs itself out and rediscovers variety. Wash. Rinse. Repeat. Rock. Rap. . . Pop?

Zapoleon's trend has been defined by pop acts for the past 50 years: the Beatles and Motown in the 1960s; Fleetwood Mac and Stevie Wonder in the 1970s; Madonna and Michael Jackson in the 1980s; and 'N Sync et al. in the 1990s (see time line, above).

"We've been in the doldrums for the past two years," Zapoleon says. "But we're at the beginning of a rebirth."

Zapoleon's theory is conventional wisdom in the radio world. Tod Tucker, OM/director of programming for Renda Broadcasting's KHTT (K-HITS) Tulsa, Okla., says that top 40 has been in a 10-year cycle for quite some time. "In 1996, the boy bands came on the scene and gave the format the glue that holds the extremes together," he says. "Recently, top 40 has had hip-hop and alternative, but nothing in the middle. Daniel Powter, James Blunt, Natasha Bedingfield, Cascada and Rihanna are now the glue."

THE RISE OF RHYTHMIC

Hip-hop began its steady climb at mainstream and rhythmic top 40 radio in the mid-1990s as a complementary flavor to much of the youth pop that pervaded the airwaves. But when the formats' audience outgrew the Britneys and 'N Syncs and those acts fell out of favor, hip-hop became top 40's dominant genre. Eminem was the centerpiece, along with a sprinkling of harder rock titles.

"When we lost the boy band world in top 40, it seemed like a natural shift to hip-hop because it was there," says Dave Johnson, APD/MD of CBS Radio's KSRC (Star 102) Kansas City and interim PD of sister KMXV (Mix 93.3).

But Johnson acknowledges that hip-hop's dominance creates problems of its own. "Top 40 is most successful when we have many genres all put together," he says. "If we don't have pop songs from Justin Timberlake or dance songs from the likes of DJ Sammy, then it severely limits how well the format does because it puts us in a rut."

Programmers agree that as long as hip-hop continues to step forward in terms of creativity, the

genre will remain a staple at top 40. Hip-hop is a definitive genre for a generation of top 40 listeners. "It is their music, so they want a steady dose of hip-hop and R&B in their mix," Zapoleon says. "Also, there is a bigger proportion of black and Hispanic young adults in America, and they prefer rhythmic to pop and certainly rock."

But it's possible that the first signs of hip-hop missing a beat are starting to appear. It appears that hip-hop may be subject to the same fickle taste cycles as other styles of music.

"We tested a lot of the pure pop a few years ago and couldn't pay anyone to like it," says Erik Johnson, assistant OM/PD of Journal Broadcast Group's KQCH Omaha, Neb. "Now, our top 10-testing songs contain quite a few pure-pop titles. Hip-hop is still a strong part of it and will continue to be as long as we are in the broad period of the cycle."

Ryan Sampson, program coordinator/on-air host for Sirius Satellite Radio's Sirius Hits channel, echoes the sentiment. "Hip-hop is not going anywhere—nor are hard/heavy rock records. However, it won't be as dominant."

Some programmers say they are sensing a lull in the quality of releases from the genre. "Strong hip-hop records continue to test and do so quicker than their non-hip-hop counterparts," says Jimmy Steele, PD of Clear Channel's KHTS San Diego. "But it's getting harder to find fresh hip-hop and R&B. More and more, titles are sounding too similar."

This may underscore the reality that not even all-powerful hip-hop can remain above radio's cycle. Hip-hop may simply be starting to wear its welcome a bit thin.

"Many of the hip-hop records do test, but there is a clear line between 16-24s and 25-34s in test scores," says Mike Donovan, a partner with radio consultancy Vallie Richards, who also notes

that hip-hop can drive down listening times. "A few Kanye West 'Gold Digger'-types are big with both demos, but when you try to force more, it tends to hurt the station over time. If you want to be the popular mass-appeal top 40, balance is a key ingredient for the long term."

"Labels should wake the hell up," says Russ Allen, PD at Journal Broadcast Group's WKHT Knoxville, Tenn. "Top 40 stations need more pop music and less of the extremes, whether it's hip-hop or rock. Send out versions of songs without rappers in them, and they may get quicker consideration at top 40. You can't tell me that there isn't a rapless version of 'Say Something' by Mariah Carey or 'Say I' by Christina Milian. Take the rapper out of those songs, and you have an uptempo female pop record."

Top 40 "will play only the best of the best," says Mike McVay, president of radio consultancy McVay Media, who also notes that fewer urban songs are testing well. "We need come to overcome the wobbles of the ratings, and one way to do that is to be broader in appeal."

LEMMINGS

Perhaps one reason why label executives and radio programmers are so quick to cite the idea of a natural cycle in pop music is because the theory neatly implies that business decisions aren't to blame for radio ruts.

Of course, the cynic could see something darker than a natural cycle in top 40's loop. The format has a tendency to "overcommit to certain styles or artists, burn the artists out and play weaker product to try to stay on the style that is hot," Vallie Richards president Dan Vallie says. "Often, any format ends up shooting itself in the foot."

Indeed, some programmers acknowledge that they could worry



NEXT UP: JUST 'BREATHE'

Given pop's re-emergence at top 40 radio, Billboard asked programmers who the format's next great discovery might be. Their hands-down pick: California singer/songwriter Anna Nalick, whose "Breathe (2 a.m.)" was prominently featured in the Feb. 11 episode of ABC-TV's "Grey's Anatomy." Viewer reaction was fervent enough to stir radio interest—and a renewed push—from Columbia Records.

The comforting ballad was originally offered to programmers in mid-2005, where, unusually enough, it broke at AC. "Breathe" peaked at No. 4 at the format in October after 28 weeks on the chart. Adult top 40 also sniffed a hit, taking the song to No. 7 in August, and similarly embraced follow-up "In the Rough," which reached No. 15 in February 2006.

Nalick's debut album, "Wreck of the Day," peaked at No. 20 on The Billboard 200 in May 2005. It has sold 560,000 copies, according to Nielsen SoundScan.

"I believe the label worked top 40 on the song too early," suggests Tod Tucker, OM/director of programming for KHTT (K-HITS) Tulsa, Okla. "But due to its exposure on 'Grey's Anatomy,' I think it is poised to grow a face."

Consultant Guy Zapoleon agrees that "Breathe" is "another great pop song" that likely would not have gotten its shot without exposure on the TV show.

"Grey's Anatomy" has now seemingly deemed Nalick its house artist, featuring an acoustic version of album track "Catalyst" on the show's March 19 episode and the title track April 2. "Wreck of the Day" was also licensed for play on "One Tree Hill" and the since-canceled "Joan of Arcadia."

Meanwhile, "Breathe" continues to enjoy a new life. On March 4, the song debuted at No. 20 on Billboard's Hot Digital Songs chart, and it remains among iTunes' top downloaded tracks.

—Chuck Taylor



1980s

MADONNA
MICHAEL JACKSON
BRUCE SPRINGSTEEN
WHAM!

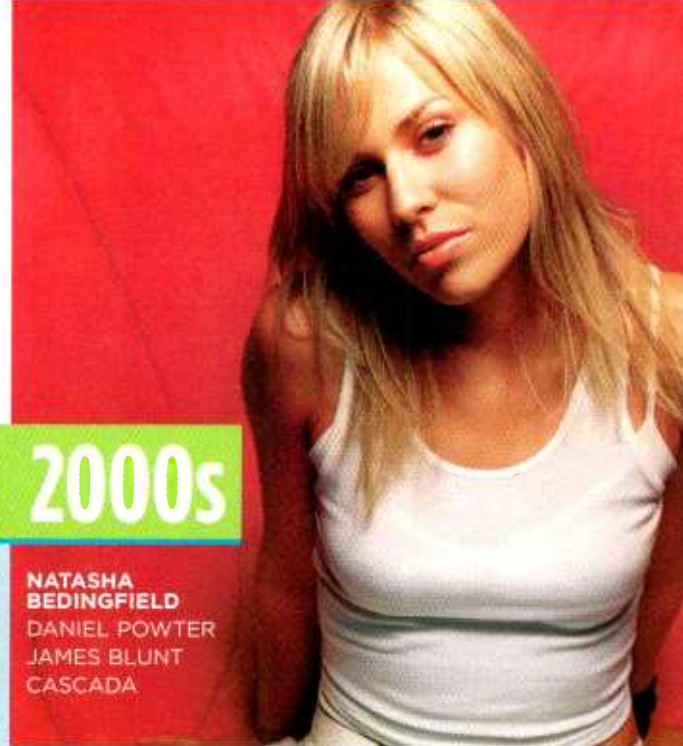
1990s

HANSON
BACKSTREET BOYS
'N SYNC
BRITNEY SPEARS



2000s

NATASHA BEDINGFIELD
DANIEL POWTER
JAMES BLUNT
CASCADA



more about giving a variety of sounds more of a chance, and worry less about what other stations are playing, or how certain songs test.

"Too many stations are still lemmings, worried about what was added at some major," says Jerry Noble, PD of Citadel's WIOG Saginaw, Mich. "Even though said major isn't doing diddly in the ratings."

J.J. Rice, PD of WBLI Long Island, N.Y., and Cox Radio top 40 format manager, agrees. "I was in Argentina last week, and I heard U2 and Coldplay on the radio," he says. "These are awesome bands that should have more top 40 success in the U.S., but for some silly reason, we brand them as adult top 40. If top 40 can play Nickelback and 3 Doors Down, why can't we play them?"

Dave Johnson says that "we have to get back in the business of breaking pop acts. Maybe we're such a researched world that when we're faced with the choice of playing a new, unproven pop record or a rock record that's worked pretty well at that format, we choose the rock one because it has a little history behind it."

Allen points out that label executives "get caught up in the thought that since [Clear Channel top 40 powerhouses WHTZ (Z100) New York and KIIS-FM Los Angeles] play something, every top 40 station can play it. Not so. In that vast area between L.A. and N.Y.C. that the label execs think is a fly-over territory, the rest of us know it as America. What a pop station there can play may not work in Knoxville, Omaha, Boise [Idaho] or Dayton [Ohio]."

The record labels don't escape culpability, either. When it comes to the variety and quality of pop that has been available for the past few years, programmers were happy to point the finger elsewhere.

"Let's call an ugly baby ugly," says Tony Travatto, PD of Clear Channel's KXXM (Mix 96.1) San Antonio. "Until now, aside from Kelly Clarkson, what pop songs have been out over the past couple of years that were worth our listeners' time?"

Tucker agrees, saying top 40 depended upon hip-hop because there was little else in the shopping cart.

"For too long, the labels were releasing lackluster, wimpy pop product, while the hip-hop side was releasing superior product," he says. "Top 40 is about hipness, and most of the product being released on the pop side was anything but hip."

KHTS' Steele says, "The labels are simply working an increased volume of pop-rock artists and titles. If we play enough of something, some of it will test. I believe much of the pop-rock product being worked stems from non-rhythmic-leaning top 40 stations demanding more titles that they can play. Perhaps labels are trying to expedite a return to center. We don't need more pop-rock product as much as we need for it to be hot."

WORSHIPPING IDOLS

Pop may have been retooling in radio's backrooms for a few years, but it was center stage in at least one crucial way. A number of analysts and programmers cited "American Idol" as an important ally for pop—and for the idea of musical diversity in general.

"All I can say is thank God for Kelly Clarkson and 'American Idol,'" Zapoleon says, "for keeping pop front and center in the public eye for the past four years."

Singer/songwriter Powter is a perfect example of the pop power of the nation's No. 1 TV show. The singer was largely ig-

nored by U.S. radio—until he was featured for successive weeks on "American Idol," which, as McVay says, ignited interest at radio after the song had been released six months earlier by Warner Bros. and pretty much fell on deaf ears among top 40 programmers.

"'American Idol' has done a lot to make various music types higher profile," McVay says. "It's not just radio doing this. Radio is following the lead of TV and the weekly pop publications. We're reflecting where society is today."

And society today, it seems, is digging variety. In the terms of that 10-year cycle, this is when things start to get really interesting for top 40 radio.

"Think back 10 years ago," KQCH's Erik Johnson says. "Modern AC was huge. We're seeing that again now with Fall Out Boy, All-American Rejects and Teddy Geiger. The pure-pop ex-

'TOP 40 IS MOST SUCCESSFUL WHEN WE HAVE MANY GENRES. IF WE DON'T HAVE POP AND DANCE, IT PUTS US IN A RUT.'

—DAVE JOHNSON, CBS RADIO/KANSAS CITY

plosion always follows that period. Here comes Daniel Powter, Natasha Bedingfield and Cascada. Next, we'll see the bubblegum stuff explode."

Sean Ross, VP of music and programming for Edison Media Research, notes that top 40 is, for the first time in a great while, looking to its softer sister formats and the album charts to cull hits. "James Blunt was a top 10-selling album before top 40 airplay really kicked in," he says. "That is hard for top 40 programmers to ignore."

Most programmers surveyed feel the format is ushering in a period that is less static and more adventurous for radio in general—and they view the new hit artists as a conduit to reinvigorate playlists that have perhaps become staid.

"Programmers are finally giving a chance to these acts," WBLI's Rice says. "These artists are all young, hip and good-looking. The first time we heard James Blunt at WBLI, we were like, 'What an awesome Euro record that won't be given a chance in the U.S.' But it broke through."

Label executives recognize the shift at top 40 radio, and they couldn't be happier.

"There's no question the trend has swung back towards more variety at top 40 radio," says Bruce Tyler, executive VP of promotion/market strategy for Sony Music Label Group U.S., which has scored two top 10 U.S. hits with Epic's Bedingfield: "These Words" and "Unwritten."

Tyler cites the success of many of his labels' acts—Geiger, the Fray, Shakira, Anna Nalick, Three 6 Mafia and Matisyahu—

that "top 40 radio is now back to pretty much playing the best of many genres.

"Having corresponded with radio over the years however," he adds, "I have felt top 40 programmers are most comfortable when playing a wide variety of music, in hopes that they're reaching the largest audience possible. From a label perspective, it's important that artists as far ranging as Three 6 Mafia to Teddy Geiger to Matisyahu get heard by the masses. With top 40 radio currently leaning toward more variety, their audience grows broader and larger."

Frank Murray, VP of promotion for Cascada's label, Robbins Entertainment, agrees, noting that he was able to convince programmers that her top 40 hit "Everytime We Touch"—a dance track—would work for them. "It wasn't easy," he says. "A few were kicking and screaming all the way, but when they saw that

variety was returning to the format, they were willing to give it a shot. When the record came back in research as a huge phone record, I think most were pleasantly surprised." Robbins also broke D.H.T.'s dance remake of "Listen to Your Heart" at top 40 in 2005.

"When you hear a really quality top 40, it's like, 'Wow, this is great radio,'" Vallie says. "That is because of the songs, how they are rotated and balanced as well as all the production elements, the jocks and imaging. A station should always strive to be quality first and trendy somewhere way behind."

In the coming months, it will be interesting to watch how far top 40 radio goes in embracing diverse styles.

"Top 40 is healthier today than it was six months ago," KHTT's Tucker says. "And I expect it to really be hot this summer. Top 40 will always be the most exciting format in radio, because it's all about trends and what is hot—and pop culture rules."

"Top 40 could still use a little more uptempo variety," Ross says. "Kelly Clarkson has been valiantly providing uptempo medium-weight pop rock, but it would be nice to have a 'Semi-Charmed Life' [by Third Eye Blind] or something from the rock world that is neither a ballad nor teen punk."

After all, historically, variety has been a profitable spice for top 40. "In 1997-1998, we had Chumbawamba, Notorious B.I.G., Sheryl Crow and Brandy at the same time," Ross adds. "Boom periods don't come when top 40 backs away from legitimate R&B and hip-hop hits. Top 40 booms come when there's great stuff from every genre."

Billboard

STARS



RBD

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MAY 27

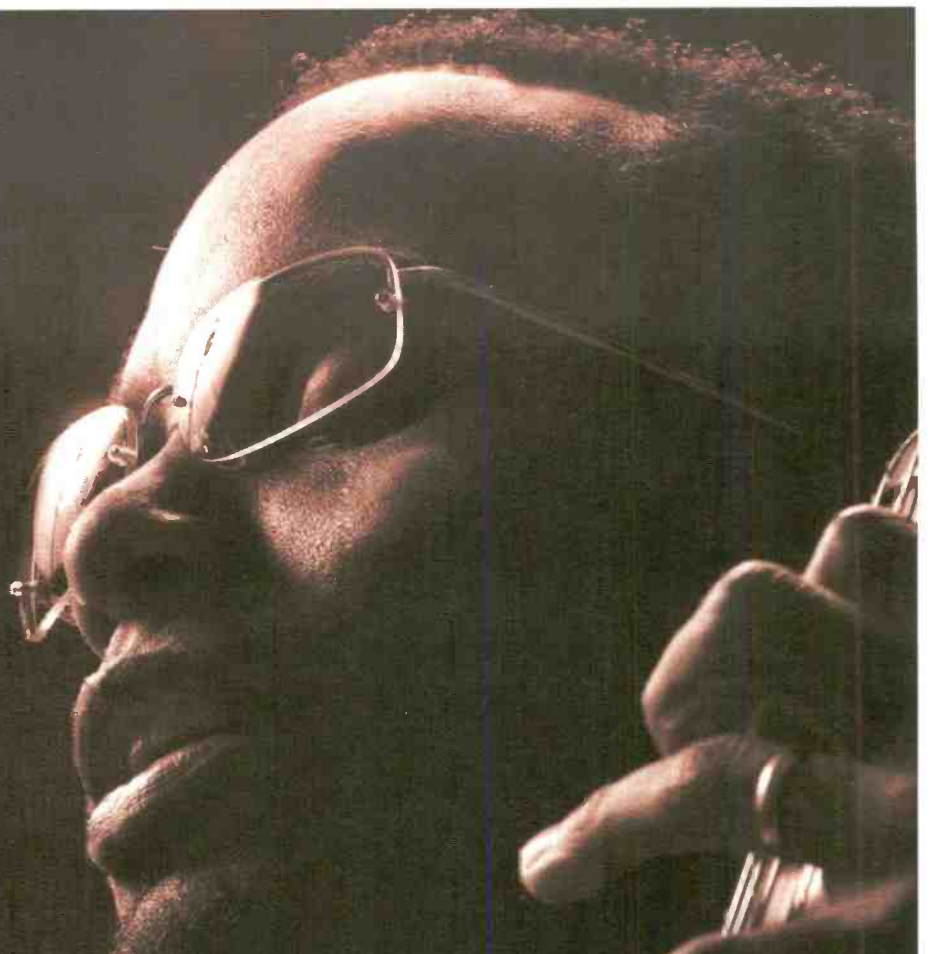
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Join Billboard as we honor Mexican teen pop sensation RBD in our May 27th issue. We'll report on RBD's current U.S. tour and the exposure the band has received including their TV novela and sponsorship deals. Plus we'll answer all of your questions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

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A

SPECIAL FEATURE

DENNIS ARFA'S
BOOKING AGENCY
TURNS 20 AND
THRIVES THROUGH
TARGETED TALENT

STARS

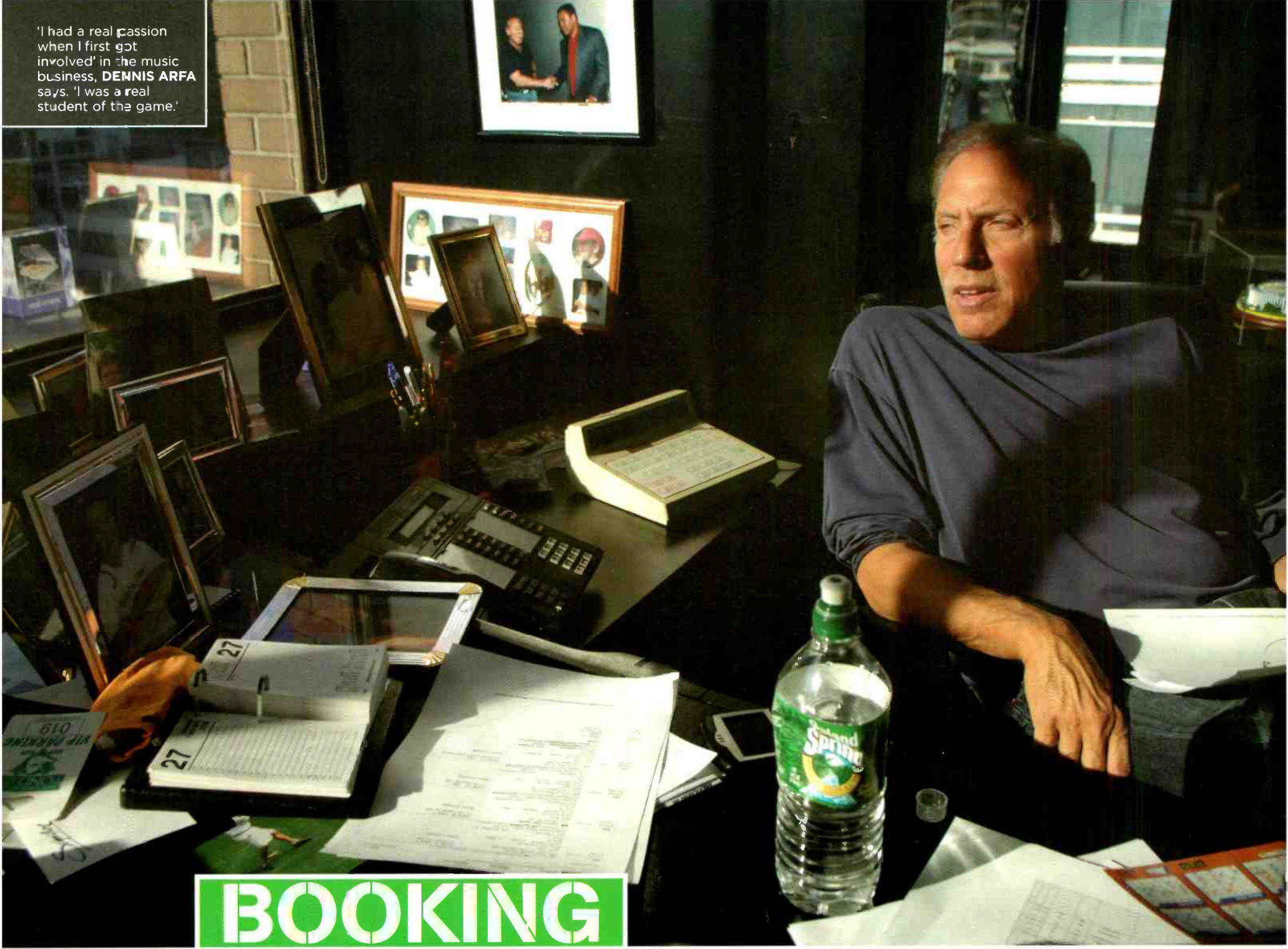
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STORIES BY RAY WADDELL



'I had a real passion when I first got involved' in the music business, DENNIS ARFA says. 'I was a real student of the game.'



BOOKING 'QUALITY BEFORE QUANTITY'

PHOTOGRAPHS BY STEPHEN LOVEKIN

THE BOOKING KING FROM QUEENS, DENNIS ARFA MARKS TWO DECADES AT THE TOP OF HIS GAME

Artist Group International, the booking agency that marks its 20th anniversary this year, has grown through the past two decades with the same business philosophy: quality before quantity. ■ Dennis Arfa started AGI in New York as QBQ Entertainment in 1986, armed with a star client—Billy Joel—and a disillusionment with the major agency system. Today, AGI books an expansive roster of rock and pop acts ranging from superstars to artists on the rise. But Arfa's success was not fast or easy in coming.

A native of Bayside, in the New York borough of Queens, Arfa was an early concert fan, catching such acts as the Rolling Stones, Led Zeppelin, Jimi Hendrix, Janis Joplin and the Doors at venues like the Fox Theatre in Brooklyn and the Fillmore East.

Arfa observed the music business from the outside and knew he wanted in. He entered the business as a roadie for the band of a college buddy, Corky Abdo, guitarist for the late, great Salvation Navy.

"As a guy who wasn't too good with his hands, I soon became their manager, which involved booking local gigs," Arfa says.

As fate would have it, the Salvation Navy opened for an up-and-coming

bar band out of Long Island, the Hassles, which featured a hot pianist named Billy Joel. Joel and Arfa instantly hit it off. "We were both 19, he was in the Hassles and I was a struggling manager, and we had a vibe," Arfa says.

Arfa's early days as a manager were less than explosive, but he saw the potential in the business. "I went to the gigs and said, 'Jesus, there's music and there's girls here and this is my job?' I had a real passion when I first got involved that I could do this for real," Arfa says. "It wasn't just a game that I could play in my room, there was this real world out there. I was fascinated by it and attracted to it and I wanted it. I wanted to be a real player in this."

Arfa became a keen observer of the business and modeled his moves after those he viewed as successful—including Terry Knight, manager of Grand Funk Railroad and an early role model.

"This guy was able to capture three guys that weren't really considered hip at the time and didn't get radio play, and next thing you know, they were selling out Shea Stadium," Arfa marvels. "I could take all this in, and I was a real student of the game."

Arfa's next gig was managing popular Detroit band the Frost, but his career failed to gain much traction. After the Frost melted, Arfa put together a power-trio project, Urso Major, with Frost guitarist Dick Wagner, Greg Arama from the Amboy Dukes and Rick Mangone. He spent a year fruitlessly trying to get them signed to Premier Talent, **continued on >>p32**

“A 20 YEAR TOUR DE FORCE.”

—Madison Square Garden

“REMARKABLE. UNSTOPPABLE.”

—Madison Square Garden

“DENNIS ARFA IS AMAZING.”

—Madison Square Garden

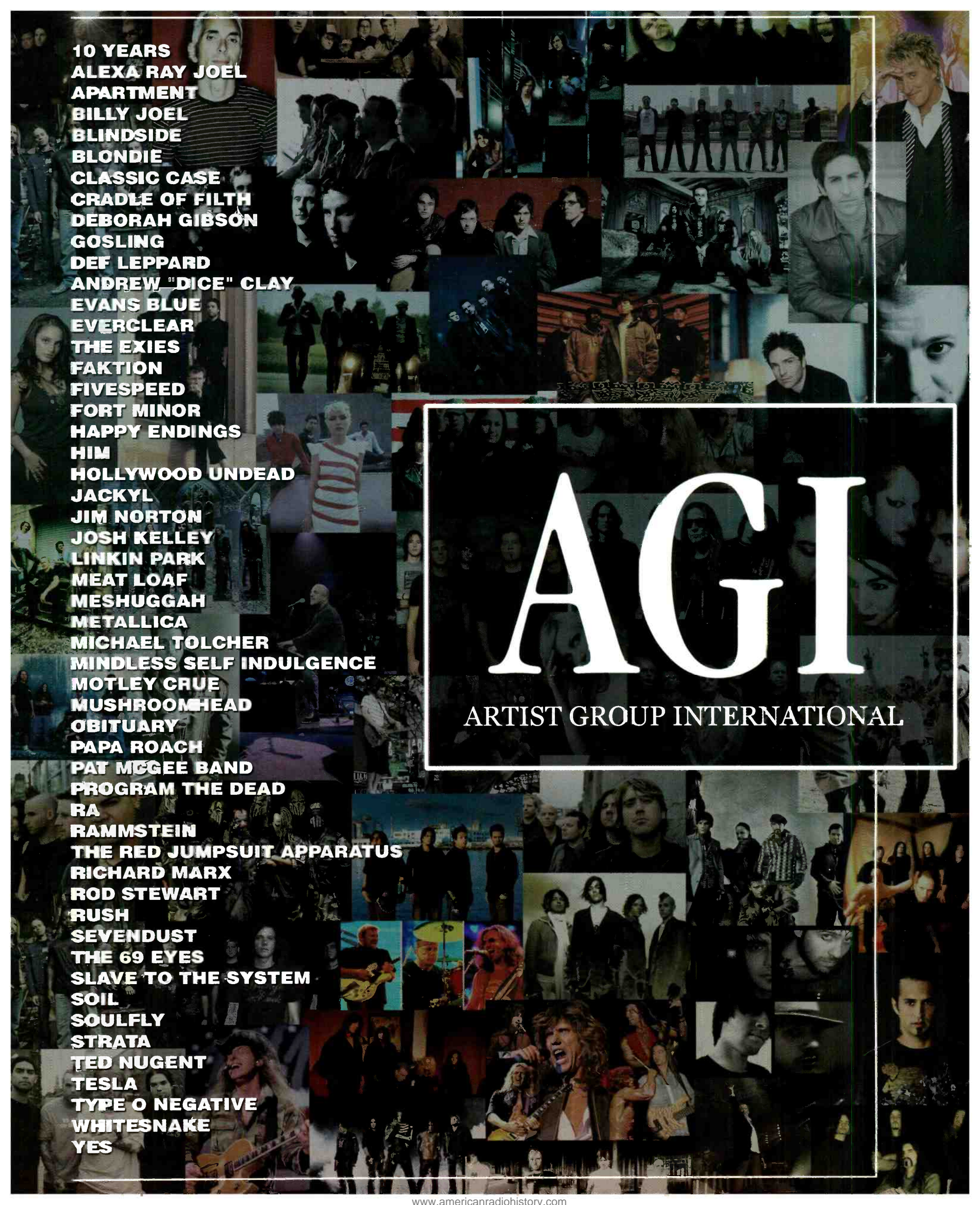
“THIS ONE WILL RUN FOREVER.”

—Madison Square Garden



Congratulations to Artist Group International on twenty years of nurturing the world's finest artists.
A very special thank you to Dennis Arfa. Here's to our longstanding relationship and your continued success.

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The World's Most Famous Arena



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BILLY JOEL
BLINDSIDE
BLONDIE
CLASSIC CASE
CRADLE OF FILTH
DEBORAH GIBSON
GOSLING
DEF LEPPARD
ANDREW "DICE" CLAY
EVANS BLUE
EVERCLEAR
THE EXIES
FAKTION
FIVESPEED
FORT MINOR
HAPPY ENDINGS
HIM
HOLLYWOOD UNDEAD
JACKYL
JIM NORTON
JOSH KELLEY
LINKIN PARK
MEAT LOAF
MESHUGGAH
METALLICA
MICHAEL TOLCHER
MINDLESS SELF INDULGENCE
MOTLEY CRUE
MUSHROOMHEAD
OBITUARY
PAPA ROACH
PAT MCGEE BAND
PROGRAM THE DEAD
RA
RAMMSTEIN
THE RED JUMPSUIT APPARATUS
RICHARD MARX
ROD STEWART
RUSH
SEVENDUST
THE 69 EYES
SLAVE TO THE SYSTEM
SOIL
SOULFLY
STRATA
TED NUGENT
TESLA
TYPE O NEGATIVE
WHITESNAKE
YES**

AGI

ARTIST GROUP INTERNATIONAL



Dear Dennis, We make great B.O. together.

Love, Billy

Dear Dennis,
Yes, we think you're sexy, and
of course we want your body.
Love, Rod Stewart and
Arnold Stiefel



from >>p28

then the world's top booking agency.

Ursa Major put out a record produced by Bob Ezrin and toured with Alice Cooper. But the management gig and Ursa Major ultimately flopped, and Arfa next tried his hand as a college market promoter in upstate New York, partnering again with Abdo.

"We bought Frank Zappa, Poco and Julie Collins, but we lost on almost all the shows because I was a bad buyer," Arfa says. Still, Arfa continued as a college booker and in 1972 added an agency job to his résumé with a company called Sutton Artists.

"I worked with a guy named Frank Modica, kind of an old-school guy, at that time the only agent I knew that would get in at 10:30 and at 6:30 he was on the train," Arfa says. "They represented Dave Brubeck and Herbie Mann, mostly jazz acts. Arlo Guthrie was their big contemporary act. He gave me a job, and I was making \$100 a week, supplementing my income by booking these colleges."

By 1976, Arfa's salary was up to \$150 a week, but his life was about to change. "In life you plant seeds, sometimes they grow and sometimes they don't," Arfa muses. "But one of the seeds I planted was I kept a relationship with Billy Joel because I really believed Billy was this great talent. I really believed I should be involved with this guy."

Joel had notched a hit single with "Piano Man," but things really had not taken off at that point. As a buyer for the colleges, however, Arfa kept booking Joel, who eventually offered Arfa a gig as road manager for \$750 a week.

"I turned it down because I just felt being a road manager would be a dead-end street," Arfa says. "Six months later, I became their agent. Billy said, 'Talk to my wife.' I met with [Joel's former manager and wife] Elizabeth, and we hit it off."

As actor Gary Busey once told Arfa, "Success is when opportunity meets preparation." So when the opportunity came, Arfa was prepared.

"I understood the game, I was self-taught," he recalls. "As I spoke to Elizabeth there were some rumblings about moving Billy to a

different agency, and I was prepared. Nobody knew me, and I had no recognition, but I was a guy who was prepared for the opportunity, and they gave me that opportunity on Aug. 16, 1976."

An artist/agent relationship that lasts 30 years is all but unheard-of in the music business. Joel says b.o. - box office -- has a lot to do with their longevity. "It's been a really good, copacetic relationship," Joel adds. "He relies on me to deliver the goods and I rely on him to set it all up properly. Why fix it, if it ain't broke."

The Joels and Arfa formed the Home Run Agency, a spinoff of their Home Run Management.

"We started working out of Billy's townhouse in 1976, and I booked Billy's first major tour," Arfa says. "When I started, we didn't open for anybody. That was the rule. We started in October,

'We started Billy Joel's first major tour in October 1976, ended in May with three nights at Carnegie Hall, and we had lines around the block to buy tickets.' —DENNIS ARFA

ended in May with three nights at Carnegie Hall, and we had lines around the block to buy tickets."

Arfa was floundering no more. "I was now an entity. We were successful from the get-go," he says. "Billy went out there, we sold out our venues, and we built something."

Home Run took on the Beach Boys, Harry Chapin, Phoebe Snow and Garland Jeffries. "We had a little bit of a stable," Arfa says. "Billy was my partner in the agency, and as the years went by they gave me the agency unto myself. They didn't want to be in the agency business."

As it turns out, neither did Arfa at that time. Concerned about

his ability to sustain his business, Arfa took Joel and other clients to the secure confines of the William Morris Agency in 1981, a stint that did not work out for various reasons.

So in 1986, Arfa and his assistant Adam Kornfeld went on their own, forming QBQ Entertainment—Quality Before Quantity. With that credo, Arfa began assembling a staff and roster.

Arfa has placed a priority on building his staff with promotions from within and strives for continuity. And that is evident in his agent lineup—Kornfeld, Michael Arfin, Justin Hirschman and Pete Pappalardo.

"Adam Kornfeld has been with me over 20 years," Arfa says. "Michael Arfin, Justin Hirschman and Pete Pappalardo all have very different niches in the business."

The agents are positioned to reap the rewards of success. "The office is very much set up where these guys don't just work with me, they also work for themselves," Arfa explains. "Their success really helps determine their pay, not me guessing or [deciding] did I like them this year. They have the best of both worlds: They work for a company and have some of the assets that provides, and they work for themselves."

As a veteran of large and small agencies, Kornfeld enjoys AGI's hands-on nature. "I like knowing where everyone is, what they're doing, why they're doing it," he says. "I like the team effort here. A

team of five agents is a nice, manageable number."

Arfin finds this year's 20th anniversary significant "because AGI has maintained a consistent level of success in a climate where most agencies have gone away or have been swallowed up by bigger companies or have consolidated in order to compete," he says. "We're not Wal-Mart, nor do we ever want to be. We are the boutique shop that won't go away because we provide a focused, personalized service that many artists and managers still demand and appreciate."

The younger agents benefit from years of experience available just steps away, but are free to chart **continued on >>p34**

AGI

20 YEARS!

THINK OF IT AS A REALLY LONG ENCORE.

CONGRATULATIONS TO DENNIS, ADAM AND THE GANG OVER AT AGI.

FROM ARTHUR, GERRY AND EVERYONE AT THE NEXT ADVENTURE.



A LIVE NATION COMPANY

**Dennis Arfa
starts his
first company
at age 10.**



**Unfortunately,
the money came from
his sister's piggy bank.**



Congratulations on 20 Spectacular Years!

RANDY PHILLIPS & 

Congratulations to
Dennis Arfa
on your
great achievements.

You are truly
one-of-a-kind
and a special friend to us.

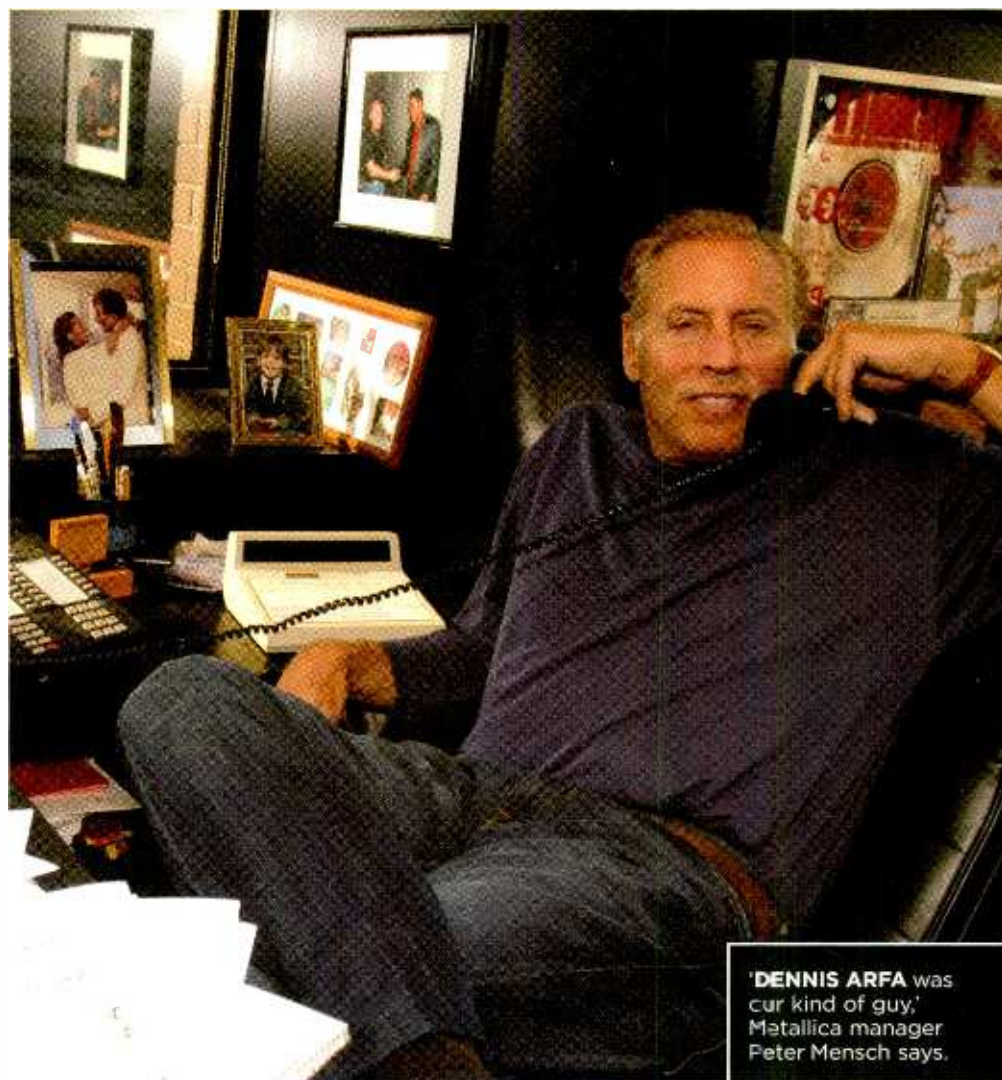
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DENNIS ARFA was
our kind of guy,
Metallica manager
Peter Mensch says.

from >>p32

their own courses. Hirschman notes: "You can get on the phone with Dennis at any hour and have his ear."

Today AGI is a streamlined machine. In addition to the five agents, the 12-strong staff includes VP of operations Amy Bennett along with a bookkeeper and receptionist.

At AGI, the agents grow into their position. "They're agents not because we had a slot open, they have evolved and their talent has created a slot," Arfa says. "These five guys really worked out, and for a small agency we have a good amount of major attractions. I think of us as kind of the underdog."

For QBQ, growth was rapid, spurred by the signing of another superstar client, Metallica in 1991. Metallica was brought to QBQ by Cliff Burnstein and Peter Mensch, principals in the über-management firm Q Prime.

"We came across QBQ in the late 1980s when we were offered office space by the now-defunct merchandiser, Brockum," Mensch recalls.

"The space had been QBQ Entertainment's and we noticed that if we scratched off a 'Q' and part of the 'B', as well as various letters in the word 'entertainment,' off the front door, we were well on our way to saving some time and expense in the painting of 'Q Prime' on said door. We thought that was a great omen.

"Seriously," Mensch adds, "once we were introduced to Dennis in 1990 [and] understood that he had been booking Billy Joel for years, and therefore knew his way around an arena deal or two, and that he had the same kind of office aesthetic, we felt that it was a match made in heaven," Mensch explains. "Dennis was our kind of guy."

Hearing from Q Prime was "one of those dream calls from somebody who recognized our quality of work," Arfa says. Other clients soon followed, and AGI now boasts one of the most impressive rosters in the business, major or independent. In addition to Joel, the agency boasts a vibrant mix of established stars like Rod Stewart, Mötley Crüe, Linkin Park and Def Leppard

and developing artists in a variety of genres.

Today the AGI roster includes some 50 clients. According to numbers reported to Billboard Boxscore, AGI was the third-highest-grossing agency in 2004 and fourth in 2005.

Arfa describes the difference between what he calls "real" clients and "air" clients. "The real client is where you have a mutual understanding of what you do for them and there's a real connection," he says. "Then there's the air client, and that client wants to make \$100,000 a night and can't sell 1,000 seats or went from this manager to that manager. You always have to know there's a certain amount of air out there. You still do your best for them, but you focus on the meat and the potatoes, and hopefully you have more of those."

While always open to new signings, the QBQ mantra of quality over quantity remains.

"I realize one thing, if I had 250 acts, I couldn't do the job, nobody could do the job," Arfa says. "Nobody can handle 10 stars at one time and do it well. You can't deal with the detail, it's just impossible, and you can't delegate it out. It has to be your mission."

On the road for AGI this year in addition to Joel, are a Def Leppard/Journey package, Mötley Crüe, Blondie, Papa Roach, Sevendust, Tesla, Ted Nugent, Slave to the System, Queensrÿche and HIM.

Next year is shaping up as a big one, as well, with potential tours from Metallica, Joel, Stewart, Linkin Park and others.

As AGI enters its third decade, Arfa reflects on how this milestone has been reached.

"I'm amazed when people tell me I'm honest," he says. "I thought you were supposed to be honest, you don't get points for being honest. I was always one who wasn't counting how much money I was making, I was counting what I was doing for my artist. I found that if I did the right thing for them, made the right moves and suggestions, most of the time I would win."

Dear Dennis, We wish you another great 20!

From your friends in Europe

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HOW ARFA FOUND HIS OWN ROUTE

**AGI'S
FOUNDER
BANKS ON
BOOKING
WITH
INTEGRITY
AND PASSION**

About midway through a rollicking Billy Joel set at Madison Square Garden, Dennis Arfa could barely contain his enthusiasm. ■ This was the eighth of a record 12 sellouts Joel would ring up at the Garden, breaking Bruce Springsteen's mark of 10 and setting an all-time arena gross record in the process.

As Joel broke into "Keeping the Faith" to tremendous crowd approval, Arfa beamed to this reporter and declared, "He's killin' 'em, Ray. He's killin' 'em."

Arfa's enthusiasm for his clients—a roster that includes Joel, Rod Stewart, Metallica, Mötley Crüe and Linkin Park—helps explain the success of his booking agency, Artist Group International. AGI traces its roots back 20 years to Arfa's founding of the booking agency QBQ in 1986.

Earlier that day before Joel's show, Arfa spoke to senior touring correspondent Ray Waddell about his career and the evolution of AGI in the agency's New York offices.

What was it like working with Billy Joel just as his touring career took off in the late '70s?

It was great to be part of the making of a superstar. My dream was, before I was 30 years old, to have an act sell out Madison Square Garden. When I was 29 and a half, Billy did it three times. In 1978 we went from a theater act to an arena act on one song, "Just the Way You Are."

You were with a successful independent firm in Joel's in-house Home Run Agency, but in 1981 you took your roster to the William Morris Agency. Why?

I think it was out of nervousness that I wouldn't be able to sustain my business. I was scared, that's all there was to it.

So why did you go back into the independent ranks in 1986, when you set up QBQ?

I discovered that both financially and culturally me and William Morris weren't for each other. QBQ was formed with the title "Quality Before Quantity."

William Morris at the time had a huge roster and the amount of care, attention and energy toward most of the roster was nil, and it was very disappointing.

In those days you had agents that didn't care so much about signing acts but rather about beating management. They knew how to dance with management; that was their success.

It was very hard for me to co-exist and try to bust my balls for an act and see another guy getting ahead because he took this guy out to lunch who kissed that guy's ass.

Did you consider moving to another agency?

I went to visit all the agencies, and everyone had problems. There is no free ride. So anyone who thinks,



DENNIS ARFA, pictured here with AGI VP of operations **AMY BENNETT**, reflects on two decades as an independent booking agent.

"I'm going to the big agency, life's going to be easier," no, you get into their world of politics, their culture, their issues.

If you go on your own, the problems are your own and you create your own culture. At least you have that advantage—if you're OK yourself. If you're fucked up as a human, you take that culture into your game.

So QBQ was the beginning of doing things your way?

QBQ was about being hands-on, focused, intricately involved in all the deals, all the marketing, with a tremendous passion for doing it well and being a good technician.

It's always thinking about doing something today and how it affects tomorrow. And having had the experience at William Morris at the time, a lot of the philosophy came from learning what not to do.

What do you look for in building a roster of clients?

You're looking for quality, people who can sell tickets. Without people who can really sell tickets, you're limited. How far can you go in a car without gas? Some of the people you represent you may passionately musically love them. Some of them, you may not pas-

sionately musically love them. But you respect what they do and you do the best for them. We want to be an agency with taste and class, but I'm not a snob.

QBQ was the only booking agency acquired by Bob Sillerman and SFX when his company bought many local promotion companies in 1997.

We were the orphan. We weren't in the inner family, but we were certainly very close.

Did you guys just sit around the table and say, "Who are we gonna buy this week"?

There was a strategy of who to buy. Bob Sillerman made a lot of people very, very, very wealthy. To me, some of these people should be kissing his tushy. There should be Bob Sillerman Day on their calendar. He legitimized this whole live business on Wall Street. We are still being affected tremendously by what this one man did. He has been the most dominant person in changing the way we do business in the last 20 years. We're still living in it and we still don't know where it's going.

Then you left SFX when Siller- **continued on>>p38**

CONGRATULATIONS to EVERYONE at AGI for 20 GREAT YEARS!

DENNIS arfa
ADAM kornfeld
MICHAEL arfin

PETER pappalardo
JUSTIN hirschman

THANKS FROM YOUR FRIENDS AT ARENANETWORK

Arrowhead Pond - Anaheim

Philips Arena - Atlanta

BJCC Arena - Birmingham

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Assembly Hall - Champaign

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from >>p36

man sold it to Clear Channel in 2000.

Part of the plan was to roll up agencies under the Artist Group International banner. I had an option of staying or leaving. I chose to leave when Bob sold the company.

Why do you think the industry is not developing as many superstars?

I was in a generation that grew up going to concerts as the norm. I don't believe that's [true for] this generation. I don't believe music is as important to them.

The Woodstock generation was an aberration in time. When our time passes, we'll be in a history lesson: "Oh, yeah, the baby boomers went to concerts all the time."

The urban business is really what dominates the music business today, and there is no urban touring business. I'm not saying there's not money in it. I'm saying it is not the Eagles, the Rolling Stones, Paul McCartney, Billy Joel, U2, Elton John, Rod Stewart, Jimmy Buffett, Aerosmith, Fleetwood Mac and Phil Collins.

Do artists have reasonable expectations from booking agencies?

There are some artists that are very reasonable and come with a plan. And then there are artists, whether it's at my company or other companies, that switch around a lot.

Sometimes an artist comes to you and says, "I want to be playing 3,000-seat theaters earning \$150,000 a night," and you may say, "Well, you really can't sell that." They don't want to hear that. They want to hear that you can help them get there, because if they haven't been there they want to believe sometimes that it's not their fault.

Sometimes we deal with expectations we're not going to fill. You can get lucky, while you're the agent, something could happen—a hit record, a TV show, a commercial, whatever. But most of the time the artist becomes disillusioned or unhappy with you because you didn't give them what they were hoping for. You didn't make them a bigger star.

I really don't believe in most cases an agent makes someone a star. An agent is a tool to be used. Sometimes the tool is greater than other times.

Do you like it when artists are hands-on or do you prefer it if they just turn their touring over to you?

Let's put it this way: I'm comfortable sharing my thoughts and vision with anybody. I welcome that, be it from management or the artist. That's part of the job.

But this is a specialty. In my business, all we have are the bare bones. We can't say we've got the commercial business. I can't get you TV. We have to depend on what we do being significant and offering enough.

Are larger agencies with film and TV divisions tough to compete with?

That other stuff is a lot of smoke and mirrors. That's a part of the folklore. But there's a lot of things in the folklore. There are people that don't want to leave the big agencies because they may miss on opportunities that they think may be there.

They may be unhappy with the service, but they may not want to leave a big agency feeling if they do they may miss on an opportunity, even though it's not working. We have to compete with the perception.

How much of the responsibility for high ticket prices falls on the agents?

As an agent, you're just an adviser. It depends on what the artist wants to accomplish and their own comfort zone. If an artist wants to sell all the seats, price might be something they have to deal with. I really believe it's the artists, especially the star artists, that really have the control. They usually make a point of what they want to make per night, per week, per month, per tour, and you adjust the ticket price in accordance.

Considering the consolidation among promotion companies in recent years, some promoters would say agents have taken advantage of the seller's market.

I don't agree with that at all.

Sometimes you have to be really careful because you only have one big buyer on the national level and if the big buyer, Live Nation, closes you down, what do you do?

We had a situation with Mötley Crüe when nobody wanted to pay **continued on >>p40**

HOW QBQ BECAME AGI

During the wild days of concert industry consolidation in the late 1990s, it seemed like a new promoter was snapped up by Robert Sillerman and SFX Entertainment each week.

In all, SFX spent about \$2.5 billion on a shopping spree that forever changed the live entertainment business, with the bulk of the acquisitions

concentrated among concert promotion companies and their real estate holdings, mostly amphitheaters.

But one booking agency was acquired in the rollup, Dennis Arfa's

QBQ Entertainment. SFX bought QBQ in 1997.

"We were the only agency Bob Sillerman ever bought," Arfa says. QBQ was acquired relatively early in the rollup and as such Arfa was influential in advising Sillerman, particularly in Europe.

"Bob felt that I had a point of view from my experience as an agent globally," Arfa says. "I decided to embrace that relationship and be part of the team. That not only paid off for me on many levels, but it also enhanced my knowledge of the world and of business."

The Sillerman master plan involved consolidating international booking agencies along with the promoters under the Artist Group International banner. But the concept was cut short when Clear Channel Communications purchased SFX in 2000 for more than \$4 billion.

Arfa opted to exercise an option to become independent again. But he has no regrets about his days with Sillerman. "It became a very good friendship and still is today," he says. "I was able to do things on a much different level in a much different way."

Today, the promoters consolidated by SFX operate independently under the corporate umbrella of Live Nation. Sillerman is in the process of creating a content-oriented company in CKX. And Arfa's AGI is back to operating as an independent booking agency.

Congratulations!

Dennis Arfa and Artist Group International



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Global Spectrum

Larry Magid
Electric Factory Concerts

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Electric Factory Concerts



AGI overcame promoter resistance and worked directly with venues to book MÖTLEY CRÜE'S successful 2005 tour.

from >>p38

the money Mötley Crüe wanted to make.

There was a moment coming off the summer of '04 where promoters were beaten up, and now here comes another agent with another band that he says is gonna do well, and everyone was going "Bullshit" and [said], "Let's show him it's bullshit." Everybody walked away, and they all judged wrong.

But then the buildings bought [the tour] and won and everything changed. I looked at [what happened with that tour] as good for the business. It made everyone a little more bullish going forward. But there was a hiccup moment.

How has the role of the agent changed as national touring deals have become commonplace?

To some degree I do what a national promoter does. I don't necessarily write the check, but to a great degree, depending on the act, I am the promoter: when they should play, where they should play, why they should play, how they should be advertised.

I do things that more correspond to what a national or global promoter does than somebody who's working at an agency handling 15 acts or a territory and who can't get the whole world. They're too busy.

If a promoter can come with a pre-routed tour of 40 venues, why do you need an agent?

There are agents who get free rides, there's no doubt about it. There's also the thing of "Hey, let's not fuck the system." There are agents with people on their roster but they're making minimal money because they really have more of a "paper" relationship, where they're issuing the paper but they have very little to say about the artist.

This is a business where sometimes you build the car and sometimes you just put the gas in it. Sometimes people just help keep the agency system alive.

Why do you think an agent might leave the independent ranks to go with a major agency?

Fear. Fear that they can't succeed without a bigger parent. The polite thing would be to say they think they have more opportunities. But I would say most agents have gone to the bigger picture because they're not confident that they can do it themselves.

How has the relationship between promoters and agents evolved?

It's more homogenized. We're at the end of an era. Now we're in the twilight days of [pioneering promoters like] Ron Delsener, Larry Magid, Don Law, the people who really built the business. Now you're getting the sons of, the daughters of . . . You're not getting the street people. The fight is different. They're working for big brother. You have people running territories that never would be able to run a territory without big brother. They don't have the real talent. There are holes out there.

What is the key to AGI's longevity?

I think doing your job with integrity and passion. And being stable financially, emotionally and professionally. And then you're rewarded in all those areas.

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— *Bob Roux*

"Dennis has been an industry leader and policy - maker for twenty five years. Internally we have referred to Dennis as 'the teacher', and rightly so. He knows the answers to the information he needs before he even asks the questions. You better have your homework done when he calls!"

— *Rick Franks*

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AGI'S AGENTS KEEP DIVERSE ROSTER BUSY

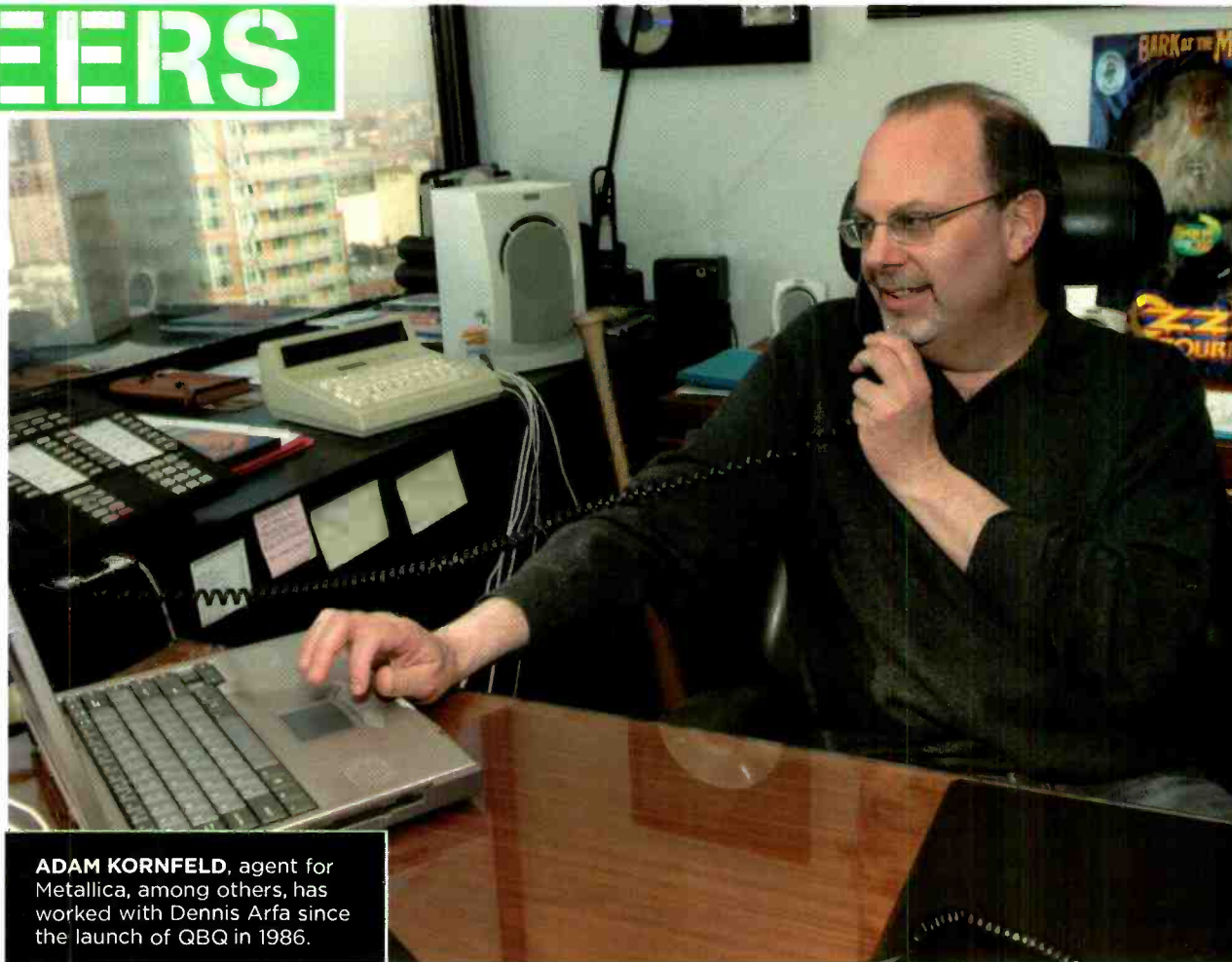
Artist Group International's team of four agents, under president Dennis Arfa, books one of the strongest rosters in the business, a diverse mix of arena-level headliners like Billy Joel, Metallica, Rod Stewart and Linkin Park and up-and-comers HIM, Evans Blue and Alexa Ray Joel. ■ The four agents at AGI are also all "home-grown." Each agent, dating back to Arfa's original assistant Adam Kornfeld, started as an assistant to another agent at AGI. Here is a look at the AGI agents and their clients.

ADAM KORNFELD

After working on the concert board at Syracuse University, Adam Kornfeld jumped into the agency game right out of college in 1982, taking a job in the mailroom at International Creative Management.

Kornfeld was promoted to assistant to ICM club agent Jeff Kramer (now manager of Bob Dylan and Paul Simon), and then became assistant to arena agent Bruce Eisenberg before taking a job as Dennis Arfa's assistant at the William Morris Agency in the spring of 1984. When Arfa left WMA to start QBQ in April of 1986, Kornfeld went with him.

Today, Kornfeld is responsible for booking Metallica, Def Leppard, Rush, Ted Nugent, Tesla and Richard Marx. But, **continued on>>p44**



ADAM KORNFELD, agent for Metallica, among others, has worked with Dennis Arfa since the launch of QBQ in 1986.

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from >>p42

as a senior agent, "my role here is also to oversee everyone else on different levels," Kornfeld says. "I'm their sounding board."

A quick look at Kornfeld's clients would lead one to believe he's a hard-core headbanger. "I love the bands I represent, but it's more coincidence than anything else," he says. "I would just call it rock. Metallica is certainly heavier than Def Leppard, but they're still both rock bands and they're treated as such."

Kornfeld has been responsible agent for Metallica since 1991, with his first project being the mega 1991-1993 Metallica world tour.

Kornfeld enjoys the challenges of working with developing and superstar clients. "Certainly they have different concerns, but a lot of the concerns are very similar," he says. "Everyone wants to play the right rooms on the right nights in the right cities and be routed properly, charging the right price, with the room full and all the promotions running right."

Kornfeld has acquired his personal credo from the late agent Bobby Brooks, with whom he worked at ICM. Brooks was killed in a helicopter accident in 1990 that also took the life of guitarist Stevie Ray Vaughan. Kornfeld quotes Brooks: "I truly love what I do, I respect my clients, and I realize that life is too short. While I take my job very seriously, I try to have as much fun as possible."

MICHAEL ARFIN

Michael Arfin started at AGI in March 1996 after working at a number of different entertainment companies, soaking in all aspects of the business.

"My first job was at Concrete Marketing," Arfin recalls. "I then went to work for U2's merchandiser and had **continued on >>p46**



"Working at an independent agency gives an opportunity for your voice to be heard," MICHAEL ARFIN says.

Congratulations Dennis Arfa for 20 great years of AGI!

And thanks to: Adam, Peter,
Justin, Michael, Amy, Leigh,
Nicole, Cliff, Mike, Cathie
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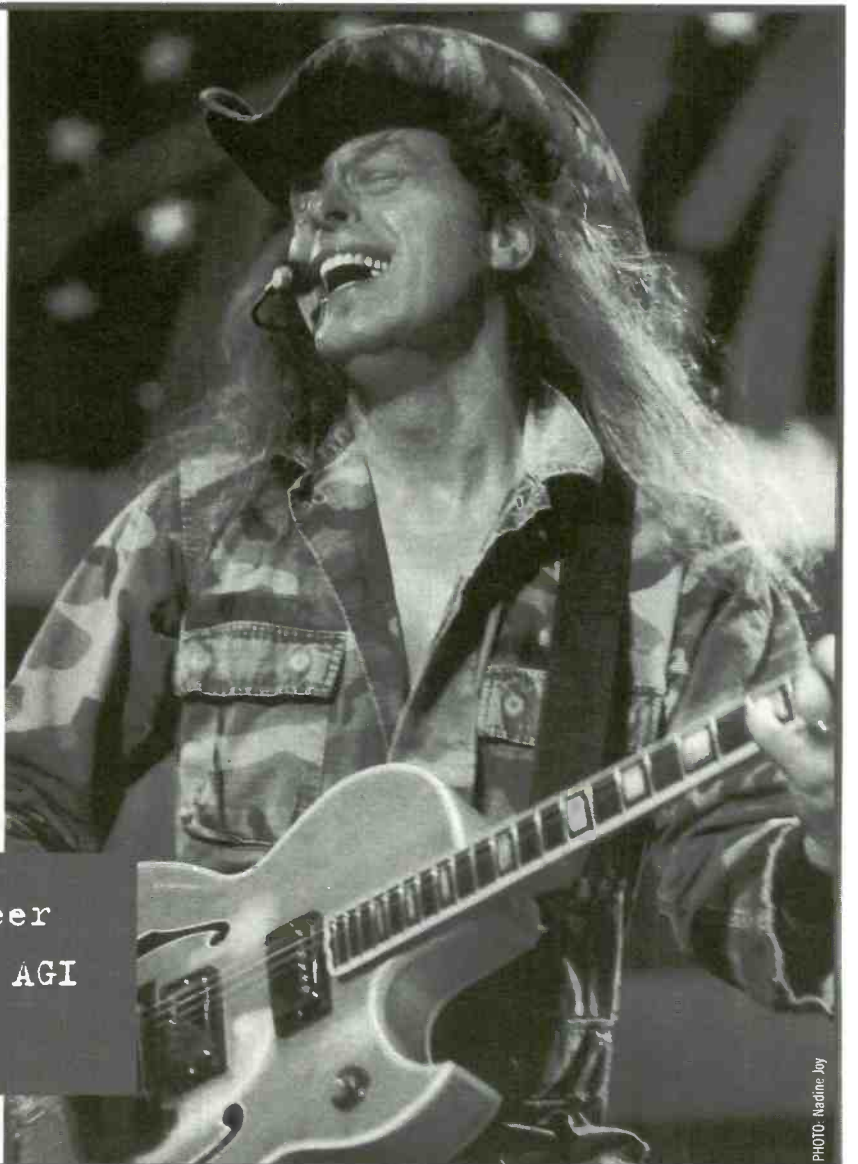


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from >>p44

the opportunity to travel on the Zoo TV stadium tour of North America. That experience inspired me to get into management and try to find my own U2."

After Zoo TV, Arfin pursued independent artist management out of his New York apartment for several years before landing a job at MCT Management, home of Moby.

"Coincidentally, one of the employees at AGI was a big fan of the band I was managing and the relationship developed and eventually led to a job as Adam Kornfeld's assistant," Arfin says.

Arfin's primary list of clients is a heavy one, with Linkin Park, Papa Roach, Sevendust, 10 Years, Type O Negative, Rammstein, Mindless Self Indulgence and others. He likes the flexibility of an independent agency.

"I believe working at an independent agency gives more of an opportunity for your voice to be heard, and it gives you more freedom to take chances that you might not get with a major agency," Arfin says.

"I like the fact that I can develop bands from the ground up but at the same time I also have the resources, information and knowledge from working with some of the biggest career bands in the world," he continues.

Arfin is setting up and confirming international dates for Linkin Park's 2006-2007 touring cycle. "In regard to new acts I am really excited about 10 Years, the Red Jumpsuit Apparatus, Evans Blue, Hollywood Undead and Faktion. All of these acts have new CDs out or will be releasing albums this year."

PETE PAPPALARDO

New Jersey native Pete Pappalardo began



"We have the overall national and sometimes global picture of our clients at all times," PETE PAPPALARDO says.

working at AGI in 1997 as Dennis Arfa's second assistant.

Today he handles day-to-day booking duties for Mötley Crüe, Meat Loaf, Yes (along with band members' individual projects), Everclear, comics Andrew Dice Clay and Jim Norton, Pat McGee Band, Josh Kelley, Happy Endings, Michael Tolcher and Alexa Ray Joel.

Booking acts ranging from hard rock to comedy requires some flexibility, but the mechanics are more similar than different, Pappalardo

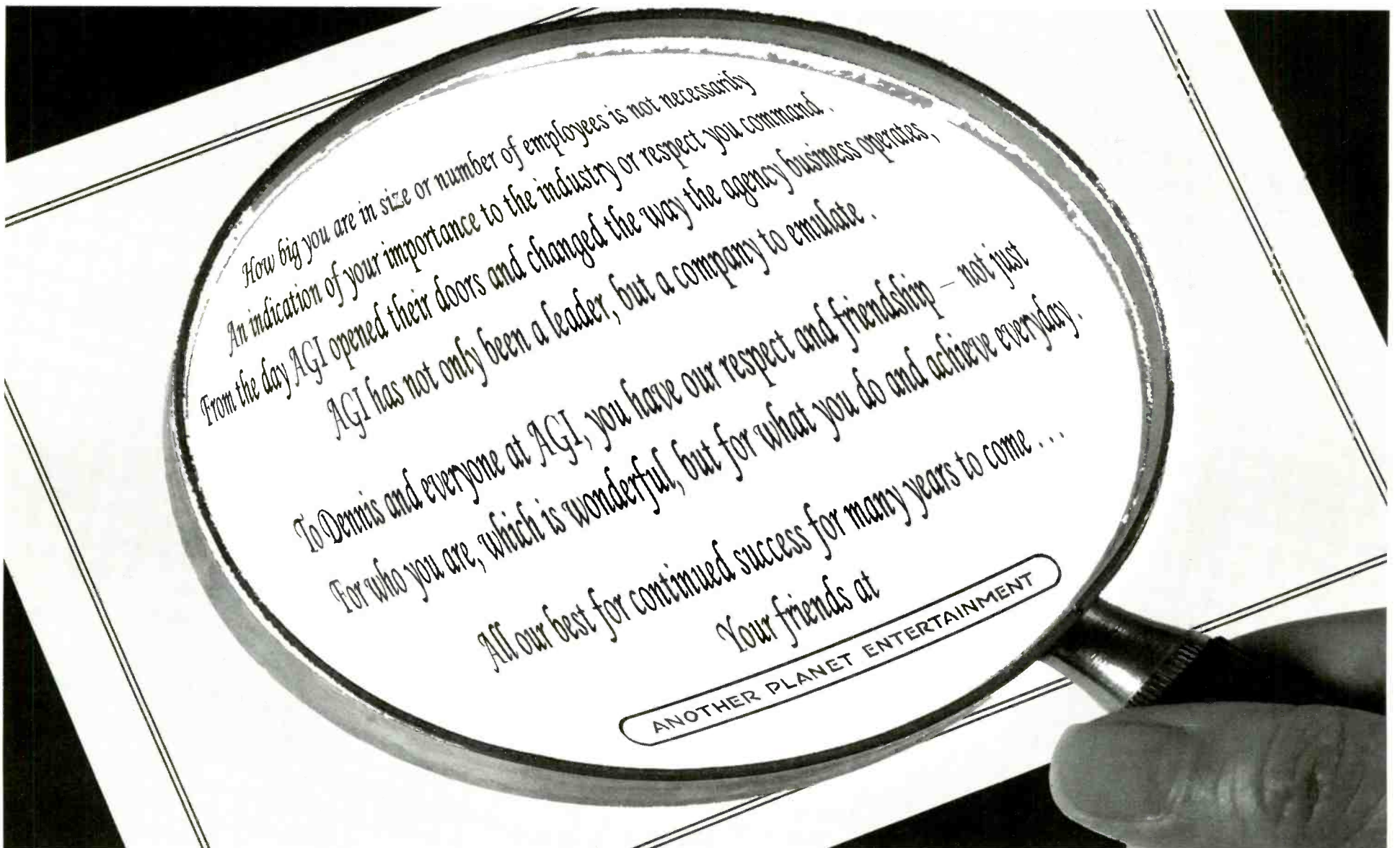
says. "For the most part, booking is booking. It's all the same except where the decimal points and the commas are.

"Sometimes developing bands are a lot harder to book, you're begging, borrowing and stealing to get them on shows," he continues. "An extra hundred bucks here or there can make or break a baby band's income for the month."

While there is some crossover between agents, Pappalardo thinks it is a plus that AGI agents tend to book acts exclusively. "I know

what all my clients are doing at all times, I don't need to wait on another agent to tell me in the Midwest these dates are available or not available," he says. "We have the overall national and sometimes global picture of our clients at all times and can talk to the clients and managers about every single date on the tour."

Each client gets plenty of TLC, Pappalardo says. "'Quality Before Quantity' is still a motto we live by here," he says. "We only take on things we are passionate about **continued on >>p48**



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QP ENTERTAINMENT

QP

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'We've been able to develop the next crop of rock acts,' says **JUSTIN HIRSCHMANN**, the newest AGI agent.

from >> p46

and that we can give our attention to. I think that's what sets us apart."

Pappalardo is enthusiastic about up-and-coming clients like Norton, J Records act Happy Endings and Joel, daughter of star AGI client Billy Joel.

"It's more challenging to find the next big thing," he says. "You have to be more creative in working with other agents and packaging and looking for alternative ways to tour bands. Bands almost have to break on the road, which makes our job more important than it used to be.

"I've spent my whole professional career here," Pappalardo adds. "The company is great. All the agents are home-grown. We've all worked here as assistants and grown through the process. The fact that we've all been around a long time says a lot about the company."

JUSTIN HIRSCHMAN

Justin Hirschman started at AGI in May 1998 as Michael Arfin's assistant, and within two years was tapped to search for new acts and work with Arfin in developing artists.

"Pretty quickly after that I started working with Days of the New and Shaggy, then I started building an up-and-coming, developing act department," Hirschman says. "The company always had lots of big headliners, but over the past five to seven years, we've been able to bring in and develop the next crop of rock acts."

Day-to-day, Hirschman works with HIM, the 69 Eyes, Meshuggah, Soulfly, Strata and Mushroomhead. He splits duties with Arfin on Cradle of Filth and Evans Blue. "We've

built a nice little culture between our two offices. We work off each other and share as much information as possible, like Dennis has taught us along the way," he says.

"I can't speak for Mike, but we come to this business as rock fans, music fans," Hirschman says. "It's always fun for me to feel like I've found something before the general public has, to see a little something in an artist that I hope will work with a little bit of hard work. It's about playing the right tours, or if they're doing their own tour, packaging them properly and charging the right ticket price."

It is a busy roster. "The beauty of it is all these bands have a great work ethic," Hirschman says. "That's why a lot of rock bands started in the first place, to play shows, even if it's the local shithole in town.

"When you get a band together for the first time you want to go play and see if people get into your music and meet chicks," he quips.

"From the level of opening for someone for \$100 to being a headliner and making a lot more than that, rock bands get together to play because it's something they enjoy doing."

Hirschman is optimistic about the health of the business. "A lot of times people want to point out the negatives, but it's such a broad stroke to paint on a more specific piece of art," he says. "Some things don't work because they're too expensive or they've been out too much or they're over-exposed. Every act and every person that works with every act has different marching orders that they have to follow." ■■■

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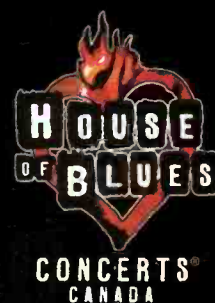
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'DRIVE, DILIGENCE AND OBSESSION' SERVE ARFA WELL

As high-profile tours roll out year after year and savvy bookings become routine, Dennis Arfa, founder of Artist Group International and self-proclaimed student of the game, has turned into a teacher.

"I can remember going to see the man we call 'the Teacher' in his New York office 20 years ago right after he went out on his own," says Rick Franks, president of Live Nation Detroit. "He had a pile of eight-track tapes on the floor in the corner. I said, 'Dennis, they don't even make eight-track players anymore, what good are those tapes?' He said, 'That's part of my music, man. You got to have passion for your craft.'"

Franks calls that observation insightful to a man who approaches his job with unbridled enthusiasm. "He once told me you need to be 'obsessively neurotic on the details to survive and make a living in this business,'" Franks says. "His own diligence, drive and obsessions have served him well for some 30 years of rock."

Managers appreciate this attention to detail. "Dennis, Adam [Kornfeld] can route a tour as well as, if not better than, anyone," says Peter Mensch of Q Prime Entertainment, whose clients, including Metallica, are booked by AGI. "They cut a stunning deal and in general have been fonts of great wisdom and inspired advice."

Pioneering promoter/venue operator Jimmy Nederlander Sr. says he has worked with Arfa for more than 30 years. "He is a great agent and always a pleasure to do business with, and in addition to which, he's a gentleman," Nederlander says. "Usually you get one or the other."

Allen Kovac at 10th Street Entertainment has management clients Mötley Crüe, Yes, Blondie and Everclear at AGI. "They've been consistent and constantly looking at things from 10,000 feet," Kovac says. "They're helicopters, not just tanks, routing and booking a tour."

AGI agents have built a reputation as tough negotiators. "When you are negotiating with Dennis, what you think is your best and final offer is only a starting point," promoter Andy Hewitt says, "and in the end he has made you rethink the deal many times. And because of that, you always end up with a successful engagement."

Building managers, often on the receiving end of Arfa and company's negotiating stamina, cannot help but admire. "To say he is a 'fierce representative of his clients' is an understatement, but he is also a creative and attentive strategist who is always out in front of his competitors," says Jay

Marciano, president of Madison Square Garden Entertainment. "His game plans are well thought out and, although he has his own ideas, he will take the time to listen to yours."

Peter Luukko, chairman of Philadelphia-based venue management firm Global Spectrum, calls Arfa an "incredible human being," and says their relationship transcends making deals—AGI client Billy Joel alone has played Global's Philly buildings 46 times.

"Our relationship is more than business," Luukko says. "Whether it's Billy Joel or any of his other acts, when he's in our facility, it's a great excuse for us to get together to cut a new deal for one of our other Global Spectrum venues, book another one of his shows or just try to solve the world's problems."

Arfa and Howard Rose, president of the Howard Rose Agency, have plotted several runs by the most successful co-headlining duo of all time in Joel and Elton John's Face to Face tours.

"Working with Dennis was a very productive and professional experience," Rose notes. "He was very artist-oriented for both Elton and Billy, and our individual goals were mutually beneficial. I always look forward to working with Dennis Arfa. He is a class act."

Promoters and venues have appreciated the Rose/Arfa collaboration.

"In January 2003, when I opened up the AEG Live New York office, Dennis Arfa and Howard Rose gave me my first two shows: Billy Joel and Elton John at the Pepsi Arena in Albany," AEG Live's Debra Rathwell says. "I will always be in their debt and thankful for their support, and their vote of confidence."

Arfa's reputation also has circled the globe.

Michael Gudinski, founder of Mushroom Records and Frontier Booking in Australia, first met Arfa in the mid-1970s when he was running the Home Run Agency for Joel.

Frontier has presented most of Joel's recent tours in Australia, as well as tours by Rod Stewart, Richard Marx and Debbie Gibson.

"Dennis was one of the first American agents to go international and find out how the rest of the world worked," Gudinski says.

"He's been an alternative to the major agencies," Gudinski adds. "Through his relationships, he books a lot of bigger acts and has done a lot more turnover than a small situation [would]. He's shown that the bigger agencies don't have the whole business."



**'Dennis is a
creative and
attentive
strategist
and always
in front
of his
competitors.'**

—JAY MARCIANO

Additional reporting by Christie Eliezer in Sydney.

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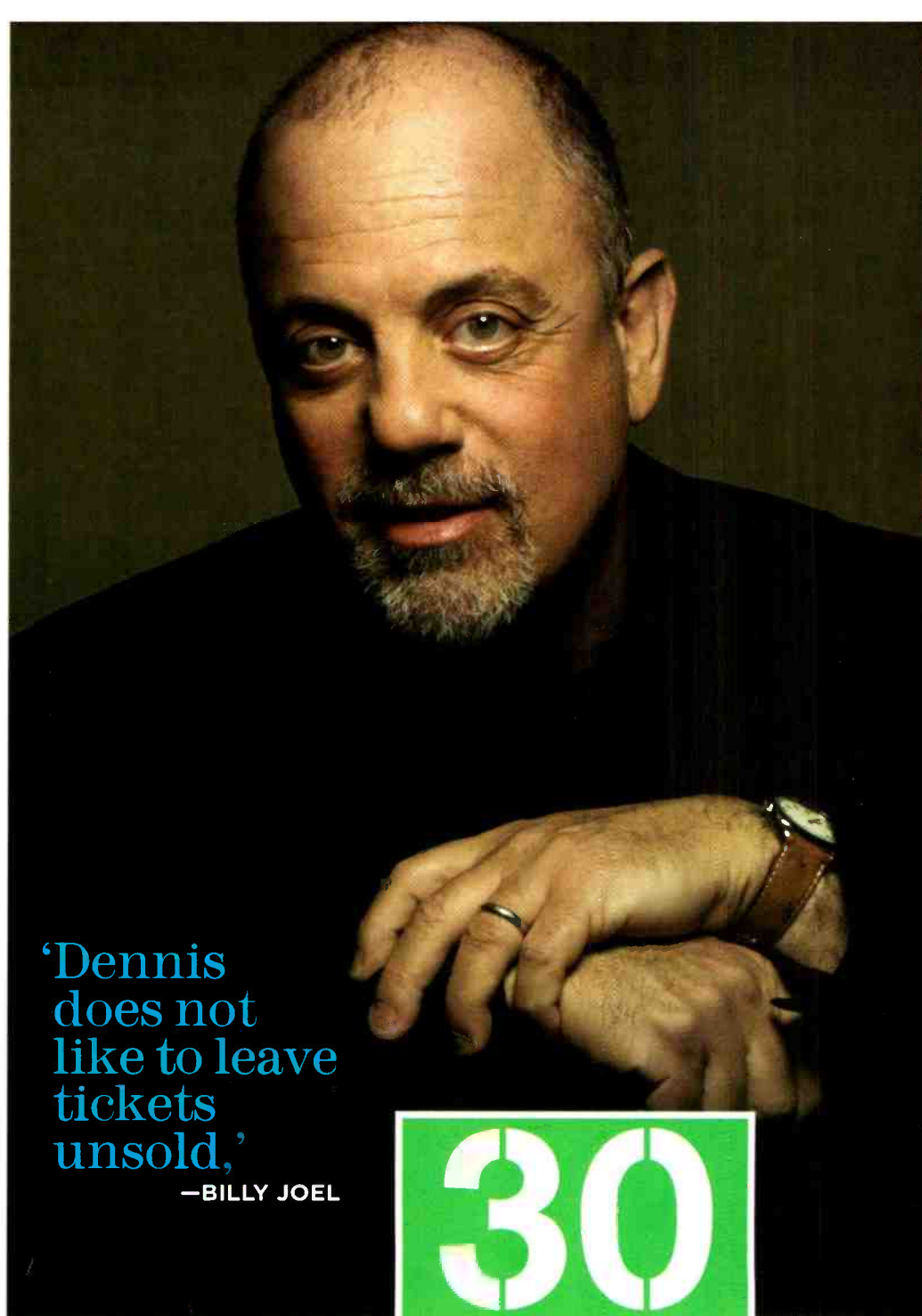
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YEARS OF KEEPING THE FAITH

BILLY JOEL ON LOYALTY TO HIS AGENT

In a business known for constantly shifting professional relationships and a lack of loyalty, the tie between Dennis Arfa and Billy Joel stands apart. ■ In addition to the box-office connection, Joel says much of the relationship with Arfa, his booking agent for three decades, is based on a similar world view about the concert experience.

"We come from the same understanding about what booking should be, what shows should be and what the arc of a career should be," Joel says. "And we're both fans: We recognized early on that the audience has so much to do with how successful a show is."

Part of that understanding means never taking the audience for granted. "You can't assume because we've had hit records that the audience will appreciate you," Joel says. "You have to go in and do the work."

Arfa began working with Joel a decade before

founding QBQ Entertainment, the booking agency that has evolved into Artist Group International. Arfa and Joel are committed to the fact that a packed house makes for a much better gig than if tickets are left at the box office.

"Dennis does not like to leave tickets unsold," Joel observes. A sold-out show "is an event for the audience, an event for the artist and, in Dennis' case, an event for the booking agent. If the audience is happy to be there, happy to have a ticket, it makes for a better show."

Joel says he "feeds off" **continued on >>p54**

Kevin Mazur/ContourPhotos

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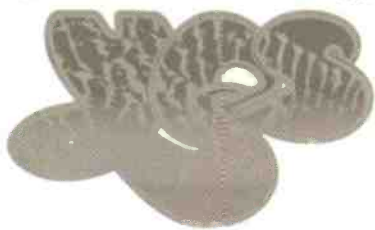
ON ITS 20 AMAZING YEARS!!!

WE LOOK FORWARD TO THE FUTURE!!!

BLONDIE EVERCLEAR

Meat Loaf

MÖTLEY CRÜE



from >>p52

the fans. "People ask me how I get psyched up for a show," he says. "When I walk out and I'm standing on the stage when the lights go up and there's this huge roar, you're psyched up."

Joel has built up enough equity from his decades of high-intensity shows that he does not depend on current hits to sell out.

"There has to be heat going in," Joel explains. "We don't rely on albums giving us heat anymore. I've been playing for so long now, since the mid-'60s, that's 40 years for me, 30 with Dennis. In a way, the music business has come full circle. We've gone back to live performance being the most important thing. You can't really replicate a live performance except for being there. That's where the state of the art is in the music business today. Can you do it or not?"

Now Joel has done it at every level, from the smallest of clubs to stadiums. "We basi-

cally haven't changed our philosophy from the early days," Joel says. "Whether we're playing clubs, colleges, arenas or stadiums, tertiary markets or major cities, the focus is on that particular concert."

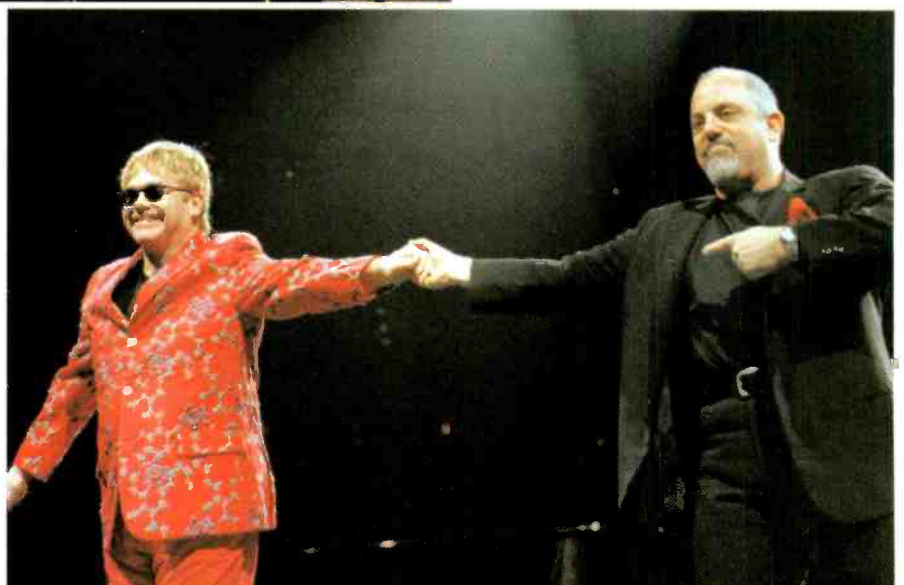
Earlier this year, the focus was on a remarkable run of dates at Madison Square Garden, where Joel's 12 sellouts topped a record of 10 set by Bruce Springsteen.

Joel says Arfa had faith in Joel's clout in the Big Apple and called each sellout for the Garden run "almost to a T," nailing the sellout times practically to the minute.

"In Dennis' case, I don't think it's about technology or demographics, I think he does it by the seat of his pants," Joel says. "He has a feel for it, just like he can pick up on a sports audience's excitement. When you come down to it, it's really not that different."



AGI client **BILLY JOEL** has known Dennis Arfa before his success with "Piano Man" in 1973, upper left, and has been booked by Arfa through his arena tours and dates with **ELTON JOHN**, bottom.



Clockwise from top left: ©Gems/Redferns/Retna Ltd.; Richard Aaron/Retna Ltd.; Larry Busacca/Retna Ltd.; Brian Snyder/CameraPress/Retna Ltd.; Larry Busacca/Retna Ltd.

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BLONDIE



SEVENDUST



DEBORAH GIBSON

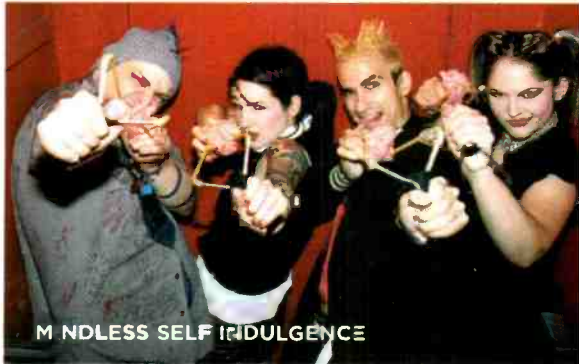


MÖTLEY CRÜE

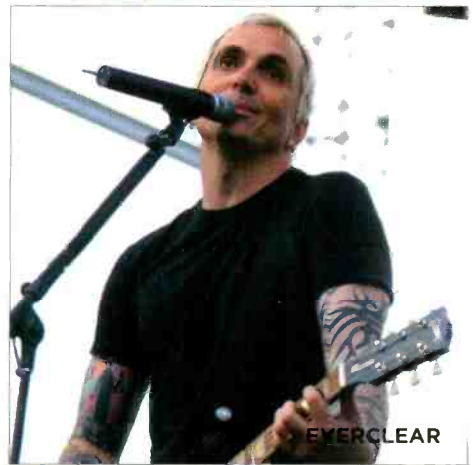
THE ABCs OF AGI

Here is an alphabetical list of booking agency Artist Group International's roster.

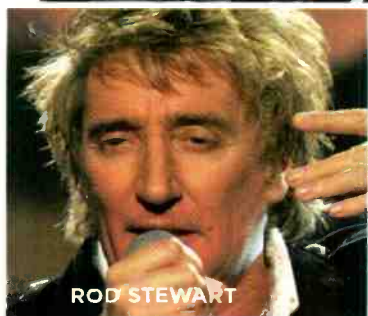
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| 10 YEARS | HIM | PAT MCGEE BAND |
| THE 69 EYES | HOLLYWOOD UNDEAD | PROGRAM THE DEAD |
| APARTMENT | JACKYL | RA |
| BLINDSIDE | ALEXA RAY JOEL | RAMMSTEIN |
| BLONDIE | BILLY JOEL | THE RED JUMPSUIT |
| CLASSIC CASE | JOSH KELLEY | APPARATUS |
| ANDREW "DICE" CLAY | LINKIN PARK | RUSH |
| CRADLE OF FILTH | RICHARD MARX | SEVENDUST |
| DEF LEPPARD | MEAT LOAF | SLAVE TO THE SYSTEM |
| EVANS BLUE | MESHUGGAH | SOIL |
| EVERCLEAR | METALLICA | SOULFLY |
| THE EXILES | MINDLESS SELF INDULGENCE | ROD STEWART |
| FAXTION | MÖTLEY CRÜE | STRATA |
| FIVESPEED | MUSHROOMHEAD | TESLA |
| FORT MINOR | JIM NORTON | MICHAEL TOLCHER |
| DEBORAH GIBSON | TED NUGENT | TYPE O NEGATIVE |
| GOSLING | OBITUARY | WHITESNAKE |
| HAPPY ENDINGS | PAPA ROACH | YES |



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EVERCLEAR



ROD STEWART



YES



TESLA



TED NUGENT



PAPA ROACH



WHITESNAKE



A Charitable Cause
Shakira fights poverty in Latin America



Mondo Marcio
Italian rapper makes a big impression



No Ghosts, Buster
Ray Parker Jr. ends 14-year album hiatus



Not 'Alone' For Long
Dance radio takes Kim Sozzi's cover to heart

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MUSIC

APRIL 22, 2006

ROCK BY TODD MARTENS

SECRET MACHINES BUILD BASE ONLINE

The more things change, the more they stay the same for psychedelic rock act the Secret Machines.

When the band released "Now Here Is Nowhere" in 2004 on Reprise Records, the label worked it as if it were an indie release. The album was made available to iTunes three months ahead of its physical release and was also serviced to a number of blogs (Billboard, Feb. 21, 2004). The move was heralded as the first time a major used blogs to share an act's music, and while there was some online derision, the promotion did help build an early audience for the band.

For the Secret Machines' second major-label release, "Ten Silver Drops," due April 25, the act wanted a similar marketing setup. This time

around, however, Reprise was in a less giving mood. "Now Here Is Nowhere" has sold almost 90,000 copies, after all.

"We were like, 'This record is done. Put it out,'" vocalist/guitarist Brandon Curtis says. "We wanted it on our Web site and on MySpace right away. They said, 'No, not this time.'"

But Reprise's marketing plan fell apart in February when "Ten Silver Drops" was leaked to peer-to-peer networks.

Curtis has words for the perpetrator: "Thank you, whoever you are."

Reprise made the album available to online retailers, where it has sold 1,500 copies so far in the United States, according to Nielsen SoundScan. Curtis does not believe any sales were lost **continued on >>p58**

LATEST BUZZ

>>>SOUL ASYLUM RETURNS

Soul Asylum will release its first studio album in eight years July 11 on Legacy Recordings. "The Silver Lining" will mark the Minneapolis band's first album since the death of bassist Karl Mueller in June 2005. Mueller's contributions are on the album, which the band's Dan Murphy calls "a guitar record." The Replacements' Tommy Stinson stepped in for Mueller. —Melinda Newman

>>>GOLDEN SMOG TOO

Also releasing its first album in eight years one week later is Golden Smog, which has signed with Lost Highway. The collective includes members of Soul Asylum, the Jayhawks, Wilco and Run Westy Run. The album was recorded in Minneapolis and Spain, and is the group's fourth release. —Melinda Newman

>>>DEGOLLADO TO SESAC

In a significant move into the regional Mexican genre, SESAC has signed Degollado Publishing, home to several catalogs of groups including Control and La Onda. The deal also includes Degollado writers Sergio Degollado, Rodolfo "Rudy" González and Norma Leticia Salinas. Degollado's interests include not only publishing, but also recording studios, booking and a newly launched label, Dego Records. Other writers/artists under Degollado Publishing include Forasteros de San Luis, Súper Llamas, Notable and Noé y sus Campeones. —Leila Cobo

>>>ARTISTS WITH HONORS

Melissa Etheridge, Aretha Franklin, saxophonist/educator Andy McGhee and Grammy Award-winning producer/engineer Elliot Scheiner will receive honorary doctor of music degrees from Berklee College of Music on May 13 at Boston University's commencement ceremonies. Etheridge will also give the commencement address. —Melinda Newman



FACT FILE

Label: Reprise/Warner Bros.

Management: Mike Luba, Madison House

Booking: Sam Kirby, William Morris Agency

Publishing: Secret Machines Music/Chrysalis Music (BMI)

Last/best-selling album: "Now Here Is Nowhere" (2004), 87,500

REGIONAL MEXICAN'S GIRL POWER

MACHINES from >>p57
by releasing it online.

Perry Watts-Russell, senior VP of A&R at Warner Bros., says, "We think they stand apart from most bands today, and the intention was that using online tools could help convey that message. My own impression is that we have created a cult audience for this band, and that we don't yet know when or if that cult will expand to a larger number."

If the band forever stays a cult act, it isn't due to a lack of ambition. "Ten Silver Drops" features heavily layered guitars, with melodies and harmonies drifting in and out of largely midtempo songs. Pink Floyd is the band the Secret Machines are most often compared to, but the band's wash of guitars perhaps owes a bigger debt to such acts as My Bloody Valentine and Ride.

To help promote "Ten Silver Drops," the band shot a film in Marfa, Texas, based on the songs on the album. Watts-Russell hasn't seen it yet, but says the act pitched it as a cross between the Wim Wenders film "Wings of Desire" and Pink Floyd's "Live at Pompeii."

"Time will tell whether they pull it off, but it's certainly a creative endeavor," he says.

It is also the kind of promotional tactic major labels do not usually indulge in, especially for a budding rock act that has yet to sell more than 100,000 copies. Yet Curtis says Reprise won him over by discussing his band in non-major-label ways, even if he's not fully convinced the industry knows how to utilize the Internet.

"When we first started talking to Warner Bros., something they said that was really interesting was that they really believed they could do everything an independent can do, and do it better," he says. "On one level, they have money and a lot of clout when it comes to occupying shelf space in stores. But that's about it. I don't necessarily think they have the ability to market bands in the new era of the way bands are marketed."

And that, Watts-Russell says, is where he hopes the Pink Floyd comparison holds true.

"Dark Side of the Moon" wasn't Pink Floyd's second, third or fourth album," he says of the band's seventh album. "One hopes that today's market accommodates that kind of ever-evolving fan base." ■■■

Regional Mexican music is a Latin chart-topping genre closely associated with very macho, mustachioed men in boots and hats.

But over the last few months, several very feminine women—in boots and hats—have encroached on this traditionally male-dominated territory.

Straight-talking Jenni Rivera, the more romantic Diana Reyes and the fun-loving Horóscopos de Durango represent a younger generation of regional female singers who sing about a wide breadth of topics.

While female regional Mexican acts are not new, their concurrent preponderance on the chart stands out.

Also worth noting is that these are women with established careers who have earned the attention of their labels, says Miguel Trujillo, VP/GM of Sony BMG's regional Mexican division, not one-hit wonders.

"There hasn't been a lack of women," Reyes says. "There has been a lack of stability. Many women come, they have a hit and disappear. While the men tend to last longer."

In Latin pop, for example, men and women share the spotlight. But in regional Mexican music, men tend to hog it—and the charts. So for the past several months, the prevalence of charting female names has been an anomaly.

Aside from Reyes, Rivera and Horóscopos (a duranguense group fronted by two women), those on Billboard's Top Latin Albums chart also include veteran singer Ana Gabriel, who has two albums in the top 25. From the newer generation, there is ranchera singer Graciela Beltrán and grupero "queen" Ana Bárbara. And the multifaceted Alicia Villarreal, who has recorded norteño, grupero and ranchera, is expected to debut high with her April 18 release, "Orgullo de Mujer" (Universal), a collec-

tion of Joan Sebastian covers.

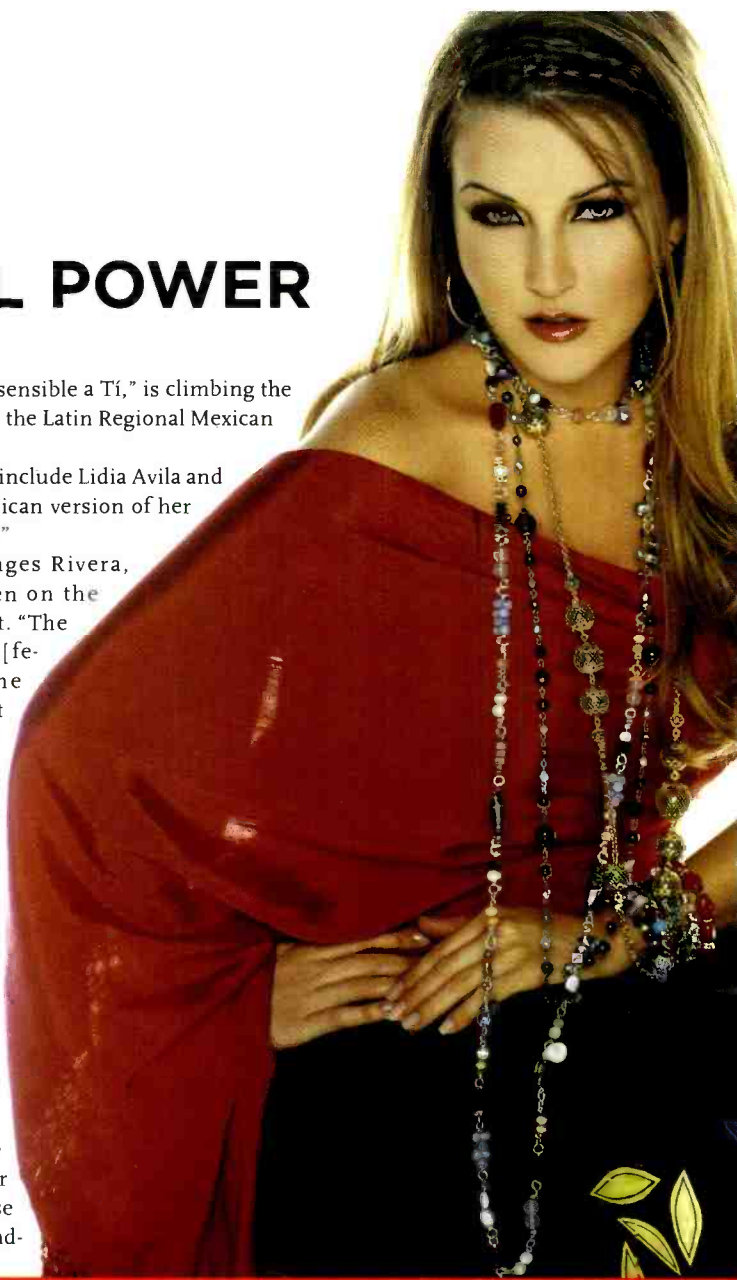
Villarreal's first single, "Insensible a Tí," is climbing the airplay charts and is No. 38 on the Latin Regional Mexican Airplay tally.

Other females on the chart include Lidia Avila and Anaís, with the regional Mexican version of her single "Lo Que Son las Cosas."

Pete Salgado, who manages Rivera, says the number of women on the chart reflects a cultural shift. "The generation has changed and [female artists] have become more acceptable," he says. "It was a machismo-dominated genre before. It's a sign of the independent women's movement, in music and day-to-day living."

And yet it's women—customers and radio listeners—that may provide the biggest hurdle for female Mexican stars. Conventional wisdom says that women are the primary music buyers, and they tend to buy music by artists of the opposite sex.

"It is harder to promote women than male groups or soloists," says Trujillo, whose new female acts include up-and-



SHAKIRA has teamed with fellow Latin artists to stage a benefit to address poverty in Latin America.



Latin Notas

LEILA COBO lcobo@billboard.com

Shakira Plans Live (Latin) Aid

Colombian star Shakira says she has teamed with a group of Latin artists to organize a "revolutionary" event to raise consciousness and provide aid.

The event will be similar to Live Aid, but will focus on Latin America, whose ills have largely fallen off the international radar since Sept. 11, 2001.

"We want this to be an event that brings world attention to poverty in Latin America," Shakira says, "which is virtually invisible to the rest of the world."

Formal word of the event, which is tentatively slated for 2007, is not expected for several months. Sources say the artists involved include Juanes, Alejandro Sanz and Miguel Bosé, who all have track records of working for worthy causes.

For example, unrelated to the 2007 event, Juanes will play a

benefit concert called Colombia Sin Minas that will raise money for children who have fallen victim to land mines. The acoustic show will take place May 24 at the Gibson Amphitheater in Los Angeles and will feature a slew of guests, including Sanz and Carlos Vives.

LATIN GRAMMYS TO NYC:

The Latin Grammy Awards are hoping for an infusion of vitality when the awards go to New York for the first time.

The seventh annual Latin Grammys will take place Nov. 2 at Madison Square Garden. Also a first: The public will be able to purchase tickets to the awards show.

The event was lured from Los Angeles with promises of artistic and gov-

ernmental support as well as the sponsorship opportunities that will open the door to Grammy-related events.

Because New York is the country's biggest metropolitan area and a major Latin center, some expect the ratings for the show, which will air on the Univision Network, will also rise.

New York will develop partnerships with major sponsors, much as it does with other events like the Country Music Assn. Awards. The Latin Recording Academy will continue to deal directly with its two major sponsors Heineken and Cinque.

Academy president Gabriel Abaño says he hopes to increase ancillary events, including Latin Grammy street parties, special concerts and lectures.

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comer La Chido. "It has to do with [radio] research that indicates that women listen more [than men]."

Indeed, many promoters say they really do not see increased airplay for women.

"What I do see is that a lot of good albums have coincided," says Gabriel Fregoso, director of promotion and marketing for Universal's regional Mexican division. "And if they have a hit, radio will play them."

Where women do have an edge is on TV, where looks matter. And this particular crop of regional Mexican singers happens to be very good-looking and highly coveted by music- and gossip-driven shows.

"I do try to give a more contemporary look to the genre," says Reyes, who sports a tattoo of a scorpion—the symbol of duranguense music—near her navel.

"It's a more refreshing [take] on the music," she says.

"Even if I'm playing the same style, we try to give fans different things within the same genre."

Most duranguense acts, for example, are known for covering older Latin standards. Reyes covers more contemporary Latin pop songs, most of it originally recorded by female-fronted groups like La 5a Estación and La Oreja de Van Gogh.

Perhaps due to the change in repertoire, Reyes' following is different as well.

"It's amazing, because these aren't heavy songs, but they're not kid songs either.

But my biggest fans are children and women," she says. "Usually, as a woman, you think that other women won't be your fans. But that hasn't been the case." ●●●

VILLARREAL

NEW LATIN GRAMMY?

In other Latin Grammys news, the awards may soon add a category dedicated to cumbia and vallenato, two of Colombia's most traditional musical styles. The uninitiated will have, without a doubt, heard cumbia at some point, as it is Colombia's most recognizable export (and as a Colombian, I can happily say this sans irony), while the accordion-based vallenato sound has also transcended borders. Although cumbia has been heard around the world, its most popular revamp comes via Mexico, which now has its own breed of the music. Mexican-American Selena's music is a prime example.

For years now, the Latin Recording Academy's board of directors has debated the merits of a cumbia/vallenato category. This year, it finally greenlighted the new category, and almost immediately, a Colombian journalist/musician found out, took credit for the development and went to the press with the news.

Not so fast, academy presi-

dent Gabriel Abaroa says.

Yes, the category is approved, but that is thanks to the academy's work for the last couple of years. And for the category to have real import, there must be enough cumbia and vallenato submissions to make it fly.

This means the academy will aggressively look for a boost in Colombian membership (experts are needed to vote with authority on the subject), and to that effect, will hold an information meeting April 20 in Bogotá.

While lobbying for a cumbia/vallenato category has been fierce, the actual submissions of nominations have traditionally been weak. In the mainstream Grammys, cumbia and vallenato have virtually disappeared from the traditional tropical category, and not one eyebrow has been raised.

In other words, some good will is necessary to make this work—from the Grammys, and from all those who pushed for this petition and who will now have to deliver the product and the votes to back it up. ●●●

Mondo Marcio's Rap Italiano

Virgin Records Italy Artist Finally Gets His Country On The Hip-Hop Map

"At last, an Italian who can rap!" Virgin Records Italy GM Mario Sala says this is the typical reaction to Mondo Marcio from his European colleagues.

The rapper's 18-track debut "Solo Un Uomo" debuted at No. 10 on the Feb. 6 FIMI chart and has stayed in the top 40 ever since, with Virgin shipping gold (40,000 units) along the way.

Mondo Marcio—which translates as Rotten World—is the alias of 19-year-old Gianmarco Marcello, who Sala says was "saved by rap after a difficult upbringing, which often saw him in trouble with the law."

Sala admits that the raw language of Mondo Marcio's songs, published by EMI Music Publishing Italy, initially limited airplay. "We were obliged to build on word-of-mouth, starting with the artist's Web site," which is mondo-marcioweb.it. "Then the music press got interested, radio eventually followed and when the single 'Dentro Alla Scatola' was released [Jan. 20], it went straight into the top 10."

Sala says the album has produced more interest from colleagues in other territories than any other current Virgin Italy project, although no releases outside Italy are yet scheduled. "In the past," he says, "Italian hip-hop was a poor, pop-oriented imitation of the United States. Here at last is an artist who comes from the street—and there are several similar acts in the pipeline." —Mark Worden

VEIN HOPES: Following success at home, Sony BMG Denmark will launch eclectic hip-hop trio Outlandish's third album, "Closer Than Veins," across Europe.

The critically acclaimed album was released in Denmark in November 2005, peaking at No. 3 on the IFPI Denmark-sanctioned album chart and shipping gold (20,000), according to Sony BMG. The label says previous album "Bread and Barrels of Water" (2003) shipped more than 250,000 units globally.

The new album will be released June 26 through Sony

BMG across Europe, preceded a week earlier in the United Kingdom, Germany, Switzerland and Austria by the "Look Into My Eyes" single.

"Closer Than Veins" cuts back on the

sampling that dominated its predecessor while retaining its mixture of hip-hop and world music with politically aware lyrics. "We moved to a 'feel' way" of working, says Wagas Qadri, one of the act's three vocalists. "Some people might have expected more hip-hop, hardcore world-party banging. [But] it's all about the lyrics—think soul, life—and what we listen to."

Outlandish is published by Copenhagen-based EMI Music Publishing Denmark and booked by Aarhus-based Scandinavian Booking.

—Charles Ferro

BAYWATCHING SWEDES: The unlikely combination of a massively successful U.S. TV show and a pair of Swedish DJs has delivered Europe's biggest crossover dance hit so far this year.

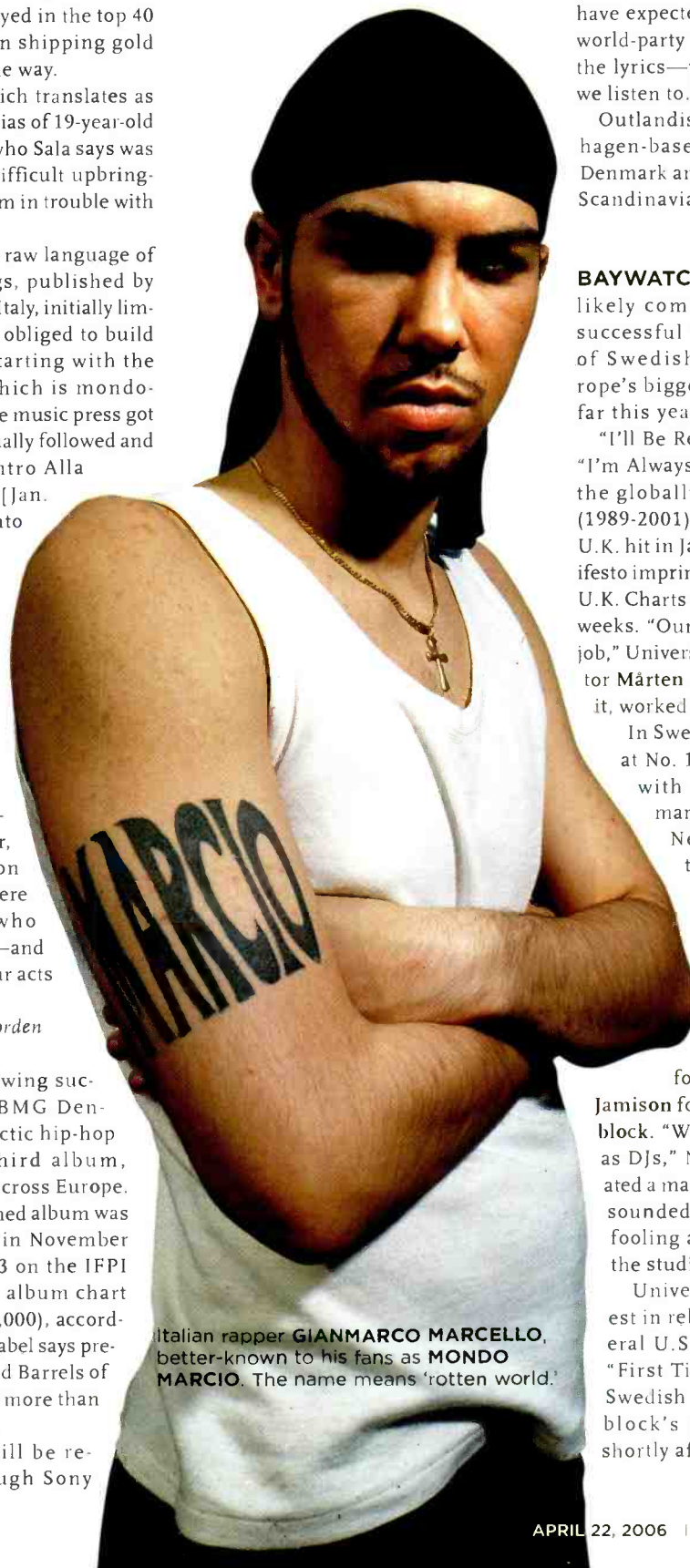
"I'll Be Ready" is a house remake of "I'm Always Here," the theme song to the globally syndicated "Baywatch" (1989-2001). The single was a top five U.K. hit in January on Universal's Manifesto imprint, remaining on the Official U.K. Charts Co. listing for the next nine weeks. "Our U.K. office did a fantastic job," Universal Sweden managing director Mårten Aglander says. "They loved it, worked it and broke the record."

In Sweden, "I'll Be Ready" peaked at No. 12 on the Feb. 2 GLF chart, with success in Austria, Denmark, Flanders, Ireland and the Netherlands sustaining a three-month run on Billboard's European Hot 100.

Stockholm-based DJ/producer duo Magnus Nordin and Martin Pihl sampled the original of "I'm Always Here" (published by Palan Music) by former Survivor vocalist Jimi Jamison for their debut single as Sunblock. "When we played the original as DJs," Nordin says, "it always created a massive response, but the beats sounded a bit dated. So we started fooling around with the sample in the studio."

Universal Sweden reports interest in releasing the track from several U.S. labels. Follow-up single "First Time" is planned for U.K./Swedish release in May, with Sunblock's debut album following shortly after.

—Jeffrey de Hart



Italian rapper GIANMARCO MARCELLO, better-known to his fans as MONDO MARCIO. The name means 'rotten world.'

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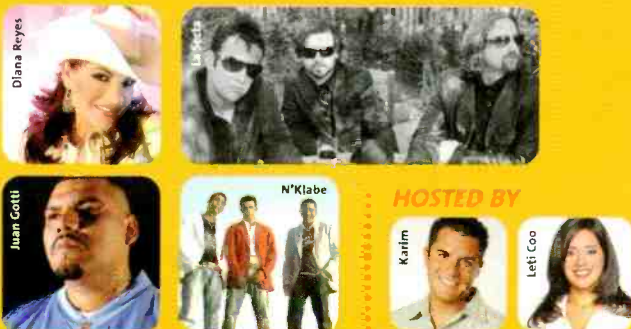
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BROMBERG KNOCKS AGAIN

Bassist Makes Fun And Funky 'Adult Music' On 'Wood II'

Bassist Brian Bromberg's 2002 all-acoustic album, "Wood," is one of the biggest hits of a multifaceted career that spans from straight-ahead jazz to smooth plugged-in fusion.

"'Wood' sold really well in Japan," the Los Angeles-based Bromberg says. "In fact, it won best jazz album award there, and it's still on the charts."

The concept for "Wood" was suggested by Japan-based King Records A&R exec Susumu Morikawa whose idea was to record a live bass record. "We

a genius writer, and I'm into simpler harmonies that are easier to listen to and allow for freer improvisation."

Bromberg says Artistry came about when his manager, Lucille Hunt, was looking to secure a deal for her other client, urban AC artist **Rahsaan Patterson**, following MCA's fold into Geffen Records. "Rahsaan had his master, and I had control of most of the masters in my catalog, so we decided to go out on our own," Bromberg says.

a ceremony at the National Museum of American History in Washington, D.C. The latest donations to its jazz collection, including objects donated by the families of **Miles Davis** and **Thelonious Monk**, were unveiled at the event.

Donations from the Davis family included a Versace suit that the trumpeter wore at his triumphant Montreux Jazz Festival appearance in 1991, and an original arrangement of the tune "Summertime" that **Gil Evans** wrote for Davis'



BROMBERG

made it, it was serious and introverted, and it was special," Bromberg says. "But when it came time for a follow-up, I felt a little insecure."

As it turns out, Bromberg decided to just have fun with "Wood II," released March 21 on his own Artistry Music label, featuring pianist **Randy Waldman** and drummer **Vinnie Calaiuta**. "It's more of a recreational album," Bromberg says. "I may not be a **Miles** or **Trane** changing the face of the music, but I'm still being true to jazz and improvisation."

On "Wood II," Bromberg ranges from a funky take on **Duke Ellington's** "Caravan" to a four-part whistling version of **Woody Herman's** "Four Brothers" to a spin through **Paul and Linda McCartney's** lightweight but catchy "Let Him In." He performs solo on **Earth, Wind & Fire's** "Shining Star," noting that it's a "song that everyone can relate to." He adds, "I'm not

So he, Patterson, Hunt and another business partner, **Denny Stillwell**, formed Artistry Music Group two years ago. The Bromberg-produced "Round Midnight" by pianist **Alan Broadbent** on Artistry was a 2006 Grammy Award nominee for best jazz solo.

The company now also distributes jazz labels **Mack Avenue** and **Cryptogramophone**, and licenses **King Records** in the United States. "We want to make adult music," says Bromberg, whose Artistry title is senior VP of A&R. "We're small but evolving. And it's great to be in control. Every recording deal I had before I got burned, and my career was held hostage. Now, if the ship goes down, I'll be the driver instead of a passenger."

SMITHSONIAN SWING: The Smithsonian Institution launched its fifth annual April Jazz Appreciation Month with

1958 "Porgy & Bess" album.

From the Monk family came one of his signature skull caps and the handwritten manuscript for one of his classic compositions, "Four in One," first recorded in 1951.

THREE DOT LOUNGE:

The Playboy Jazz Festival celebrates its 28th anniversary June 17-18 at the Hollywood Bowl with yet another impressive lineup representing many jazz stripes, including the **Stanley Clarke/George Duke Project**, **Branford Marsalis**, **Ron Carter's Golden Striker Trio**, **Jamie Cullum**, **McCoy Tyner**, **Elvis Costello** with **Allen Toussaint**, **Hiroshi** and **Eddie Palmieri**. . . . On April 17, **Joan Rosenberg**, former marketing director for Live Nation's **Bill Graham Presents**, joins **Yoshi's** jazz club in Oakland, Calif., as the new director of marketing and publicity.

Parker Is 'Free' For A Comeback

Veteran artist **Ray Parker Jr.** is taking the plunge into indie waters.

Parker is best-known for such '80s hits with the group **Raydio** as "You Can't Change That," "A Woman Needs Love (Just Like You Do)" and his solo efforts like "The Other Woman" and the title song for "Ghostbusters," a No. 1 pop hit in 1984.

His new album's title, on the **Raydio Music** label, befits his state of mind: "I'm Free."

"'I'm Free' really says it all," the Detroit-raised guitar man says. Parker originally planned to call the album "Middle Age Crisis," later dismissing it as too negative.

"A major record company would try to make you add a rapper or a hip-hop beat as if you're 20 years old. I couldn't picture me singing that kind of song. For at least once in my life, I wanted to record what I wanted to record."

That freedom resulted in a partly autobiographical jaunt that integrates Parker's various influences from R&B and jazz to reggae and Latin. The selections include three instrumentals that reflect Parker's background as a session man for **Herbie Hancock**, **Stanley Turrentine** and the **Crusaders**. The best of those is the single "Mismaloya Beach," a soothing number named after a locale in the Baja California resort town **Puerta Vallarta**.

"Many people expected this to sound like the old Raydio," Parker says. "I knew that would be the kiss of death if I did that."

It's been 14 years since Parker last made an album. "Some kids grew up in that time," he notes with a laugh, "including mine."

His hiatus was self-imposed. Parker decided to spend time with his ailing parents in Detroit. After staying there 18 months and then opting to devote more time to his children,

Parker found himself without a label.

"It was one of the most rejuvenating moments of my life," he notes, "because I got to see what happens when the 'money machine' stops. Everybody associated with that machine says, 'We love you, we love you,' but they didn't quite love me as much as I thought they did. But I wouldn't trade that experience for the world."

He re-entered the game a few years ago when he played guitar with **Tom Scott** in **Japar**. Next came an international tour with his own group and then a recording stint/tour for the **Crusaders'** 2003 album "Rural Renewal." Gradually the urge to record resurfaced.

Parker plans to put together a band and tour this summer to promote "I'm Free." The album is available through major online accounts as well as Parker's Web site (rayparkerrjr.com). He can also be heard on upcoming records by **Boz Scaggs**, **Smokey Robinson** and **Aaron Neville**.

Being independent "is a bigger undertaking than I thought," Parker admits. "Answering e-mails, mailing things out, making press kits. But the positive radio airplay and positive consumer reaction is outdoing the negative."

TAKE NOTE: The Motown sound and Philly soul's enduring legacies will be saluted June 15 when **Sylvia Moy**, **Henry "Hank" Cosby** and **Thom Bell** are inducted into the **Songwriters Hall of Fame**. Among them, the trio is responsible for penning such R&B classics as "My Cherie Amour," "Tears of a Clown" and "Could It Be I'm Falling in Love." The ceremony, also honoring **Mac Davis** and **Will Jennings**, will take place at the **Marriott Marquis** in New York.

Bromberg: Kavan Lee

Real Talk

HILLARY CROSLLEY hcrosley@billboard.com



Rapper's 'Revenge'

Relative Unknown Murs Content With 'One-Off' Deals

Being a Los Angeles rapper is a precarious thing. Local fans want either a singalong chorus or drive-by threats à la **Ice Cube** in his jheri curl days. Meanwhile, national audiences rarely understand L.A. MCs who don't fit their preconceived gangster-rap stereotype.

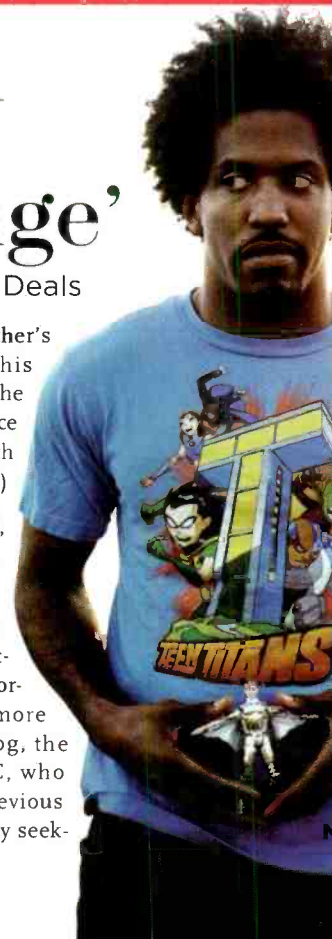
And then there's Murs.

Born **Nick Carter**, the 28-year-old independent rapper has rhymed since he was 17, yet hip-hop heads still barely recognize him. Regardless, his March 21 release "Murray's Revenge" showcases his diverse lyrics over producer **9th Wonder's** soulful beats. Murs says, "I knew him before his rise to fame, so to speak."

This is the pair's second album together following 2004's "Murs 3:16: The 9th Edition." 9th Wonder gained critical acclaim for produc-

ing each of **Little Brother's** three albums. But his fame exploded when he proved he could produce mainstream tracks with **Destiny's Child** ("Girl") and **Jay-Z** ("Threats").

"Murray's Revenge" came out via **Record Collection**, which has a distribution deal with **Warner Bros. Records**. And while a major-label push will sell more of Murs' back catalog, the longtime fringe MC, who owns seven of his previous albums, is not actively seek-





BeatBox

KERRI MASON kmason@billboard.com

Ladies Night

Four Femmes With Different Styles Have New Albums

Belters, whisperers, moaners: There's a place for every breed of female vocalists in dance music. Four chicks with pipes—two icons stepping outside their usual genres and two fresh faces trying to find footholds—are preparing new attacks.

Dance chart-topper **Kristine W.**, recently profiled in this space for her involvement with new garage band project **DJs Are Alive**, is putting the finishing touches on an original jazz album. She initially aimed to record versions of American standards, in the **Ella Fitzgerald** and **Sarah Vaughan** vein (Kristine listened to both as a girl). But, she says, "I have so many great lyrics just lying around" (meaningful words have always been a Kristine W. hallmark), that it made sense to pen new music to accompany the words. The singer is currently weighing label options.

However, she's not giving up on dance: **Vic Latino's** new mix of her 2-year-old release, "Wonder of It All," has been added by dance station **WKTU** New York.

STATON SINGS SOUL: She might be known to dance fans as the vocalist of blithe disco hit "Young Hearts Run Free," but no voice cracks with raw heartbreak quite like **Candi Staton's**. The lady doesn't sing the blues, but she has surely lived them, weathering toxic men, spousal abuse and a long bout with alcoholism. She returned to her church roots 20 years ago and had not made secular music since.

But last year, producer **Mark Nevers** (of alt-country band **Lambchop**) convinced the 61-year-old Staton to record new material in the style that launched her career—Southern soul. The result is "His Hands," released April 4 on **Asstralwerks**. Each of the album's 11 songs resonates with so much power and pain that the listening experience is unnerving... a definite mark of greatness.

LOOK OUT: New girl on the block **Danielle Bollinger** has brighter moments on her mind with the release of her debut full-length, "When the Broken Hearted Love Again" (**EsNtion**). The title track peaked at No. 9 on **Billboard's** Hot Dance Music/Club Play chart.

The sweet-voiced **Flint, Mich.**, native is honestly excited to be called a dance artist. And with her team's support, spearheaded by **Gary Salzman** of **Big Management**, she has demanded industry-tastemaker attention. She made the press rounds in New York, shook the appropriate radio hands during the Winter Music Conference in Miami and even withstood the ultimate test—a live acoustic performance.

Next up is a video for second single "Kiss the Sky," release parties and more pavement

pounding. A new artist this polished and willing to work—and with a full album behind her—is hard to dismiss.

Ultra Records artist **Kim Sozzi** might just have to sit back and watch her career unfold with a single like "Alone." The show-stopping cover of the 1987 **Heart** ballad not only highlights the former **Mynt** singer's chops, it also portrays her as vulnerable, passionate and young, all strong characteristics for a long-term radio hitmaker.

The track, already added at six dance radio stations, will be exclusively available on **iTunes** for one month starting April 18. And wisely following the successful formula of **D.H.T.'s** smash "Listen to Your Heart," the remix of "Alone" contains club and ballad versions.



SOZZI



PARKER

ing the big time.

"I would love to just do one-off albums for the rest of my career," Murs says. "I did this album, if you guys want to buy it, great. I'm not obligated to give you anything else."

"Murray's Revenge" touches on everything from a gangbanging OG's inner thoughts to pop culture's new favorite think tank, the black barbershop. "LA" is his harmonica-driven first single, and he's just wrapped the accompanying video. Murs will be taking "LA" to West Coast radio throughout April. The album's content is also completely profanity-free, so he hopes radio will embrace its ready-made status.

Murs also has a few side hustles that will keep the lights on, including a Hurley clothing endorsement deal, an A&R position at his Record Collection label home and a spot on former Vice President **Al Gore's** Current cable network as a host.

ABSTAINING: Diplomat Records VP of A&R **DukeDaGod** is taking former Roc-a-Fella CEO **Damon Dash's** "I'm not a rapper" approach to hip-hop. Even though he can rap, he abstains nonetheless. "I'm a businessman," he says. "I prefer to stay on my side of the fence." Duke dropped his second **Dip Set** compilation, "Cam'ron Presents, DukeDaGod: The Movement Moves On," April 11. He recruited producers **Pro-V**, the **Heatmakers**, **Dame Grease**, **Skitzo** and even himself for the project, which features each **Dip Set** crew member.

SWITCH: New Orleans rapper **B.G.**, whose recent release "The Heart of Tha Streetz, Vol. 2" debuted at No. 6 on **The Billboard 200**, has left **Koch Records** for **Atlantic Records**. **T.I.** is executive-producing B.G.'s first Atlantic release, tentatively slated for fourth-quarter 2006. B.G.'s **Mannie Fresh**-produced single "Move Around" is No. 56 on **Billboard's** Hot R&B/Hip-Hop Songs chart.



MELINDA NEWMAN mnewman@billboard.com

6 QUESTIONS

with **IGGY POP**
by TAMARA CONNIFF

Punk icon Iggy Pop says he has been holed up in "a little cottage in the boonies on a little river" in Florida writing music with his old band the Stooges. Yes, the much-talked about reunion record is finally happening. (The Stooges released only three albums between 1969 and 1973, before Pop went on to have a solo career.) He expects the album will come out next year on his solo work label Virgin Records and be produced by Steve Albini, but will also include a package of songs produced by Jack White.

The band will also plan its first full-blown reunion tour. To date, it has only done the festival circuit and one-offs. Pop will also be feted April 17 when the Florida chapter of the Recording Academy presents the Recording Academy Honors 2006.

Q: What does the Florida chapter honor mean to you?

A: It's a peer group honor. It comes down to a nod to your work and your stature in the industry. It used to be called the Florida Heroes Awards. Wow, a Florida hero. That would be Mickey Mouse, the astronauts and me! It means a lot. I always felt guilty for not going to the Grammys more often.

Q: You moved from New York to Miami seven years ago. Do you miss New York?

A: I moved from there to an old house in Miami Beach, and things got too terribly groovy. There are birds here. I go to New York from time to time, and it's really exciting when I go. Miami's never been more than a spit from New York anyway.

Q: Hasn't New York changed a lot in the past 10 years?

A: It goes through phases. It seems to be in its prosperous phase right now. A lot of pod people. It's pure pod. Hey, that's OK, I'll swing a little pod.

Q: What's it like writing with the band again?

A: All the same passions and problems are there. But the prob-

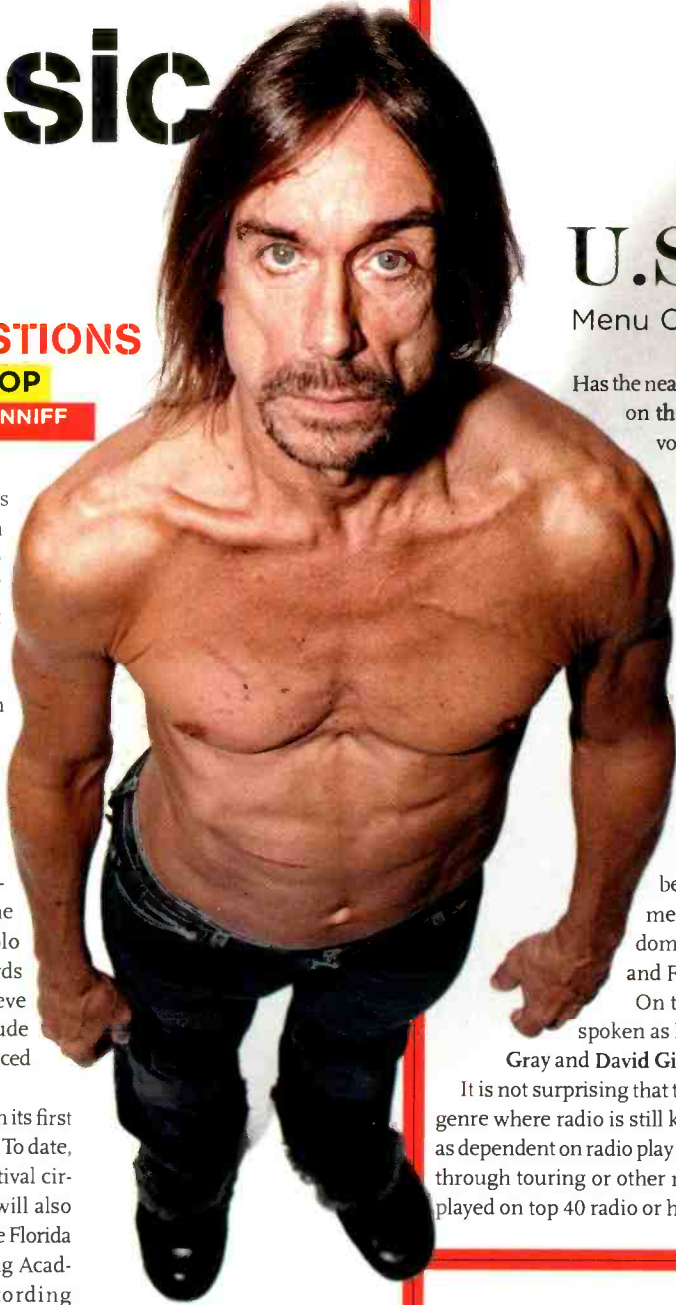
lems are in a more muted style. I'm still the showoff in the group that gets all the attention. Everyone has their role. It's pretty much the way it was in high school.

Q: What direction are you going in musically?

A: We experimented a lot. We're stubborn people. We could have just started out and in 10 minutes we would have sounded like us, but that would have been too easy. We experimented a lot. We'd have these gef-togethers every two or three months for four or five days and bang out stuff. As time went on it started to sound more and more like us.

Q: Why reunite now?

A: I'd sort of run out of ideas. I ran through everything, all the permutations. I got to the point on my last [solo] record, "Skull Ring" [in 2003] where I just threw it open and did a guest-oriented album. I had resisted doing a Stooges reunion, but when I was putting "Skull Ring" together, the two brothers [Stooges founding members Ron and Scott Ashten] were getting really active on the road playing Stooges songs. Suddenly they were in sight and in mind. I thought, "If I'm going to try a couple tracks with Green Day, why not get the original band?"



U.S. Labels Go Global

Menu Of Artists With Overseas Flavor In Market No. 1

Has the near total dominance of rap and hip-hop artists on the pop charts over the last few years left a void of new U.S. mainstream pop acts?

Let's look at The Billboard Hot 100 in the April 15 issue. Seven of the acts in the top 10 are R&B, rap or hip-hop artists; the three pure pop acts in the top 10—**Daniel Powter**, **James Blunt** and **Natasha Bedingfield**—all broke in other territories long before they experienced success in the United States and none are American.

Unless you are an "American Idol" like **Kelly Clarkson** or an exotic dancer, oops, we mean a **Pussycat Doll**, those with U.S. passports need not apply.

The success from other shores extends beyond the top 10. On the rock charts, domestic artists still reign, but the United Kingdom's **Arctic Monkeys**, Australia's **Wolfmother** and Finland's **HIM** also have taken hold.

On the Triple-A chart, British is clearly being spoken as **KT Tunstall**, **Beth Orton**, **Coldplay**, **David Gray** and **David Gilmour** are all in the top 20.

It is not surprising that the lack of home-grown acts is glaring in a genre where radio is still king. Other formats, such as rock, are not as dependent on radio play to break acts since many of them can build through touring or other means. But if pop acts aren't going to get played on top 40 radio or have strong TV exposure, then it's reason-

able to see why labels would cut back on signing them. This then leaves room for the imports once the inevitable stylistic shift happens until U.S. A&R execs can catch up.

And there are plenty more international acts of all stripes coming on U.S. labels this year, including Australia's **Airbourne** and England's **Corinne Bailey Rae** and **Art Brut**.

All this international activity will surely be fodder for discussion at the second annual MusExpo, which takes place April 30-May 3 in Los Angeles at the Bel Age Hotel.

The conference draws attendees from 28 countries. Close to 30 acts from 12 countries will perform, including one of our new faves, **Ella Rouge** from Sweden.

Speaker **Thorsten Konig**, managing director of Universal Music International Germany, says German repertoire is still not finding open arms in the United States, but he observes, "The dominance of urban music has opened new fields and it seems that due to weakness in A&R in pop and rock, there's more interest from the U.S. in U.K. repertoire."

Fellow speaker **Nick Gatfield**, president of Island Universal Records Group U.K., feels "competition for acts is more intense than it's ever been and record companies need to fish in as large a pond as possible. To a certain extent, big overseas sales success provides some level of comfort [and] market research for U.S. execs wanting to take a shot in their domestic market."

But Gatfield stresses it still comes down to the power of the song, whether, as he says, "you're from Birmingham, Ala., or Birmingham, England."

Among the territories Konig is mining for music are Sweden, Finland and Norway.

Nashville Scene



PHYLLIS STARK pstark@billboard.com

Backstage At The CMT Awards

A Glimpse Behind The Scenes At Country's Dominant Video Awards Show

With new CDs in the works, **Keith Urban**, **Sugarland** and **Wynonna** were eager to talk about their projects backstage at the CMT Music Awards, held April 10 in Nashville.

Urban was set to begin recording his new album April 11. After joking that it would be a polka album because he wants to "get ahead of the curve," Urban said he hopes the new record will be defined by "strong songs." While he has some already selected, Urban added he typically likes to "get in the studio and see what happens."

Sugarland singer **Jennifer Nettles** and bandmate **Kristian Bush** are writing songs for their new album, due in either the last quarter of this year or the first quarter of next.

"It feels rootsy and organic and very much Sugarland," she said of their new material.

The pair are not writing with ex-bandmate **Kristen Hall**, who left the group in January, ironically, to focus on her songwriting. Nettles said the new CD may contain some older songs they previously wrote with Hall "if it fits the vibe" of the new project. "We'll see where the journey leads."

Wynonna is meeting with producer **Brent Maher** to discuss plans for her new album, which she said "may go traditional, may go blues."

Asked about the current crop of new female artists, Wynonna said much of their music tends to sound "a little vanilla." While she feels "American Idol" winner **Carrie Underwood** is "really good," Wynonna added, "I'm waiting for someone to come out and blow the doors off and be really different."

Then, in one of the evening's weirder press room moments, Wynonna returned to join a suddenly sniffling Underwood onstage to clarify that her

comments were not specifically aimed at Underwood. The two artists then posed for pictures together.

Actress **Kelly Preston**, a presenter on the show, called her "Broken Bridges" co-star **Toby Keith** "very much a natural," chalking up his acting ability to his numerous videos. Preston added that she found him to be "emotionally really available." As for their onscreen kiss (the pair play former lovers in the film) Preston said, "That was good too."

Underwood was the top winner at the CMT Music Awards. "Jesus, Take the Wheel" netted her the female video and breakthrough video of the year prizes.

Unlike **Kelly Clarkson** at the Grammy Awards, Underwood was careful to thank "American Idol" in her acceptance speech. Backstage, Underwood explained, "I tried to take over Nashville quite a while ago and it didn't work. . . I really believe 'American Idol' was

[my] gateway."

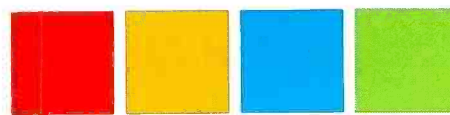
Urban took home the biggest prize, video of the year for his "Better Life" clip. The touching "Skin (Sarabeth)," about a teenage girl battling cancer, netted **Rascal Flatts** the group/duo video of the year prize at the show, held at the Curb Events Center at Belmont University.

Kenny Chesney's "Who You'd Be Today" won in the male video category. **Brad Paisley** won the most inspiring video of the year award for "When I Get Where I'm Going." The award was shared with Paisley's duet partner on the song, **Dolly Parton**.

Bon Jovi won its first CMT award for "Who Says You Can't Go Home," the group's joint effort with Nettles. It won the collaborative video prize, which Nettles was on hand to accept; Bon Jovi is on tour in Japan.

Not surprisingly, the frequently shirtless **Billy Currington** won the hottest video prize for his "Must Be Doin' Somethin' Right" clip.

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



JUNKIE XL
Today
Producer: Tom Holkenborg
Ultra
Release Date: April 18
On his new studio album, Dutch

DJ/producer Tom "Junkie XL" Holkenborg does away with the big-name theatrics that populated his previous collection, "Radio JXL—A Broadcast From the Computer Hell Cabin." This time around, XL spotlights one voice only, newcomer Nathan Mader. Like others in the electronic world, XL has likely been paying attention to bands like Bloc Party and the Killers, which effortlessly intertwine rock and dance to great effect. A song like the blistering "Mushroom" could be mistaken for a New Order outtake if it contained vocals—and chunky guitars, played by Holkenborg himself, are heard loud and clear throughout. "Youthful" and "Yesterdays," both with Mader, await club and modern rock radio play, respectively. Luckily, there's a healthy dose of top-shelf, dreamy electronica, particularly "Such a Tease."—*MP*



CANDI STATON
His Hands
Producer: Mark Nevers
Honest Jons/Astralwerks
Release Date: April 4
Candi Staton has

covered much musical ground in her decades-long career, from blues and soul to R&B and disco. Since the '80s, she has concentrated on gospel, but on "His Hands," Staton returns to her Southern

soul roots. Joining her for the ride is Lambchop's Mark Nevers, who produced the sublime set. He lovingly surrounds Staton's signature whiskey- and tear-soaked voice with organ, upright bass and steel guitar. Consider it the ideal musical backdrop for these tales of heartache and heartbreak. Staton tackles songs penned by Merle Haggard, Will Oldham (aka Bonnie "Prince" Billy) and Charlie Rich, and puts her own pen to paper on four songs, including the ever-hopeful "I'll Sing a Love Song to You." A through-and-through classic.—*MP*



THE FIERY FURNACES
Bitter Tea
Producer: Matthew Friedberger
Fat Possum
Release Date: April 18
After going off the

deep end on last year's "Rehearsing My Choir," an impenetrable vanity project starring their grandmother, Matthew and Eleanor Friedberger take a stab at accessibility on this proper follow-up to 2004's "Blueberry Boat." The densely produced layers of previous works are gone in favor of a big and bright fun-house feel. The album is filled with twitchy synths and carnival organs ("Bitter Tea," "Nevers"), danceable beats ("Oh Sweet Woods") and twisted hulas ("In My Little Thatched Hut"). The Friedbergers still like to eschew short verse-chorus constructions, but this cup of tea goes down easier than the title suggests. If only this sibling duo would tackle classic formulas more often—Eleanor's vocals have never sounded better.—*BG*

R&B

AVANT
Director
Producers: various
Magic Johnson/Geffen/Interscope
Release Date: April 25
Channeling romance maestros like Barry White and Marvin Gaye, Avant dresses the stage for a night of lovemaking on his fourth CD. Without losing his seductive sound, he seeks to broaden his scope via first-time collaborations with A-listers Rodney Jerkins and Jermaine Dupri. The Dupri-helmed midtempo "You Know What" featuring Lil' Wayne paved the way for current R&B top 20 hit "4 Minutes," a searing ballad produced by the Underdogs that relates a man's desperate attempt to keep his woman. Keying in on romantic fantasies, "Imagination" is set off at the end by tasty rhythmic guitar. Despite these choice nuggets and Avant's soothing tenor, the album doesn't break much ground. One step in that direction is the consciousness-raising closer "GPSA (Ghetto Public Service Announcement)." The message is admirable but sorely out of place given the romantic backdrop.—*GM*

guitars with nostalgia, but have enough respect for the songs that few come off as cloying. A definite highlight is the only song not from the '60s, an uplifting take on the Bee Gees' 1972 "Run to Me."—*TC*

PRETTY GIRLS MAKE GRAVES

Élan Vital
Producer: Colin Stewart
Matador
Release Date: April 11
Challenging has always been Pretty Girls Make Graves' calling card, and that doesn't change on this aptly titled entry. Opener "The Nocturnal House" finds heavily delayed, angular guitars mingling with siren-like whistle and mouth organ. "Pyrite Pedestal" takes a turn toward '80s new wave with its prominent keyboards and glossy finish, but only bolsters the band's MO: getting the cool kids to shake it. Ultimately integrating everything from disco to free jazz, this is the thinking person's dance music with lyrical content to match. If Tom Verlaine had been the love child of Madonna and Thom Yorke, Television might have been PGMG, and who can really argue with that?—*SV*

CALEXICO

Garden Ruin
Producer: JD Foster
Touch & Go
Release Date: April 11
Calexico's work is a long, dry desert and "Garden Ruin" is its oasis. For 10 years, the band has recorded lonely, ambling Southwestern rock tunes. This new set fills in the spaces with sweeter, fuller arrangements, but the songs are hit and miss. The dense, gothic darkness of "Roka" features a beautiful vocal performance by Joey Burns, but "Nom de Plume," with Burns singing in French, is sunk by cheesy execution. In a return to the coldness of 2003's "Feast of Wire," the album finishes on a high note with "All Systems Red," which decomposes into a gorgeous, noisy climax. "Garden Ruin" injects life into Calexico's musical badlands, but it occasionally kills the habitat.—*KH*

DEL CASTILLO

Brotherhood
Producers: various
Smilin' Castle Records
Release Date: April 11
This Austin-based sextet has become one of the happening bands in a town where catching ears is no small feat. The del Castillo brothers, Rick and Mark, play Spanish guitars, which gives the group a distinctive string sound, underwritten by a heavyweight rhythm section. "Brotherhood" features songs in English and Spanish, and includes Willie Nelson on a tune he wrote, "I Never Cared for You." Whether Del Castillo works in Spanish or English, it rocks righteously. The Spanish guitars' flamenco vibe gives a dramatic flair, abetted by Alex Ruiz's passionate vocals. They pull together Latin music's romance and rock's grit. The result is such blistering tracks as "Vida Latina" and "Arena Al Viento."—*PVV*

BLUES

ROBERT BRADLEY'S
BLACKWATER SURPRISE
What About That: New Year's Eve in Bloomington
Producers: Robert Bradley,
Wes Orshoski
Kufala Recordings
Release Date: April 11

In case you can't remember your last New Year's, here is a chance to relive the evening with Bradley and a muscled-up Blackwater Surprise. This live double-CD was tracked at the Bluebird in Bloomington, Ind., and it's powerful. Bradley and his fine band have always managed an uncanny blend of soul, rock, blues and funk in the studio, but when they take it onstage, they throw down. Disc one highlights the band's pre-midnight set and includes killer covers of Joe South's "The Games People Play" and Elmore James' "Something Inside Me." Disc two chronicles what went down after the ball dropped as well as the soundtrack, highlighted by electric and acoustic versions of "Once Upon a Time."—*PVV*

continued on >>p66

SINGLES



AVANT 4 Minutes (4:00)
Producers: Underdogs
Writers: M. Avant, H. Mason Jr., D. Thomas, A. Dixon, K.L. Hilson, J. Que
Publishers: various
Geffen (CD promo)

"4 Minutes," the lead single from Avant's upcoming fourth album "Director," is an earnest, pressing ballad and just the cut he needs after struggling for years to make an impression. The singer has all of four minutes to plead his case to a departing lady, who is off for another man. By hastening his vocals alongside a ticking clock and soft piano tinkles, he seems to literally stumble over his lyrics. And when he starts veering off topic, his conscience (his "last lifeline") brings him back to reality. Like such other capable-yet-overlooked crooners as Joe and Ginuwine, Avant may never reach superstar heights, but he continues to quietly carve his niche with solid music.—*CH*



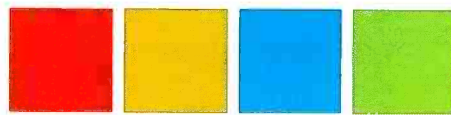
MARK KNOPLER & EMMYLOU HARRIS
This Is Us (4:36)
Producers: Mark Knopfler, Chuck Ainlay
Writer: M. Knopfler
Publisher: Will D. Side Limited, ASCAP
Nonesuch/Warner Bros. (CD promo)

For the past seven years, Mark Knopfler, the voice and guitar of Dire Straits, and country legend Emmylou Harris have been quietly working together—who knew? The lead single from their upcoming duet album is a relaxed, romantic folk-rocker with lush guitar licks and soulful call-and-response. Harris' gorgeous voice melts Knopfler's hillbilly coolness as both flash back through a montage of an "old" couple's favorite snapshots. It is a breezy slice of 21st century Americana, uptempo and yet refreshingly unhurried, a simple melody that allows the two veteran voices to be themselves. The song is destined for triple-A radio and poised to make inroads at country.—*SP*

ROCK

MATTHEW SWEET & SUSANNA HOFFS
Under the Covers, Vol. 1
Producers: Matthew Sweet, Susanna Hoffs
Shout Factory
Release Date: April 11
Purists may argue there's no point in recreating classics, but "Under the Covers" has just the right mix of reverence and fun to be enjoyable even on repeat listens. Sweet's sugary power-pop has always revealed a fondness for the "golden era" of '60s music, as has lead Bangles chanteuse Hoffs. Here, the pair settles on hits like Neil Young's "Cinnamon Girl" and the Stone Poneys' "Different Drum" as well as lesser-known cuts like the Left Banke's "She May Call You Up Tonight." They mainly stick to the script, melding shimmering harmonies and ringing

REVIEWS



SINGLES

LATIN

ANAÍS
Así Soy Yo
Producer: Sergio George
Univision
Release Date: April 18
▶ Judging from the push she's getting from her label, Puerto Rican-born, Bronx-raised Anaís may become the first winner of a U.S. music reality show ("Objetivo Fama") who has already had a serious impact on Latin charts. This debut album builds on the single "Lo Que Son las Cosas," a cover of an Ednita Nazario hit. It's a safe bet that has already hit No. 1 on Hot Latin Songs and also highlights Anaís' truly spectacular vocals. Despite her good looks, she is no prefabricated talent. With this voice, Anaís could have gone beyond the run-of-the-mill ballads that dominate this album or the more contrived reggaeton/bachata of tracks like "Suelta." Instead, she's at her best on songs like the R&B- and piano-tinged "No Quiero Sufrir." There is definitely a future here.—LC

GOSPEL

THE SINGLETONS
Better Than That
Producer: Fred Hammond
fHammond Music/Verity/Zomba Gospel
Release Date: April 18
▶ Second outing by this eight-voice family ensemble is a captivating, complete realization of the group's "in the blood" vocal blend, hook-heavy material and Hammond's dead-on production. The family brings together generation-spanning influences, creating a distinct, compelling signature all its own. With all equally gifted soloists and ensemble singers, the group offers a seemingly endless array of sounds,

textures and grooves. "Dance in the Spirit" is a driving, no-nonsense rocker, while "Better Than That" finds various Singletons laying down incendiary lead lines off the towering wall of backing vocals. "You're Welcome Here" teases with a gorgeous solo piano motif before erupting into intense, commanding rock. The Singletons are defining, and refining, a new brand of "fusion-gospel" that will have a profound effect on the entire genre.—GE

WORLD

VARIOUS ARTISTS
Turkish Groove
Producers: various
Putumayo
Release Date: March 21
Turkish culture blends old and new worlds, a bridge between ancient Greek civilization up to modern corporate culture. Here, 11 current artists channel sounds that have defined the Balkan, Central Asian and Middle Eastern musical landscapes for hundreds of years. Staple acts like Sertab, Tarkan and Mustafa Sandal deliver sexy uptempo grooves and catchy hooks that could easily fill dancefloors stateside, and yet the home-grown darbuka beats personify the novel style and instrumentation that mark Turkish pop music. The region's most cherished female singer/songwriter, Sezen Aksu, closes the disc with her standard, "Sanima Inanma." As usual, Putumayo's packaging is exquisite, with detailed liner notes that explain the relevance and reasoning behind the collection. "Turkish Groove" is a source of pride for native listeners, while an overall revelation that no matter the origin, music remains

an adventurous inspiration for all.—AS

VARIOUS ARTISTS
Music of Central Asia, Vols. 1-3 (Vol. 1: Tengir-Too: Mountain Music of Kyrgyzstan; Vol. 2: Invisible Face of the Beloved: Classical Music of the Tajiks and Uzbeks; Vol. 3: Homayun Sakhi: The Art of the Afghan Rubab)
Producers: Theodore Levin, Joel Gordon
Smithsonian Folkways
Release Date: March 14

▶ is sweeping away the veil from Central Asian music with this new series exploring the richly diverse and entirely beautiful musical traditions of the region. Each gorgeously packaged set contains a disc of newly recorded music performed by master musicians, excellent liner notes (including full English translations of song texts) and a DVD that brings vivid context to the performances (the Kyrgyz film offers particularly stunning footage with breathtaking scenery). While the Afghanistan set, featuring rubab (stringed lute) virtuoso Homayun Sakhi and tabla player Toryalai Hashimi, is probably the most immediately entrancing for new listeners, these first three entries of a planned 10-volume series will make novices and experts alike hungry for the next installment. In the meantime, all three are must-haves for anyone interested in world music.—AT

www.billboard.com
THIS WEEK ON .COM
ADDITIONAL REVIEWS:

- Bubba Sparxxx, "The Charm" (Purple Ribbon/Virgin)
- The Coup, "Pick a Bigger Weapon" (Epitaph)
- Various Artists, "The Best of Studio One" (Heartbeat)

COUNTRY

KENNY CHESNEY
Summertime (3:07)
Producers: Kenny Chesney, Buddy Cannon
Writers: S. McEwan, C. Wiseman
Publishers: EMI Blackwood, BMI; Big Loud Shirt, ASCAP
BNA Records (CD promo)
▶ Kenny Chesney ushers in summer with a single that is chock-full of seasonal images: bare feet on the dashboard, cheap shades, a sip of wine and a Yoo-Hoo bottle on the floorboard. Chesney sounds like he's enjoyed every one of these cool summer moments and he is confident and playful as he delivers the song's fun elements. This will undoubtedly be another big hit as he continues to push radio's buttons and give listeners exactly what they want.—DEP

ROCK

THEORY OF A DEADMAN
Santa Monica (4:03)
Producer: Howard Benson
Writers: T. Connolly, D. Brenner, D. Back
Publishers: various
604/Roadrunner (CD promo)
▶ Although Theory of a Deadman debuted on the Billboard charts in 2002, the Canadian band still has not caught fire in the States. But it is making progress, as its singles keep pushing into the rock charts' upper reaches. The group's commercial rock has obvious appeal, "Santa Monica" standing as a good example. Almost jaunty clips of acoustic guitar and staccato drums tell the age-old story of how life sucks when your lover walks out, especially when you never saw it coming. Tyler Connolly's opening lyric is, "She fills my bed with gasoline/You think I woulda noticed." The lady takes off for Santa Monica, dismissing her past one triumphant mile at a time.—CLT

KORN **Coming Undone (3:19)**
Producers: Jonathan Davis, the Matrix
Writers: Korn, the Matrix
Publishers: various
EMI/Virgin (digital video)

Korn trades in the propulsive, jacked-up rhythms of previous hit "Twisted Transistor" for the polar opposite on the latest single from platinum-selling "See You on the Other Side." "Coming Undone" is dominated by a sludgy overtone and thick boom-boom-whack of David Silveria's percussion. The lean production drops the electro tweakings that made "Transistor" a dancefloor success, exchanging the distortion commonly heard on Korn's guitars. It's an easy-to-swallow track with a straightforward lyric about singer Jonathan Davis feeling like he's going nuts. But it comes across like a hard-rock lullaby instead of an infuriated rant. We sit on the fence with this one. Not the greatest in the band's catalog, but it has its charms.—CLT

DANCE

LUCAS PRADA & REINA
Love of My Life (3:59)
Producer: Jack D. Elliot
Writers: J.D. Elliot, J. Robinson
Publishers: G Tank, ASCAP;
Riccolina/EMI April Ultra (CD promo)

▶ Call it freestyle, call it high energy, even call it old-fashioned, but "Love of My Life" absolutely rallies within its genre. New York radio mainstays Lucas Prada and Reina have released a song custom-made for the WKTUs and WNEWs of Gotham and beyond that fills the heart with joy and forces the feet to flurry across the floor (whether in a Manhattan nightclub or living room of a modest fifth-floor walk-up). This is a true throwback, but it possesses a catch-all melody and prize vocal performances that are missed by the minions who treasure the '80s and its radio fun. This may be a niche song, but those who extol the style will revel in its conjuring of George Lamond, Corina, Cynthia and Coro. You know who you are.—CT

DEBBIE LOEB **Faraway (3:35)**
Producer: Valetin
Writers: D. Loeb, Valetin

Publisher: not listed
Ultra (CD single)
You can't blame Debbie Loeb for trying to take advantage of her exposure on sister Lisa's E! reality show, "#1 Single," along with the sudden, surprising commercial success of high-energy music by the likes of Cascada and D.H.T. While Debbie may be a true talent, this homogenized beat box-driven track exemplifies why radio and consumers have failed to take this genre seriously for the past decade. The ballad version is lovely, though again, not distinctive. Then there's the commercial single cover art, parading Debbie in Daisy Dukes and a turquoise bikini top, which does not exactly inspire confidence in the singer's vocal talents. Sorry, but this comes across as a trailer-park redux of Lisa.—CT

TRIPLE-A

CHRIS ISAAK **King Without a Castle (3:06)**
Producer: Chris Isaak
Writer: C. Isaak
Publisher: C. Isaak, ASCAP
Reprise (CD promo)

▶ For all the whimsy that surrounds Chris Isaak's enduring career, it's hard to fathom that he has logged only one top 10 hit—1990's visually stimulating "Wicked Game." He has tickled the outer reaches of the airwaves enough times to foster his own Showtime series and now a greatest-hits collection, which, while it may not contain many radio staples, certainly deserves "greatest" status for his consistent output of inspired, melodic compositions. New single "King Without a Castle" is pretty typical fare: a Roy Orbison-like vocal; midtempo, organic production; and a chorus that adheres after a spin or two. Isaak may never be the next Ricky Martin, but he remains an elegant musical presence. His management needs to study Harry Connick Jr.'s career path and align those chops with that handsome face, natural talent and good humor. Hello, Broadway?—CT

LEGENDS & CREDITS

EDITED BY JONATHAN COHEN (ALBUMS) AND CHUCK TAYLOR (SINGLES)
CONTRIBUTORS: Troy Carpenter, Leila Cobo, Gordon Ely, Brian Garrity, Katie Hasty, Clover Hope, Gail Mitchell, Michael Paoletta, Sven Philipp, Deborah Evans Price, Ayhan Sahin, Chuck Taylor, Christa L. Titus, Anastasia Tsioulcas, Philip Van Vleck, Susan Visakowitz

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

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

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

THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS



FIT TO BE TIED

>> Gorillaz post their 31st career week at No. 1 on Top Electronic Albums, tying a chart record set by Louie DeVito. All of Gorillaz's chart-topping weeks belong to one album, while DeVito set that mark with seven different titles. "Demon Days" has held the chart's pole position for 23 straight weeks, also a record.

RED HOTTER

>> Red Hot Chili Peppers become only the second act to debut at No. 1 on Modern Rock, matching the start by R.E.M.'s "What's the Frequency, Kenneth?" in 1994. "Dani California" is the Peppers' ninth No. 1 on this list, a new record, and breaks a tie it had shared with Green Day and U2.



JUAN-DERFUL

>> A new hits set marks Latin icon Juan Gabriel's first visit to the top half of The Billboard 200 (No. 92), and with 11,000 sold, earns his best Nielsen SoundScan week. It enters Top Latin Albums at No. 4.

CHART BEAT

READ FRED BRONSON EVERY WEEK AT BILLBOARD.COM/FRED

>> Rascal Flatts' 13th chart entry on The Billboard Hot 100 proves lucky. "What Hurts the Most" (Lyric Street) is the group's first top 10 hit, as the single rockets 52-8. It's the seventh song to soar into the top 10 from the bottom half of the chart since Jan. 1, 2000, and the ninth by a country act to appear in the top 10 since that same date.

>> Fred Bronson also reports on two veteran metal bands debuting in the top 20 of The Billboard 200, both having their highest-charting sets since the early '90s, and Nine Inch Nails earning its first No. 1 on Hot 100 Singles Sales.

Billboard

CHARTS



Over the Counter

GEOFF MAYFIELD gmayfield@billboard.com

Rascal Flatts Rolls Year's Biggest Sales Week

Considering that album sales have been down in four of the last five years and are off by 2% from 2005, it might seem like faint praise to trumpet that Rascal Flatts pumps the biggest sales week of 2006.

I could, after all, brag that I'm the tallest guy in my family, which might impress



you if you did not know that closest competition comes from my dad and brother, neither surpassing 5 feet 7 inches.

In this case, an opening week of 722,000 copies for "Me and My Gang" genuinely entitles Rascal Flatts to bragging rights. The opening tally is the biggest since Mary J. Blige rang 727,000 copies when "The Breakthrough" arrived in Christmas week 2005 and the largest

week by a country album since Tim McGraw opened with 766,000 in September 2004 with "Live Like You Were Dying."

Further, in the 15 years that Nielsen SoundScan has tracked sales, only five country albums accomplished larger first weeks. That puts Rascal Flatts in the rarefied air of Garth Brooks (twice, with "Double Live" reaching 1.1 million units in 1998), Shania Twain, Dixie Chicks and McGraw.

In these newfangled times, the trio's latest also sets a record for digital copies sold in a week by a country set, with 30,000.

Among all genres, "Me and My Gang" owns the sixth-largest week, behind the digital frames rung by Coldplay's "X&Y," Jack Johnson's "Curious George" soundtrack, Kanye West's "Late Registration," Madonna's "Confessions on a Dance Floor" and U2's "How to Dismantle an Atomic Bomb." The largest sum among those was 62,000 for the Coldplay title.

Rascal Flatts' last album, "Feels Like Today," was country's best-selling digital set of 2005, posting 23,000 copies.

"Me and My Gang" marks Rascal Flatts' second No. 1 on The Billboard 200 and its third trip into that chart's top five.

"Feels Like Today" was the trio's first No. 1 on the big chart, selling 201,000 when it arrived in October 2004.

This is also the group's third consecu-

tive No. 1 on Top Country Albums. Its first, self-titled set peaked at No. 3 on that list in 2002, almost two years after its release.

"What Hurts the Most," the lead track from "Gang," chalks up its third week at No. 1 on Hot Country Songs, its fifth No. 1 on that list.

SHOWDOWN: Rascal Flatts might emerge from the Easter frame with a second chart-topping week, or it may lose a close battle to another country artist that has previously held The Billboard 200's throne, Toby Keith.

The former's distributing label, Hollywood, projects a second-week decline in the vicinity of 58%-60%.

A slide like that would put "Me and My Gang" at around 310,000 copies, which is where pundits think Keith's new "White Trash With Money" will start, based on chains' first-day sales. Easter weekend traffic is a factor that makes it difficult for chart watchers to predict either album's sum with certainty.

Aside from Rascal Flatts' new album, six other country sets began at 600,000 or more in the Nielsen SoundScan era. Three had declines of less than 50%, with the smallest erosion, 28%, belonging to Shania Twain's "Up!" (from 874,000 to 626,000 in 2002). Three had steeper drops,

the sharpest a 70% dip by Tim McGraw's "Live Like You Were Dying" (which fell to 227,000 in its second week in 2004).

Keith's last one, "Honkytonk University," sold 283,000 units 11 months ago during its opening frame, but his previous two had bigger starts. His fattest ever, 585,000, happened with 2003 set "Shock'n Y'All," his second No. 1 on The Billboard 200.

Regardless of which of those takes next issue's crown, look for the "High School Musical" soundtrack to bounce back to No. 3, possibly scoring its first week north of 200,000. That would continue a streak that has seen it post a gain in each of the 13 weeks since it bowed.

Veteran rapper LL Cool J seems on course to begin with 100,000 or more.

Daniel Powter, current king of The Billboard Hot 100, is projected at 70,000 copies. The Canadian would have likely drawn an even larger start had his album not already sold 26,000 digital downloads since May 2005, with "American Idol"-adopted track "Bad Day" selling another 693,000 downloads.

Street-date violations at brick-and-mortar retail entitle Powter's self-titled set to appear on Top Heatseekers this week, although 96% of its current sales come from digital merchants.

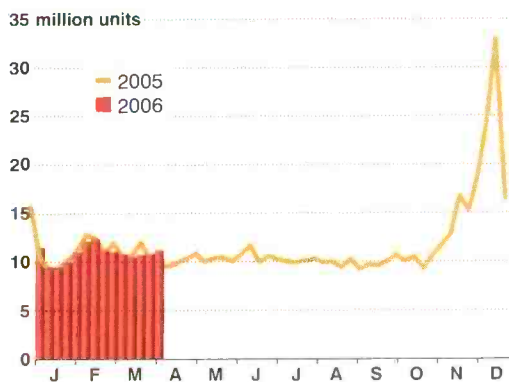
Market Watch

A Weekly National Music Sales Report

WEEKLY UNIT SALES

	ALBUMS	STORE SINGLES	DIGITAL TRACKS
This Week	11,154,000	57,000	10,242,000
Last Week	10,801,000	64,000	10,342,000
Change	3.3%	-10.9%	-1.0%
This Week Last Year	9,689,000	80,000	6,358,000
Change	15.1%	-28.8%	61.1%

WEEKLY ALBUM SALES



YEAR-TO-DATE

	2005	2006	CHANGE
OVERALL UNIT SALES			
Albums	154,899,000	151,598,000	-2.1%
Digital Tracks	82,515,000	154,192,000	86.9%
Store Singles	1,176,000	956,000	-18.7%
Total	238,590,000	306,746,000	28.6%
Albums w/TEA*	163,150,500	167,017,200	2.4%

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

Album Sales

'05	154.9 million
'06	151.6 million

SALES BY ALBUM FORMAT

CD	150,350,000	142,953,000	-4.9%
Digital	3,264,000	7,962,000	143.9%
Cassette	948,000	417,000	-56.0%
Other	337,000	266,000	-21.1%

For week ending April 9, 2006. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected and provided by Nielsen SoundScan

	2005	2006	CHANGE
YEAR-TO-DATE SALES BY ALBUM CATEGORY			
Current	95,182,000	92,150,000	-3.2%
Catalog	59,717,000	59,448,000	-0.5%
Deep Catalog	40,903,000	41,365,000	1.1%

Current Album Sales

'05	95.2 million
'06	92.2 million

Catalog Album Sales

'05	59.7 million
'06	59.4 million

Nielsen SoundScan counts as current only sales within the first 18 months of an album's release (12 months for classical and jazz albums). Titles that stay in the top half of The Billboard 200, however, remain as current. Titles older than 18 months are catalog. Deep catalog is a subset of catalog for titles out more than 36 months.

APR 22 2006

THE Billboard 200

Main Billboard 200 chart table with columns for rank, artist, title, and peak position. Top entries include Rascal Flatts 'Me And My Gang' and Varios Artists 'Now 21'.

Set bows at No. 1 on Top Compilation Albums (34,000 copies)...



Rock bands like October (pictured) and Lacuna Coil (No. 28) score career-high sales...

He co-hosted the GMA Awards April 5 with Rebecca St. James...

Queensryche (No. 14) and Poison (No. 17) are their highest-charting sets since the early '90s.

Continuation of the Billboard 200 chart table, listing artists like Heather Headley, Hawthorne Heights, and various soundtracks.

THE BILLBOARD 200 ARTIST INDEX (A-M)

THE BILLBOARD 200 ARTIST INDEX (N-Z)

THE BILLBOARD 200 ARTIST INDEX (A-Z)

THE BILLBOARD 200 ARTIST INDEX (A-Z)

LEGEND FOR HOT 100 AIRPLAY LOCATED BELOW CHART. HOT DIGITAL SONGS: Top selling paid download songs compiled from Internet sales reports collected and provided by Nielsen SoundScan. This data is used to compile both The Billboard Hot 100 and Pop 100. ADULT TOP 40/ADULT CONTEMPORARY/MODERN ROCK: 75 adult top 40 stations, 82 adult contemporary stations and 75 modern rock stations are electronically monitored 24 hours a day, 7 days a week. See Chart Legend for additional rules and explanations. © 2006, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

AIRPLAY MONITORED BY Nielsen Broadcast Data Systems
 SALES DATA COMPILED BY Nielsen SoundScan

Billboard HOT 100

APR 22 2006

HOT 100 AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	22	#1 BE WITHOUT YOU	MARY J. BLIGE (Geffen)
2	2	13	TEMPERATURE	SEAN PAUL (VP/ATLANTIC)
3	4	14	LEAN WIT IT, ROCK WIT IT	DEM FRANCHIZE BOYZ (SO SO DEF/VIRGIN)
4	5	16	YO (EXCUSE ME MISS)	CHRIS BROWN (JIVE/ZOMBA)
5	3	20	SO SICK	NE-YO (DEF JAM/DJMG)
6	7	8	WHAT YOU KNOW	TI (GRAND Hustle/ATLANTIC)
7	6	15	YOU'RE BEAUTIFUL	JAMES BLUNT (CUSTARD/ATLANTIC)
8	9	16	UNWRITTEN	NATASHA BEDINGFIELD (EPIC)
9	8	12	MS. NEW BOOTY	BUBBA SPARXXX (NEW SOUTH/PURPLE RIBBON/VIRGIN)
10	12	10	SOS	RIHANNA (SRP/DEF JAM/DJMG)
11	16	5	HIPS DON'T LIE	SHAKIRA FEAT. WYCLEF JEAN (EPIC)
12	15	7	BAD DAY	DANIEL POWTER (WARNER BROS.)
13	10	12	LOVE	KEYSHIA COLE (A&M/INTERSCOPE)
14	11	23	CHECK ON IT	BEYONCE FEAT. SLIM THUG (COLUMBIA)
15	13	16	I'M N LUV (WIT A STRIPPER)	T-PAIN FEAT. MIKE JONES (KONVIC! MUZIK/JIVE/ZOMBA)
16	14	21	UNPREDICTABLE	JAMIE FOXX FEATURING LUDACRIS (J/RMG)
17	25	5	WHEN YOU'RE MAD	NE-YO (DEF JAM/DJMG)
18	20	6	RIDIN'	CHAMILLIONAIRE (UNIVERSAL MOTOWN)
19	18	12	WHO SAYS YOU CAN'T GO HOME	BON JOVI (ISLAND/DJMG)
20	17	13	WALK AWAY	KELLY CLARKSON (RCA/RMG)
21	21	18	TOUCH IT	BUSTA RHYMES (AFTERMATH/INTERSCOPE)
22	19	20	ROMPE	DADDY YANKEE (EL CARTEL/INTERSCOPE)
23	24	6	POPPIN' MY COLLAR	THREE 6 MAFIA (HYFNOUT! MINDS/COLUMBIA)
24	26	13	EVERYTIME WE TOUCH	CASCADA (ROBBINS)
25	22	24	GRILLZ	NELLY FEAT. PAUL WALL, AJ & GIPP (DERRTY/REAL/UNIVERSAL MOTOWN)

1,027 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	9	#1 BAD DAY	DANIEL POWTER (WARNER BROS.)	
2	4	2	WHAT YOU KNOW	TI (GRAND Hustle/ATLANTIC)	
3	-	1	WHAT HURTS THE MOST	RASCAL FLATTS (LYRIC STREET)	
4	2	13	TEMPERATURE	SEAN PAUL (VP/ATLANTIC)	
5	3	24	YOU'RE BEAUTIFUL	JAMES BLUNT (CUSTARD/ATLANTIC)	2
6	5	20	UNWRITTEN	NATASHA BEDINGFIELD (EPIC)	3
7	14	9	STUPID GIRLS	PINK (LAFACE/ZOMBA)	
8	7	8	BEEP	THE PUSSYCAT DOLLS FEAT. WILL I AM (A&M/INTERSCOPE)	
9	8	8	MS. NEW BOOTY	BUBBA SPARXXX (NEW SOUTH/PURPLE RIBBON/VIRGIN)	
10	6	11	MOVE ALONG	THE ALL-AMERICAN REJECTS (DOGHOUSE/INTERSCOPE)	
11	9	18	EVERYTIME WE TOUCH	CASCADA (ROBBINS)	
12	12	10	WALK AWAY	KELLY CLARKSON (RCA/RMG)	
13	16	6	RIDIN'	CHAMILLIONAIRE FEAT. KRZYZIE BONE (UNIVERSAL MOTOWN)	
14	18	6	OVER MY HEAD (CABLE CAR)	THE FRAY (EPIC)	
15	13	11	LEAN WIT IT, ROCK WIT IT	DEM FRANCHIZE BOYZ (SO SO DEF/VIRGIN)	
16	-	1	DANI CALIFORNIA (ALBUM VERSION)	RED HOT CHILI PEPPERS (WARNER BROS.)	
17	15	4	SAVIN' ME	NICKELBACK (ROADRUNNER/DJMG)	
18	10	6	SO SICK	NE-YO (DEF JAM/DJMG)	
19	11	14	I'M N LUV (WIT A STRIPPER)	T-PAIN FEAT. MIKE JONES (KONVIC! MUZIK/JIVE/ZOMBA)	
20	17	9	TOUCH IT	BUSTA RHYMES (AFTERMATH/INTERSCOPE)	
21	19	20	GRILLZ	NELLY FEAT. PAUL WALL, AJ & GIPP (DERRTY/REAL/UNIVERSAL MOTOWN)	
22	23	5	POPPIN' MY COLLAR	THREE 6 MAFIA (HYFNOUT! MINDS/COLUMBIA)	
23	21	10	FOR YOU I WILL (CONFIDENCE)	TEDDY GEIGER (CRED. COLUMBIA)	
24	20	16	SHAKE THAT	EMINEM (SHADY/AFTERMATH/INTERSCOPE)	
25	22	29	PUMP IT	THE BLACK EYED PEAS (A&M/INTERSCOPE)	

ADULT TOP 40

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
26	23	33	BECAUSE OF YOU	KELLY CLARKSON (RCA/RMG)
27	34	6	GIRL	PAUL WALL (SWISHAHOUSE/ASYLUM/ATLANTIC)
28	27	19	DANCE, DANCE	FALL OUT BOY (FUELED BY RAMEN/ISLAND/DJMG)
29	28	13	WHAT HURTS THE MOST	RASCAL FLATTS (LYRIC STREET)
30	35	12	GET DRUNK AND BE SOMEBODY	TOBY KEITH (SHOW DOG/NASHVILLE)
31	32	21	LOOKING FOR YOU	KIRK FRANKLIN (FO YO SOUL/GOSPO CENTRIC/ZOMBA)
32	46	4	GETTIN' SOME	SHAWNNA (DTP/DEI JAM/DJMG)
33	29	34	RUN IT!	CHRIS BROWN (JIVE/ZOMBA)
34	30	7	TELL ME WHEN TO GO	E-40 FEAT. KEAK DA SNEAK (SICK WID IT/BME/REPRISE)
35	31	15	TONIGHT I WANNA CRY	KEITH URBAN (CAPITOL (NASHVILLE))
36	53	4	SNAP YO FINGERS	LIL JON (BME TVT)
37	40	5	SAVIN' ME	NICKELBACK (ROADRUNNER/DJMG)
38	33	18	FRESH AZIMIZ	BOW WOW FEAT. J-KWON & JERMAINE DUPRI (COLUMBIA)
39	39	49	YOU AND ME	LIFEHOUSE (Geffen)
40	51	6	4 MINUTES	AVANT (MAGIC JOHNSON/GEFFEN)
41	37	12	NOBODY BUT ME	BLAKE SHELTON (WARNER BROS. (NASHVILLE)/WRN)
42	36	7	BEST FRIEND	50 CENT & OLIVIA (6 UNIT/INTERSCOPE)
43	42	8	BEEP	THE PUSSYCAT DOLLS FEAT. WILL I AM (A&M/INTERSCOPE)
44	62	3	IT'S GOIN' DOWN	YUNG JOC (BLOCK/BAD BOY SOUTH/ATLANTIC)
45	52	5	WHY	JASON ALDEAN (BROKEN BOW)
46	50	6	WHEREVER YOU ARE	JACK INGRAM (BIG MACHINE)
47	43	7	CAN'T LET GO	ANTHONY HAMILTON (SO SO DEF/ZOMBA)
48	49	11	BELIEVE	BROOKS & DUNN (ARISTA NASHVILLE)
49	38	21	DIRTY LITTLE SECRET	THE ALL-AMERICAN REJECTS (DOGHOUSE/INTERSCOPE)
50	65	3	SAY I	CHRISTINA MILIAN FEAT. YOUNG JEEZY (ISLAND/DJMG)

ADULT CONTEMPORARY

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	2	35	#1 YOU'RE BEAUTIFUL	JAMES BLUNT (CUSTARD/ATLANTIC)	
2	3	15	BAD DAY	DANIEL POWTER (WARNER BROS.)	
3	1	42	YOU AND ME	LIFEHOUSE (Geffen)	☆
4	4	26	BECAUSE OF YOU	KELLY CLARKSON (RCA/RMG)	
5	5	13	SAVE THE LAST DANCE FOR ME	MICHAEL BUBLE (143/REPRISE)	
6	6	15	MAKING MEMORIES OF US	KEITH URBAN (CAPITOL (NASHVILLE)/EMC)	
7	7	61	LONELY NO MORE	ROB THOMAS (MELISMA/ATLANTIC)	☆
8	10	13	PROBABLY WOULDN'T BE THIS WAY	LEANN RIMES (CURB)	
9	9	30	I'M FEELING YOU	SANTANA FEAT. MICHELLE BRANCH (ARISTA/RMG)	☆
10	8	64	HOME	MICHAEL BUBLE (143/REPRISE)	☆
11	13	6	UNWRITTEN	NATASHA BEDINGFIELD (EPIC)	☆
12	11	28	LIKE WE NEVER LOVED AT ALL	FAITH HILL (WARNER-CURB/WARNER BROS.)	☆
13	12	17	EVER THE SAME	ROB THOMAS (MELISMA/ATLANTIC)	
14	14	9	SOME HEARTS	CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE/RMG)	
15	16	8	ALWAYS ON YOUR SIDE	SHERYL CROW & STING (A&M/INTERSCOPE)	
16	15	9	WHEN DID YOU FALL (IN LOVE WITH ME)	CHRIS RICE (602/COLUMBIA)	☆
17	17	21	PHOTOGRAPH	NICKELBACK (ROADRUNNER/DJMG)	
18	18	20	BETTER DAYS	GOO GOO DOLLS (WARNER BROS.)	
19	18	18	DIRTY LITTLE SECRET	THE ALL-AMERICAN REJECTS (DOGHOUSE/INTERSCOPE)	☆
20	21	6	IF I WERE YOU	HOBBASTANK (ISLAND/DJMG)	☆
21	25	9	FOR YOU I WILL (CONFIDENCE)	TEDDY GEIGER (CRED. COLUMBIA)	
22	25	10	MAKING MEMORIES OF US	KEITH URBAN (CAPITOL (NASHVILLE)/EMC)	☆
23	24	13	GIRL NEXT DOOR	SAVING JANE (TOUCAN COVE/UNIVERSAL REPUBLIC)	
24	22	18	SOME HEARTS	CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE/RMG)	
25	28	15	DANCE, DANCE	FALL OUT BOY (FUELED BY RAMEN/ISLAND/DJMG)	

MODERN ROCK

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	1	#1 DANI CALIFORNIA	RED HOT CHILI PEPPERS (WARNER BROS.)	☆
2	1	5	WORLD WIDE SUICIDE	PEARL JAM (J/RMG)	
3	3	11	HATE ME	BLEEDING THROUGH (UNIVERSAL MOTOWN)	
4	2	11	NO WAY BACK	FOO FIGHTERS (ROSWELL/RCA/RMG)	☆
5	7	10	THE ONLY DIFFERENCE BETWEEN MARTYRDOM AND SUICIDE IS... PANIC!	AT THE DISCO (DECA/DANCE/FUELED BY RAMEN/LAVA)	
6	4	23	DANCE, DANCE	FALL OUT BOY (FUELED BY RAMEN/ISLAND/DJMG)	☆
7	6	18	TEAR YOU APART	SHE WANTS REVENGE (PERFECTKISS/FLAWLESS/GEFFEN)	
8	5	17	EVERY DAY IS EXACTLY THE SAME	NINE INCH NAILS (GOTHING/INTERSCOPE)	
9	9	11	SAYING SORRY	HAWTHORNE HEIGHTS (VICTORY)	
10	8	35	WASTELAND	10 YEARS (UNIVERSAL REPUBLIC)	
11	10	9	SPEAK	GODSMACK (UNIVERSAL REPUBLIC)	
12	12	11	CROOKED TEETH	DEATH CAB FOR CUTIE (ATLANTIC)	
13	16	6	I BET YOU LOOK GOOD ON THE DANCEFLOOR	ARCTIC MONKEYS (DOMINO)	
14	20	3	STEADY, AS SHE GOES	THE RACONTEURS (THIRD MAN/V2)	
15	15	8	LONELY DAY	SYSTEM OF A DOWN (AMERICAN/COLUMBIA)	
16	14	9	GOLD LION	YEAH YEAH YEAHS (DRESS UP/INTERSCOPE)	
17	18	8	I DARE YOU	SHINEDOWN (ATLANTIC)	
18	17	27	PERFECT SITUATION	WEezer (Geffen)	
19	21	22	WINGS OF A BUTTERFLY	HIM (SIRE/WARNER BROS.)	
20	22	5	YOUTH	MATSIYAHU (JDU/DR/EPIC)	
21	26	3	THE ADVENTURE	ANGELS AND AIRWAVES (Geffen)	
22	13	19	THE DENIAL TWIST	THE WHITE STRIPES (THIRD MAN/V2)	
23	29	3	WOMAN	WOLFMOOTHER (MODULAR/INTERSCOPE)	
24	23	8	THE KILL (BURY ME)	30 SECONDS TO MARS (IMMORTAL/VIRGIN)	
25	24	9	JUST STOP	DISTURBED (REPRISE)	

POP 100

Table with 5 columns: This Week, Last Week, Weeks on Chart, Title, Artist (Imprint / Promotion Label). Contains top 100 pop songs.

Table with 5 columns: This Week, Last Week, Weeks on Chart, Title, Artist (Imprint / Promotion Label). Contains pop songs ranked 51-100.

POP 100 AIRPLAY

Table with 5 columns: This Week, Last Week, Weeks on Chart, Title, Artist (Imprint / Promotion Label). Contains top 100 pop songs with airplay data.

*20 mainstream top 40 stations are electronically monitored 24 hours a day, 7 days a week. This data is used to compile the Pop 100.

Table with 5 columns: This Week, Last Week, Weeks on Chart, Title, Artist (Imprint / Promotion Label). Contains pop songs ranked 26-50.

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.

HOT SINGLES SALES

Table with 5 columns: This Week, Last Week, Weeks on Chart, Title, Artist (Imprint / Promotion Label). Contains top 25 hot singles sales.

HITPREDICTOR

DATA PROVIDED BY PROMOSQUAD

See chart legend for rules and explanations. Yellow indicates recently tested title, ☆ indicates New Release.

Table with 3 columns: Artist/Title/Label/Score, Chart Rank, Chart Rank. Lists predicted hits and their chart positions.

SALES DATA COMPILED BY



Billboard R&B/HIP-HOP

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TOP R&B/HIP-HOP ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	69	#1 T.I. GRAND HUSTLE/ATLANTIC 83600*/AG (18.98) ☉	King		1
2	NEW	1	VARIOUS ARTISTS JUNIVERSAL/EMI/SONY BMG MUSIC/ZOMBA 006201/UME (18.98)	NOW 21		2
3	NEW	1	BUBBA SPARXXX NEW SOUTH/PURPLE RIBBON 47163*/VIRGIN (18.98)	The Charm		3
4	4	2	GHOSTFACE KILLAH DEF JAM 006155*/IDJMG (11.98)	FishScale		2
5	5	1	NE-YO DEF JAM 004934*/IDJMG (13.98)	In My Own Words		5
6	3	1	PRINCE UNIVERSAL REPUBLIC 006296/UMRG (13.98)	3121		1
7	9	13	GREATEST GAINER HEATHER HEADLEY RCA 64492/RMG (18.98) ☉	In My Mind		1
8	5	2	B.G. CHOPPA CITY 5849/KOCH (17.98)	The Heart Of Tha Streetz, Vol. 2 (I Am What I Am)		1
9	4	1	JUVENILE UTP/ATLANTIC 83790*/AG (18.98)	Reality Check		9
10	7	7	KEYSHIA COLE A&M 003554*/INTERSCOPE (13.98)	The Way It Is		10
11	4	17	MARY J. BLIGE MTRIAARCH/GEFFEN 005722*/INTERSCOPE (13.98/8.98)	The Breakthrough		2
12	10	17	JAMIE FOXX J 71779*/RMG (18.98) ☉	Unpredictable		12
13	14	10	DEM FRANCHIZE BOYZ SO SO DEF 53423*/VIRGIN (18.98) ☉	On Top Of Our Game		13
14	16	20	CHAMILLIONAIRE UNIVERSAL MOTOWN 005423*/UMRG (13.98)	The Sound Of Revenge		2
15	5	4	E-40 SICK WID' IT/BME 49963/WARNER BROS. (18.98)	My Ghetto Report Card		1
16	19	19	CHRIS BROWN JIVE 82876/ZOMBA (18.98) ☉	Chris Brown		1
17	16	28	SEAN PAUL VP/ATLANTIC 83788*/AG (18.98)	The Trinity		4
18	17	18	LIL WAYNE CASH MONEY/UNIVERSAL MOTOWN 005124*/UMRG (13.98)	Tha Carter II		1
19	17	7	ANTHONY HAMILTON SD SO DEF 74278/ZOMBA (18.98)	Ain't Nobody Worryin'		4
20	18	3	JAHEIM DIVINE MILL 48802/WARNER BRDS. (18.98)	Ghetto Classics		1
21	12	7	SOUNDTRACK UNIVERSAL MOTOWN 006212/UMRG (13.98)	Tyler Perry's Madea's Family Reunion		4
22	NEW	1	VAN HUNT CAPITOL 74851 (18.98)	On The Jungle Floor		22
23	11	8	T-PAIN KONVICT MUZIK/JIVE 73200/ZOMBA (18.98)	Rappa Ternt Sanga		8
24	15	5	SCARFACE J PRINCE 68516/RAP-A-LOT 4 LIFE (18.98)	My Homies Part 2		3
25	24	27	KIRK FRANKLIN FO YO SOUL/GOSPO CENTRIC 71019/ZOMBA (18.98)	Hero		4
26	21	28	THREE 6 MAFIA HYPNOTIZE MINOS/COLUMBIA 94724/SONY MUSIC (18.98) ☉	Most Known Unknown		1
27	23	14	THE BLACK EYED PEAS A&M 004341*/INTERSCOPE (13.98/8.98)	Monkey Business		1
28	20	18	EMINEM SHADY/AFTERMATH 005881*/INTERSCOPE (13.98/8.98)	Curtain Call: The Hits		2
29	25	32	MARIAH CAREY ISLAND 005784*/IDJMG (13.98) ☉	The Emancipation Of Mimi		1
30	25	33	SOUNDTRACK G-UNIT 005605*/INTERSCOPE (13.98/8.98)	Get Rich Or Die Tryin'		1
31	27	37	YOUNG JEEZY CORPORATE THUGZ/DEF JAM 004421*/IDJMG (13.98)	Let's Get It: Thug Motivation 101		1
32	33	30	PAUL WALL SWISHHOUSE/ATLANTIC 83808/ASYLUM (18.98)	The Peoples Champ		1
33	36	9	REMY MA SRC/UNIVERSAL MOTOWN 005122*/UMRG (13.98)	There's Something About Remy: Based On A True Story		7
34	32	17	LUDACRIS AND DTP DTP/DEF JAM 005786*/IDJMG (13.98) ☉	Ludacris Presents...Disturbing Tha Peace		1
35	31	1E	THE NOTORIOUS B.I.G. BAD BOY 83985*/AG (19.98)	Duets: The Final Chapter		3
36	35	37	MARY MARY MY BLOCK/COLUMBIA 77733/SONY MUSIC (18.98)	Mary Mary		4
37	54	2E	PAGE SETTER URBAN MYSTIC SOBE 49998/WARNER BROS. (13.98)	Ghetto Revelations: II		28
38	37	24	DESTINY'S CHILD COLUMBIA 97765/SONY MUSIC (18.98) ☉	#1's		1
39	30	2C	JUELZ SANTANA DIPLOMATS/DEF JAM 005426*/IDJMG (13.98/8.98) ☉	What The Game's Been Missing!		1
40	38	4	CHARLIE WILSON JIVE 69429/ZOMBA (18.98)	Charlie, Last Name Wilson		3
41	42	3C	KANYE WEST ROC-A-FELLA/DEF JAM 004813*/IDJMG (13.98)	Late Registration		1
42	45	3	SOUNDTRACK GRAND HUSTLE/ATLANTIC 83822*/AG (18.98)	Hustle & Flow		7
43	41	39	YING YANG TWINS COLLIPARK 2790/TVT (11.98 CD/DVD) ☉	U.S.A. Still United		16
44	40	41	BUN-B RAP-A-LOT 4 LIFE 68539/ASYLUM (18.98)	Trill		1
45	33	61	RAY J KNOCKOUT 87521/SANCTUARY (18.98)	Raydiation		13
46	43	43	D4L DEEMONEY/ASYLUM 83890/AG (18.98)	Down For Life		1
47	44	6	JOHN LEGEND G.O.D./COLUMBIA 92776*/SONY MUSIC (18.98) ☉	Get Lifted		1
48	43	38	DAMIAN "JR. GONG" MARLEY GHETTO YOUTHS/TUFF GONG/UNIVERSAL REPUBLIC 005416*/UMRG (13.98)	Welcome To Jamrock		1
49	4	49	KEM UNIVERSAL MOTOWN 004232/UMRG (13.98) ☉	Album II		1
50	47	44	NELLY FO REEL/DERRY/UNIVERSAL MOTOWN 005825*/UMRG (13.98)	Sweatsuit		1
51	56	56	WARREN G HAWIN0/G-FUNK 54707*/LIGHTYEAR (18.98)	In The Mid-Nite Hour		1
52	29	2	DO OR DIE J PRINCE 68548/RAP-A-LOT 4 LIFE (17.98)	Get That Paper		29
53	54	3E	YOLANDA ADAMS ELEKTRA/ATLANTIC 83789/AG (18.98)	Day By Day		4
54	34	51	FLOETRY ERVINGWONDER/GEFFEN 005609/INTERSCOPE (13.98)	Flo' Ology		2
55	48	29	VARIOUS ARTISTS RAZOR & TIE 89121 (18.98)	Slow Motion 2		29

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
56	53	73	BONE THUGS-N-HARMONY RUTHLESS 25423 (18.98)	Greatest Hits		30
57	52	7	SCARFACE PRESENTS... THE PRODUCT UNDERGROUND RAILROAD 5828*/KOCH (17.98)	One Hunid		14
58	57	17	YOUNGBLOODZ LAFACE 73175*/ZOMBA (18.98) ☉	Ev'rybody Know Me		7
59	58	28	K-CI & JOJO GEFFEN/CHRONICLES 004059/UME (13.98)	All My Life: Their Greatest Hits		18
60	60	37	TREY SONGZ SDNG BOOK/ATLANTIC 83721/AG (15.98)	I Gotta Make It		5
61	55	4	SOUNDTRACK GEFFEN 006366*/INTERSCOPE (13.98)	Dave Chappelle's Block Party		13
62	58	59	LYFE JENNINGS COLUMBIA 90946/SONY MUSIC (12.98) ☉	Lyfe 268-192		7
63	61	20	PURPLE RIBBON ALL-STARS PURPLE RIBBON 12207*/VIRGIN (18.98)	Big Boi Presents...Got Purp? Vol. II		5
64	59	72	RIHANNA SRP/DEF JAM 004937/IDJMG (13.98)	Music Of The Sun		6
65	64	2	LIL' KIM QUEEN BEE/ATLANTIC 83818*/AG (18.98)	The Naked Truth		3
66	6	11	GOAPELE SKYBLAZE/COLUMBIA 92910/SONY MUSIC (11.98)	Change It All		32
67	62	21	PITBULL DIAZ BROTHERS 2750/TVT (11.98 CD/DVD) ☉	Money Is Still A Major Issue		4
68	RE-ENTRY	9	THE TEMPTATIONS NEW DOOR 005170/UME (13.98)	Reflections		14
69	75	5	SHOW 'N' TELL CUT THROAT ENTERTAINMENT 77/OMNI (15.98)	Blood, Sweat & Tears		69
70	56	39	BOW WOW COLUMBIA 93505*/SONY MUSIC (18.98) ☉	Wanted		3
71	68	34	SOUNDS OF BLACKNESS SLR 54693/LIGHTYEAR (17.98)	Unity		47
72	65	28	SOUNDTRACK VERITY 71620/ZOMBA (18.98)	The Gospel		22
73	RE-ENTRY	2	BOBBY BROWN GEFFEN/CHRONICLES 006111/UME (13.98)	The Definitive Collection		60
74	71	26	ALICIA KEYS J 67424/RMG (18.98) ☉	Unplugged		1
75	84	29	RAHEEM DEVAUGHN JIVE 53723/ZOMBA (11.98)	The Love Experience		1

FOR A COMPLETE LISTING OF THE HOT R&B/HIP-HOP ALBUMS, CHECK OUT WWW.BILLBOARD.COM

TOP BLUES ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.
1	1	7	#1 THE DEREK TRUCKS BAND COLUMBIA 92844/SONY MUSIC	Songlines	
2	2	99	GEORGE THOROGOOD & THE DESTROYERS CAPITOL 98430	Greatest Hits: 30 Years Of Rock	
3	3	5	JAMES HUNTER GD 612187/ROUNDER	People Gonna Talk	
4	4	26	SUSAN TEDESCHI VERVE FORECAST 005111/VG	Hope And Desire	
5	5	33	DELBERT MCCLINTON NEW WEST 6079	Cost Of Living	
6	6	6	B.B. KING GEFFEN/CHRONICLES 003854/UME	The Ultimate Collection	
7	7	7	ETTA JAMES HIP-O/CHRONICLES 004010/UME	The Definitive Collection	
8	8	18	DION DIMENSIONAL/THE ORCHARD 82960/RAZOR & TIE	Bronx In Blue	
9	NEW	1	VARIOUS ARTISTS ALLIGATOR 2021	35 X 35: 35 Songs, 35 Years Of Genuine Houserockin' Music	
10	NEW	1	MEL WAITERS WALDOXY 2842/MALACO	Throw Back Days	
11	3C	30	B.B. KING GEFFEN/CHRONICLES 005263/UME	B.B. King & Friends: 80	
12	2E	28	BUDDY GUY SILVERTONE 72426/ZOMBA	Bring 'Em In	
13	12	12	RAY CHARLES MADACY SPECIAL PRODUCTS 51843/MADACY	Golden Legends: Ray Charles Live	
14	NEW	1	ERIC LINDELL ALLIGATOR 4908	Change In The Weather	
15	NEW	1	CANDI STATON HONEST JONES 49832/ASTRALWERKS	His Hands	

BETWEEN THE BULLETS rgeorge@billboard.com

SPARXXX FLYING ON CHARTS

Bubba Sparxxx takes his third consecutive top 10 appearance on that list. Bubba Sparxxx takes his third consecutive top 10 appearance on that list. 10 bow on Top R&B/Hip-Hop Albums with At radio, "Ms. New Booty" peaked at No. 3 the No. 3 open of "Charm."

The set matches the start of rockie album "Dark Days, Bright Nights" and outshines the No. 10 opening of "Deliverance" in 2003. "Charm" also earns No. 9 on The Billboard 200 (51,000 copies), his third straight



on Rhythmic Airplay for a career high on that chart. The track also marks his first venture into The Billboard Hot 100's top 10.

"Charm" was priced for \$9.99 at Circuit City, Best Buy and K-Mart.

—Raphael George

APR
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2006

R&B/HIP-HOP Billboard

Nielsen
Broadcast Data
Systems

Nielsen
SoundScan

HOT R&B/HIP-HOP AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICTOR
1	2	10	#1 WHAT YOU KNOW	T.I. (GRAND HUSTLE/ATLANTIC)	★
2	1	24	BE WITHOUT YOU	MARY J. BLIGE (Geffen/Interscope)	★
3	3	20	LEAN WIT IT, ROCK WIT IT	DEM FRANCHIZE BOYZ (SO SO DEF/VIRGIN)	
4	3	27	UNPREDICTABLE	JAMIE FOXX FEAT. LUDACRIS (J/RMG)	★
5	6	16	TEMPERATURE	SEAN PAUL (VP/ATLANTIC)	
6	4	23	SO SICK	NE-YO (DEF JAM/IDJMG)	★
7	9	26	TOUCH IT	BUSTA RHYMES (AFTERMATH/INTERSCOPE)	★
8	8	19	YO (EXCUSE ME MISS)	CHRIS BROWN (JIVE/ZOMBA)	
9	7	17	LOVE	KEYSHIA COLE (A&M/INTERSCOPE)	★
10	10	12	POPPIN' MY COLLAR	THREE 6 MARFA (HYIPNOTIZE MINDS/COLUMBIA/SUM)	
11	11	30	LOOKING FOR YOU	KIRK FRANKLIN (FO YO SOUL/GOSPO CENTRIC/ZOMBA)	★
12	12	16	MS. NEW BOOTY	BUBBA SPARKXX (NEW SOUTH/PURPLE RIBBON/VIRGIN)	
13	14	16	GETTIN' SOME	SHAWNNA (DTP/DEF JAM/IDJMG)	
14	15	11	4 MINUTES	AVANT (MAGIC JOHNSON/GEFFEN/INTERSCOPE)	★
15	13	24	CAN'T LET GO	ANTHONY HAMILTON (SO SO DEF/ZOMBA)	
16	20	10	IT'S GOIN' DOWN	YUNG JDC (BLOCK/BAD BOY SOUTH/ATLANTIC)	
17	17	24	IN MY MIND	HEATHER HEADLEY (RCA/RMG)	
18	24	7	WHEN YOU'RE MAD	NE-YO (DEF JAM/IDJMG)	★
19			GOTTA GO	TREY SONGZ (SONG BOOK/ATLANTIC)	
20	25	4	ENOUGH CRYIN	MARY J. BLIGE FEAT. BROOK-LYN (MATRIARCH/GEFFEN/INTERSCOPE)	★
21	16	18	I'M N LUV (WIT A STRIPPER)	T-PAIN FEAT. MIKE JONES (KONVIC'T MUZIK/JIVE/ZOMBA)	
22			GOOD LUCK CHARM	JAGGED EDGE (COLUMBIA/SUM)	★
23			SAY I	CHRISTINA MILIAN FEAT. YOUNG JEEZY (ISLAND/IDJMG)	★
24	18	21	CHECK ON IT	BEYONCE FEAT. SLIM THUG (COLUMBIA/SUM)	★
25	19	10	BACK LIKE THAT	GHOSTFACE KILLAH FEAT. NE-YO (DEF JAM/IDJMG)	

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICTOR
26	23	12	JUST CAME HERE TO CHILL	THE ISLEY BROTHERS (DEF SOUL/DEF JAM/IDJMG)	
27	38	15	SNAP YO FINGERS	LIL JON (BME/TVT)	★
28	31	6	TORN	LETOYA (CAPITOL)	★
29	34	11	FIND MYSELF IN YOU	BRIAN MCKNIGHT (UNIVERSAL MOTOWN)	
30	30	15	CONCEITED (THERE'S SOMETHING ABOUT REMY)	REMY MA (SRC/UNIVERSAL MOTOWN)	★
31	32	8	RIDIN'	CHAMILLIONAIRE (UNIVERSAL MOTOWN)	
32	37	7	FLY LIKE A BIRD	MARIAH CAREY (ISLAND/IDJMG)	★
33	45	3	WHY YOU WANNA	T.I. (GRAND HUSTLE/ATLANTIC)	★
34	26	22	FRESH AZIMIZ	BOW WOW FEAT. J-KWON & JERMAINE DUPRI (COLUMBIA/SUM)	★
35	21	11	BEST FRIEND	50 CENT FEAT. OLIVIA (G-UNIT/INTERSCOPE)	
36	25	23	RODEO	JUVENILE (JTP/ATLANTIC)	★
37	33	25	GRILLZ	NELLY FEAT. PAUL WALL, ALI & GIPP (DERRTY/FO' REEL/UNIVERSAL MOTOWN)	★
38	41	9	WHOA	LIL' KIM (QUEEN BEE/ATLANTIC)	
39	40	9	HUSTLIN'	RICK ROSS (SLIP-N-SLIDE/DEF JAM/IDJMG)	
40	39	9	TELL ME WHEN TO GO	E-40 FEAT. KEAK DA SNEAK (SICK WID' IT/BME/WARNER BROS.)	
41	43	6	HUSTLER MUSIK	LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN)	
42	35	24	TRU LOVE	FAITH EVANS (CAPITOL)	
43	—	1	GIMME THAT	CHRIS BROWN FEAT. LIL' WAYNE (JIVE/ZOMBA)	★
44	42	4	DJ PLAY A LOVE SONG	JAMIE FOXX FEAT. TWISTA (J/RMG)	★
45	44	7	GIRL	PAUL WALL (SWISHAHOUSE/ASYLUM/ATLANTIC)	★
46	36	35	UNBREAKABLE	ALICIA KEYS (J/RMG)	★
47	51	8	HOLLA AT ME	DJ KHALED FEAT. LIL WAYNE (TERROR SQUAD/KOCH)	
48	55	3	SO WHAT	FIELD MOB FEAT. CIARA (DTP/GEFFEN/INTERSCOPE)	★
49	48	14	GET THROWN	BUN-B (RAP-A-LOT 4 LIFE/ASYLUM)	
50	59	10	I LOVE YOU	CHERI DENNIS (BAD BOY/ATLANTIC)	★

ADULT R&B

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICTOR
1	1	21	BE WITHOUT YOU	MARY J. BLIGE (Geffen/Interscope)	★
2	2	19	CAN'T LET GO	ANTHONY HAMILTON (SO SO DEF/ZOMBA)	
3	4	13	JUST CAME HERE TO CHILL	THE ISLEY BROTHERS FEAT. RONALD ISLEY (DEF SOUL/DEF JAM/IDJMG)	
4	3	28	IN MY MIND	HEATHER HEADLEY (RCA/RMG)	
5	5	30	LOOKING FOR YOU	KIRK FRANKLIN (FO YO SOUL/GOSPO CENTRIC/ZOMBA)	
6	16	16	UNPREDICTABLE	JAMIE FOXX FEAT. LUDACRIS (J/RMG)	
7	7	13	FIND MYSELF IN YOU	BRIAN MCKNIGHT (UNIVERSAL MOTOWN)	
8	11	7	OOH WEE	TEENA MARIE (CASH MONEY/UNIVERSAL MOTOWN)	
9	10	12	SO SICK	NE-YO (DEF JAM/IDJMG)	
10	9	31	UNBREAKABLE	ALICIA KEYS (J/RMG)	
11	8	24	MAGIC	CHARLIE WILSON (JIVE/ZOMBA)	
12	12	12	I REFUSE	URBAN MYSTIC (SDBE/WARNER BROS.)	
13	16	5	FLY LIKE A BIRD	MARIAH CAREY (ISLAND/IDJMG)	
14	10	10	GOD'S GIFT	JEFF MAJORS FEAT. KELLY PRICE (MUSIC ONE/EPIC/SUM)	
15	18	9	PRETTY BABY	ERIC BENET (FRIDAY/REPRISE/WARNER BROS.)	
16	17	11	LOVE	KEYSHIA COLE (A&M/INTERSCOPE)	
17	19	11	INTO YOU	KEM (UNIVERSAL MOTOWN)	
18	20	19	I AM NOT MY HAIR	INDIA.ARIE (UNIVERSAL MOTOWN)	
19	21	17	FIRST LOVE	GOPELE (SKYBLAZE/COLUMBIA/SUM)	
20	22	8	LAY DOWN	FLOETRY (ERVINGWONDER/GEFFEN/INTERSCOPE)	
21	23	5	YOU	RAHEEM DEVAUGHN (JIVE/ZOMBA)	
22	30	4	WOMAN FIRST	KINDRED THE FAMILY SOUL (EPIC/HIDDEN BEACH)	
23	27	3	I'M GONNA BE	DONELL JONES (LAFACE/ZOMBA)	
24	28	4	CHARACTER	VAN HUNT (CAPITOL)	
25	31	7	BLACK SWANT	PRINCE (UNIVERSAL REPUBLIC)	

HOT R&B/HIP HOP SINGLES SALES

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICTOR
1	1	6	#1 SISTER	SCOUNDRELS SQUAD FEAT. BUN-B (INVISIBLE)	★
2	2	18	GHETTO	SCOUNDRELS FEAT. PASTOR TROY (INVISIBLE)	
3	13	18	SHOULDER WORK	GEL FEAT. STAT QUO (FORESEEN LEGENDS/SUPERNATURAL)	
4	9	3	IT'S WHATEVER	FREDDY P FEAT. RAYZOR & PRESSURE (MOMAX/PMG)	
5	4	3	WELCOME TO MY PARTY	AHMIR (AHMIR)	
6	5	1	THINKIN' BOUTCHOO	GARY ESCOE (TCB/ESCOTICA PRODUCTIONS)	
7	10	3	ONLY LIVE ONCE	TIMBUK II (RAW NAKED)	
8	8	5	I TRADE IT ALL	ORLANDO BROWN (UP ONE ENTERTAINMENT)	
9	11	7	OOH...	ALYZE ELYSE FEAT. CELINSKI (SOUL CITY/TRUMP)	
10	18	2	THE NEXT ONE (GITIT2GETHA)	JOSEPHINE SINCERE (KIDX)	
11	7	16	CHECK ON IT	BEYONCE FEAT. SLIM THUG (COLUMBIA/SUM)	
12	3	5	SWEAT	JES (CELESTIAL ARTS PUBLISHING)	
13	20	9	BOOM DRAH	Y.G.O. (NEGRIL WEST/DRPHEUS)	
14	15	18	I AM NOT MY HAIR	INDIA.ARIE (UNIVERSAL MOTOWN)	
15	22	3	I REMEMBER...	MELISSA MORGAN (LU ANN/DRPHEUS)	
16	12	1	I'M N LUV (WIT A STRIPPER)	T-PAIN FEAT. MIKE JONES (KONVIC'T MUZIK/JIVE/ZOMBA)	
17	29	6	I REFUSE	URBAN MYSTIC (SDBE/WARNER BROS.)	
18	42	7	BEST FRIEND	50 CENT & OLIVIA (G-UNIT/INTERSCOPE)	
19	5	1	SAY I	CHRISTINA MILIAN FEAT. YOUNG JEEZY (ISLAND/IDJMG)	
20	40	8	CONTROL MYSELF	LL COOL J FEAT. JENNIFER LOPEZ (DEF JAM/IDJMG)	
21	27	14	LEAN WIT IT, ROCK WIT IT	DEM FRANCHIZE BOYZ (SO SO DEF/VIRGIN)	
22	1	1	UPGRADE	CITY BOI (HYPE CITY)	
23	2	2	SO WHAT	FIELD MOB FEAT. CIARA (DTP/GEFFEN/INTERSCOPE)	
24	1	1	IT'S GOIN' DOWN	YUNG JDC (BLOCK/BAD BOY SOUTH/ATLANTIC)	
25	4	4	GETTIN' SOME	SHAWNNA (DTP/DEF JAM/IDJMG)	

RHYTHMIC AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICTOR
1	1	11	#1 LEAN WIT IT, ROCK WIT IT	DEM FRANCHIZE BOYZ (SO SO DEF/VIRGIN)	★
2	2	17	TEMPERATURE	SEAN PAUL (VP/ATLANTIC)	★
3	5	12	RIDIN'	CHAMILLIONAIRE FEAT. KRAYZIE BONE (UNIVERSAL MOTOWN)	
4	3	17	MS. NEW BOOTY	BUBBA SPARKXX (NEW SOUTH/PURPLE RIBBON/VIRGIN)	
5	4	18	BE WITHOUT YOU	MARY J. BLIGE (Geffen/Interscope)	★
6	8	8	GIRL	PAUL WALL (SWISHAHOUSE/ASYLUM/ATLANTIC)	★
7	6	5	YO (EXCUSE ME MISS)	CHRIS BROWN (JIVE/ZOMBA)	★
8	7	8	LOVE	KEYSHIA COLE (A&M/INTERSCOPE)	★
9	10	0	TELL ME WHEN TO GO	E-40 FEAT. KEAK DA SNEAK (SICK WID' IT/BME/WARNER BROS.)	
10	9	17	I'M N LUV (WIT A STRIPPER)	T-PAIN FEAT. MIKE JONES (KONVIC'T MUZIK/JIVE/ZOMBA)	
11	16	5	WHAT YOU KNOW	T.I. (GRAND HUSTLE/ATLANTIC)	★
12	11	19	FRESH AZIMIZ	BOW WOW FEAT. J-KWON & JERMAINE DUPRI (COLUMBIA/SUM)	★
13	14	10	SOS	RIHANNA (SRP/DEF JAM/IDJMG)	★
14	12	21	SO SICK	NE-YO (DEF JAM/IDJMG)	★
15	13	13	ROMPE	DADDY YANKEE (EL CARTEL/INTERSCOPE)	
16	20	5	SO WHAT	FIELD MOB FEAT. CIARA (DTP/GEFFEN/INTERSCOPE)	★
17	18	6	WHEN YOU'RE MAD	NE-YO (DEF JAM/IDJMG)	★
18	19	9	BEST FRIEND	50 CENT & OLIVIA (G-UNIT/INTERSCOPE)	★
19	21	5	SNAP YO FINGERS	LIL JON (BME/TVT)	★
20	17	23	CHECK ON IT	BEYONCE FEAT. SLIM THUG (COLUMBIA/SUM)	★
21	22	6	POPPIN' MY COLLAR	THREE 6 MARFA (HYIPNOTIZE MINDS/COLUMBIA/SUM)	
22	26	4	HIPS DON'T LIE	SHAKIRA FEAT. WYCLEF JEAN (EPIC/SUM)	★
23	31	6	DOING TOO MUCH	PAULA DEANDA FEAT. BABY BASH (ARISTA/RMG)	★
24	28	5	SAY I	CHRISTINA MILIAN FEAT. YOUNG JEEZY (ISLAND/IDJMG)	★
25	23	12	GIT IT	YUNG JANG TWINS FEAT. BUN-B (COLLIPARK/TVT)	★

HITPREDICTOR

DATA PROVIDED BY promosquad

See chart legend for rules and explanations. Yellow indicates recently tested title. ★ indicates New Release.

ARTIST/Title/LABEL (Score)	Chart Rank
R&B/HIP-HOP AIRPLAY	
AVANT 4 Minutes INTERSCOPE (71.1)	14
NE-YO When You're Mad IDJMG (79.8)	18
MARY J. BLIGE FEAT. BROOK-LYN Enough Cryin INTERSCOPE (93.0)	20
JAGGED EDGE Good Luck Charm SUM (85.4)	22
CHRISTINA MILIAN Say I IDJMG (82.8)	23
LIL JON FEAT. E-40 & SEAN PAUL Snap Yo Fingers TVT (74.9)	27
LETOYA Tora CAPITOL (73.8)	28
MARIAH CAREY Fly Like A Bird IDJMG (90.1)	32
★ T.I. Why You Wanna ATLANTIC (77.9)	33
CHRIS BROWN FEAT. LIL WAYNE Gimme That zomba (86.3)	43
JAMIE FOXX FEAT. TWISTA DJ Play A Love Song RMG (85.3)	44
PAUL WALL Girl ATLANTIC (69.9)	45
FIELD MOB FEAT. CIARA So What INTERSCOPE (78.6)	48
★ CHERI DENNIS I Love You ATLANTIC (84.4)	50
DONELL JONES I'm Gonna Be zomba (68.9)	58
RAY J What I Need SANCTUARY (77.0)	61
★ MISSEZ FEAT. PIMP C Love Song INTERSCOPE (82.9)	-
★ MEGAN FOHELL FEAT. FABOLOUS The One You Need IDJMG (69.1)	-
RHYTHMIC AIRPLAY	
RIHANNA SOS IDJMG (95.0)	13
FIELD MOB FEAT. CIARA So What INTERSCOPE (71.3)	16
NE-YO When You're Mad IDJMG (77.6)	17
50 CENT & OLIVIA Best Friend INTERSCOPE (73.1)	18
SHAKIRA FEAT. WYCLEF JEAN Hips Don't Lie (SUM) (72.0)	22
PAULA DEANDA FEAT. BABY BASH Doing Too Much EVIDENT (69.3)	23
CHRISTINA MILIAN Say I IDJMG (76.2)	24
RAY J What I Need SANCTUARY (81.1)	27
MARIAH CAREY FEAT. SNOOP DOGG Say Somethin' IDJMG (68.4)	34
CHRIS BROWN FEAT. LIL WAYNE Gimme That zomba (83.9)	-
MILA J Complete UNIVERSAL MOTOWN (69.4)	-
MARIO VAZQUEZ Gallery RMG (65.7)	-
MARY J. BLIGE FEAT. BROOK-LYN Enough Cryin INTERSCOPE (93.9)	-
★ KELIS FEAT. TOO SHORT Bossy zomba (66.4)	-
★ JAMIE FOXX FEAT. TWISTA DJ Play A Love Song RMG (82.2)	-
CHERISH Do 2 To It CAPITOL (66.9)	-
★ MISSEZ FEAT. PIMP C Love Song INTERSCOPE (69.5)	-

ADULT R&B and RHYTHMIC AIRPLAY: 63 adult R&B stations and 64 rhythmic stations are electronically monitored by Nielsen Broadcast Data Systems, 24 hours a day, 7 days a week. © 2006 VNU Business Media, Inc. and Nielsen SoundScan, Inc. HOT R&B/HIP HOP SINGLES SALES: this data is used to compile Hot R&B/Hip-Hop Singles & Tracks. © 2006 VNU Business Media, Inc. and Nielsen SoundScan, Inc. HITPREDICTOR: © 2006, Promosquad and HitPredictor are trademarks of Think Fast LLC.

HOT COUNTRY SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION	PRODUCTION (SONGWRITER)	IMPRINT & NUMBER / PROMOTION LABEL
1	1	16	#1 WHAT HURTS THE MOST 3 WKS.	Rascal Flatts		1	(D. HUFF, RASCAL FLATTS, J. STEELE, S. ROBSON)	LYRIC STREET
2	3	21	WHO SAYS YOU CAN'T GO HOME	Bon Jovi Duet With Jennifer Nettles		2	J. SHANKS, J. BON JOVI, R. SAMBORA (J. BON JOVI, R. SAMBORA)	ISLAND/MERCURY
3	5	17	GET DRUNK AND BE SOMEBODY	Toby Keith		3	(L. WHITE, T. KEITH, T. KEITH, S. EMERICK)	SHOW DOG NASHVILLE
4	2	21	TONIGHT I WANNA CRY	Keith Urban		2	(D. HUFF, K. URBAN, M. PDWELL, K. URBAN)	CAPITOL
5	4	6	NOBODY BUT ME	Blake Shelton		4	(B. BRADDOCK, P.B. WHITE, S. CAMP)	WARNER BROS./WRN
6	6	5	SHE DON'T TELL ME TO	Montgomery Gentry		5	(R. RUTHERFORD, M. WRIGHT, B. DIPIERO, R. SHAPIRO, R. RUTHERFORD)	COLUMBIA
7	9	12	WHEREVER YOU ARE	Jack Ingram		7	(J. STOVER, J. STOVER, S. BOGARD)	BIG MACHINE
8	8	10	BELIEVE	Brooks & Dunn		8	(T. BROWN, R. DUNN, K. BROOKS, R. DUNN, C. WISEMAN)	ARISTA NASHVILLE
9	11	13	WHY	Jason Aldean		9	(M. KNOX, J. RICH, V. MCGEHE, R. CLAWSON)	BROKEN BOW
10	12	14	THE LUCKY ONE	Faith Hill		10	(B. GALLIMORE, F. HILL, B. WARREN, B. WARREN, J. JOYCE)	WARNER BROS./WRN
11	7	3	LIVING IN FAST FORWARD	Kenny Chesney		1	(B. CANNON, K. CHESNEY, D. L. MURPHY, R. RUTHERFORD)	BNA
12	14	15	SETTLE FOR A SLOWDOWN	Dierks Bentley		12	(B. BEAVERS, T. MARTIN, B. BEAVERS, O. BENTLEY)	CAPITOL
13	13	16	SOMETHING'S GOTTA GIVE	LeAnn Rimes		13	(D. HUFF, C. WISEMAN, T. MULLINS)	ASYLUM-CURB
14	15	17	WHEN THE STARS GO BLUE	Tim McGraw		14	(B. GALLIMORE, T. MCGRAW, D. SMITH, R. ADAMS)	CURB
15	16	18	SIZE MATTERS (SOMEDAY)	Joe Nichols		15	(B. CANNON, B. HILL, M. DEKLE)	UNIVERSAL SOUTH
16	17	19	THE SEASHORES OF OLD MEXICO	George Strait		16	(T. BROWN, G. STRAIT, M. HAGGARD)	MCA NASHVILLE
17	18	21	LAST DAY OF MY LIFE	Phil Vassar		17	(F. ROGERS, P. VASSAR, T. RYAN)	ARISTA NASHVILLE
18	19	20	EVERY TIME I HEAR YOUR NAME	Keith Anderson		18	(J. STEELE, K. ANDERSON, T. HAMBRIQUE, J. STEELE)	ARISTA NASHVILLE
19	21	4	AIR POWER THE WORLD EROGERS (B. PAISLEY, K. LOVELACE, L. T. MILLER)	Brad Paisley		19		ARISTA NASHVILLE
20	20	23	I GOT YOU	Craig Morgan		20	(C. MORGAN, P. O'DONNELL, C. MORGAN, P. O'DONNELL, T. DWENS)	BROKEN BOW
21	22	22	I'M TAKING THE WHEEL	SheDaisy		21	(J. SHANKS, K. OSBORN, J. SHANKS)	LYRIC STREET
22	31	3	GREATEST GAINER SUMMERTIME B. CANNON, K. CHESNEY (S. MCEWAN, C. WISEMAN)	Kenny Chesney		22		BNA
23	29	9	DON'T FORGET TO REMEMBER ME	Carrie Underwood		23	(M. BRIGHT, M. HAYES, K. LOVELACE, A. GORLEY)	ARISTA/ARISTA NASHVILLE
24	23	11	POLITICALLY INCORRECT	Gretchen Wilson Feat. Merle Haggard		23	(G. WILSON, J. RICH, M. WRIGHT, L. SATCHER, D. STEGALL, B. HENDERSON)	EPIC
25	24	14	LIFE AIN'T ALWAYS BEAUTIFUL	Gary Allan		24	(M. WRIGHT, G. ALLAN, C. GOODMAN, T. L. JAMES)	MCA NASHVILLE
26	25	20	I CAN'T UNLOVE YOU	Kenny Rogers		25	(D. HUFF, W. KIRBY, W. ROBINSON)	CAPITOL
27	27	11	BRING IT ON HOME	Little Big Town		27	(W. KIRKPATRICK, LITTLE BIG TOWN (W. KIRKPATRICK, G. BIECK, T. H. BIECK))	EQUITY
28	30	10	HOW 'BOUT YOU	Eric Church		28	(E. CHURCH, E. CHURCH, B. BEAVERS)	CAPITOL
29	28	14	IF YOU'RE GOING THROUGH HELL (BEFORE THE DEVIL EVEN KNOWS)	Rodney Atkins		28	(T. HEWITT, S. TATE, A. TATE, D. BERG)	CURB
30	26	28	I LOVE MY LIFE	Jamie O'Neal		26	(K. STEGALL, J. D'NEAL, S. SMITH, T. NICHOLS)	CAPITOL

Singer's 20th top 10 gains 1.7 million audience impressions. Nine prior top 10s reached No. 1.

Single achieves Airpower in its fourth chart week, drawing 12.8 million audience impressions.

Up more than 4 million impressions, single swipes biggest gain in third chart

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION	PRODUCTION (SONGWRITER)	IMPRINT & NUMBER / PROMOTION LABEL
31	32	32	WHY, WHY, WHY	Billy Currington		31	(C. CHAMBERLAIN, B. CURRINGTON, T. MARTIN, M. NESLER)	MERCURY
32	33	36	DOWN IN MISSISSIPPI (UP TO NO GOOD)	Sugarland		32	(G. FUNDIS, K. BUSH, K. HALL, J. NETTLES)	MERCURY
33	37	36	FAVORITE STATE OF MIND	Josh Gracin		33	(M. WILLIAMS, M. CHAGNON, B. DALY)	LYRIC STREET
34	36	37	YEE HAW	Jake Owen		34	(J. RITCHIE, J. OWEN, C. BEATHARD, K. MARVELL)	RCA
35	34	34	NEVER MIND ME	Big & Rich		34	(B. KENNY, J. RICH, P. WORLEY, B. KENNY, J. RICH, E. CLAWSON)	WARNER BROS./WRN
36	35	36	ON AGAIN TONIGHT	Trent Willmon		35	(F. ROGERS, M. GREEN, J. MELTON, P.B. WHITE)	COLUMBIA
37	38	40	NOT READY TO MAKE NICE	Dixie Chicks		36	(R. RUBIN, E. ROBINSON, M. MAGUIRE, N. MAINES, D. WILSON)	COLUMBIA
38	39	4	THE LAST OF A DYING BREED	Neal McCoy		38	(E. SILVER, T. CONNORS, D. ROLLS, D. WILLIAMS)	903 MUSIC
39	41	43	AIN'T WHAT IT USED TO BE	Megan Mullins		39	(M. BRIGHT, T. MARTIN, M. NESLER)	BROKEN BOW
40	42	45	FINDIN' A GOOD MAN	Danielle Peck		40	(J. STOVER, J. STOVER, B. D. MAHER, C. KOESEL)	BIG MACHINE
41	43	4	I DON'T KNOW WHAT SHE SAID	Blaine Larsen		41	(J. JOHNSON, R. L. FEEK, C. BATTEN, K. BLAZY, L. TURNER)	GIANTS/LAYER/BNA
42	47	48	BRAND NEW GIRLFRIEND	Steve Holy		42	(L. MILLER, S. MINOR, B. ALLMAND, J. STEELE)	CURB
43	45	44	THAT'S HOW THEY DO IT IN DIXIE	Hank Williams Jr. With Gretchen Wilson, Big & Rich & Van Zant		43	(O. JOHNSON, C. TOMPKINS, J. KEAR, M. IRWIN)	ASYLUM-CURB
44	44	50	SATISFIED	Ashley Monroe		44	(M. WRIGHT, A. MONROE, S. BARRIS)	COLUMBIA
45	40	33	NOT GOING DOWN	Jo Dee Messina		28	(B. GALLIMORE, T. MCGRAW, K. SAVIGAR, S. BOLTON)	CURB
46	53	2	LEAVE THE PIECES	The Wreckers		46	(J. SHANKS, M. BRANCH, J. HANSON, B. AUSTIN)	MAVERICK/WARNER BROS./WRN
47	46	45	WAL-MART PARKING LOT	Chris Cagle		42	(R. WRIGHT, C. CAGLE, B. JAMES)	CAPITOL
48	HOT SHOT DEBUT	1	THAT GIRL IS A COWBOY	Garth Brooks		48	(A. REYNOLDS, G. BROOKS, J. L. NIEMAN, R. BROWN)	PEARL/LYRIC STREET
49	55	53	COUNTRY MUSIC LOVE SONG	Bomshel		49	(C. HOWARD, E. PITTARELLI, B. F. E. PITTARELLI, R. ROYER)	CURB
50	49	51	THIS TIME AROUND	Cross Canadian Ragweed		49	(M. MCCLURE, CROSS CANADIAN RAGWEED (C. CANADA, R. ROGERS))	UNIVERSAL SOUTH
51	52	53	GOD ONLY CRIES	Diamond Rio		51	(M. D. CLUTE, DIAMOND RIO (T. JOHNSON))	ARISTA NASHVILLE
52	51	40	GOOD TO GO	John Corbett		43	(D. S. MILLER, T. NOVICK, T. NICHOLS, R. CLAWSON)	FUNBONE/COS
53	58	54	EASY DOES IT	Hot Apple Pie		53	(R. LANDIS, K. P. LUSH, A. DORFF)	MCA NASHVILLE
54	54	2	BACKWARDS	Rascal Flatts		54	(D. HUFF, RASCAL FLATTS (M. CHAGNON, T. MULLINS))	LYRIC STREET
55	50	2	ME AND MY GANG	Rascal Flatts		50	(D. HUFF, RASCAL FLATTS (J. STEELE, T. MULLINS, J. STONE))	LYRIC STREET
56	59	57	BEFORE HE CHEATS	Carrie Underwood		56	(M. BRIGHT, C. TOMPKINS, J. KEAR)	ARISTA/ARISTA NASHVILLE
57	RE-ENTRY	3	LOCAL GIRLS	Ronnie Milsap		57	(K. STEGALL, B. DIPIERO, R. RUTHERFORD)	RCA
58	60	2	A GOOD MAN	Emerson Drive		58	(B. ALLEN, K. FOLLESE, K. FOLLESE, A. FOLLESE, V. SHAW)	MIDAS
59	NEW	1	NEW STRINGS	Miranda Lambert		59	(FLIDDELL, M. WRUCKE, (M. LAMBERT))	EPIC
60	NEW	1	COALMINE	Sara Evans		60	(S. EVANS, M. BRIGHT, (R. DEAN, R. HARBIN, R. McDONALD))	RCA

HIT PREDICTORDATE PROVIDED BY
promosquad

See chart legend for rules and explanations. Yellow indicates recently tested title. ☆ indicates New Release.

ARTIST/Title/LABEL (Score)	Chart Rank	ARTIST/Title/LABEL (Score)	Chart Rank	ARTIST/Title/LABEL (Score)	Chart Rank
COUNTRY		JOE NICHOLS Size Matters (Someday) UNIVERSAL SOUTH (92.2)	15	JAMIE O'NEAL I Love My Life CAPITOL (80.3)	30
FASCAL FLATTS What Hurts The Most LYRIC STREET (87.3)	1	GEORGE STRAIT The Seashores Of Old Mexico MCA NASHVILLE (85.0)	16	NEAL MCCOY The Last Of A Dying Breed 903 MUSIC (82.6)	38
BON JOVI WITH JENNIFER NETTLES Who Says You Can't Go Home IDJMG (81.7)	2	PHIL VASSAR Last Day Of My Life ARISTA NASHVILLE (96.4)	17	BLAINE LARSEN I Don't Know What She Said BNA (75.1)	41
TOBY KEITH Get Drunk And Be Somebody SHOW DOG (83.2)	3	BRAD PAISLEY The World ARISTA NASHVILLE (87.5)	19	THE WRECKERS Leave The Pieces WARNER BROS. (79.1)	46
BROOKS & DUNN Believe ARISTA NASHVILLE (78.8)	8	CRAIG MORGAN I Got You BROKEN BOW (83.3)	20	DIAMOND RIO God Only Cries ARISTA NASHVILLE (94.7)	51
JASON ALDEAN Why BROKEN BOW (76.9)	9	★ KENNY CHESNEY Summertime BNA (86.9)	22	★ MIRANDA LAMBERT New Strings EPIC (89.1)	59
FAITH HILL The Lucky One WARNER BROS. (77.4)	10	CARRIE UNDERWOOD Don't Forget To Remember Me ARISTA NASHVILLE (93.7)	23		
DIERKS BENTLEY Settle For A Slowdown CAPITOL (87.8)	12	GRETCHEN WILSON FEAT. MERLE HAGGARD Politically Incorrect EPIC (76.1)	24		
LEANN RIMES Something's Gotta Give ASYLUM-CURB (75.0)	13	GARY ALLAN Life Ain't Always Beautiful MCA NASHVILLE (87.6)	25		
★ TIM MCGRAW When The Stars Go Blue CURB (78.5)	14	KENNY ROGERS I Can't Unlove You CAPITOL (90.3)	26		

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COUNTRY MUSIC UPDATE

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HOT COUNTRY SONGS: 123 country stations are electronically monitored by Nielsen Broadcast Data Systems, 24 hours a day, 7 days a week. Airpower awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience. © 2006 VNU Business Media, Inc. All rights reserved.

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BETWEEN THE BULLETS wjessen@billboard.com

BROOKS' 'GIRL' GALLOPS TO HOT SHOT DEBUT

"That Girl Is a Cowboy," the third single from Garth Brooks' "The Lost Sessions," takes Hot Shot Debut at No. 48 with 1.3 million audience impressions at 64 monitored stations.

The album's lead single, "Good Ride Cowboy" peaked at No. 3 during the holiday week in December when Billboard did not publish, but the follow-up single didn't fare as well. Despite a fast start, Brooks' duet with Trisha Yearwood, "Love Will Always Win," spent just 11 weeks on the chart, stopping at No. 23



BROOKS

in the March 11 issue.

Brooks last topped Hot Country Songs when "To Make You Feel My Love" reigned in the Aug. 1, 1998, issue.

Also noteworthy is the second consecutive top 10 for rookie Jason Aldean. His "Why" rises 11-9 and marks the first time a new male act has scored back-to-back top 10 singles since "American Idol" finalist Josh Gracin did so in the Feb. 5, 2005, issue.

—Wade Jessen

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHIT	HOT LATIN SONGS		Artist	PEAK POSITION
				1	2		
1	1	3	6	#1	LO QUE SON LAS COSAS S. GEORGE, B. BENOZZO (L.A. MARQUEZ)	Anais UNIVISION	1
2	3	1	24		LLAME PA' VERTE LUNY TUNES, NELLY (WISIN, YANDEL)	Wisin & Yandel MACHETE	4
3	5	2	10		MACHUCANDO LUNY TUNES (R. AYALA, E. DAVILA)	Daddy Yankee EL CARTEL / INTERSCOPE	2
4	4	4	23		ROMPE MONSERRATE, DJ URBA, S. FISHER (R. AYALA, V. CABRERA)	Daddy Yankee EL CARTEL / INTERSCOPE	4
5	2	5	12		LO QUE ME GUSTA A MI G. SANTAOLALLA, JUANES (JUANES)	Juanes SURCO / UNIVERSAL LATINO	7
6	6	9	10		NOCHE DE SEXO NELLY (WISIN, TANDEL A. SANTOS, NELLY)	Wisin & Yandel Featuring Aventura MACHETE	4
7	15	14	13	GREATEST GAINER	UN BESO L. SANTOS, A. SANTOS (A. SANTOS)	Aventura PREMIUM LATIN	6
8	8	8	5		DOWN MAMBO KINGS (G. CRUZ, K. VASQUEZ, J. NIEVES)	Rakim & Ken-Y PINA / UNIVERSAL LATINO	8
9	17	-	2		CAILE LUNY TUNES, TITO EL BAMBINO	Tito El Bambino EMI LATIN	9
10	12	22	8		SEÑOR LOCUTOR LOS TIGRES DEL NORTE (M.E. TOSCANO)	Los Tigres Del Norte FONOVISA	10
11	7	7	13		ALGO DE MI J. GUILLEN (O. VILLARREAL)	Conjunto Primavera FONOVISA	7
12	9	12	10		ALIADO DEL TIEMPO M. BARBA (M. BARBA)	Mariano Barba THREE SOUND	9
13	22	27	3		HIPS DON'T LIE W. JEAN, J. DUPLESSIS, S. MEBARAK R. (W. JEAN, J. DUPLESSIS, S. MEBARAK R. O. ALFANNO, L. PARKER)	Shakira Featuring Wyclef Jean EPIC / SONY BMG NORTE	13
14	13	11	25		NA NA NA (DULCE NINA) A. B. QUINTANILLA III, C. "CK" MARTINEZ (A. B. QUINTANILLA III, C. "CK" MARTINEZ, L. GIRALDO)	A. B. Quintanilla III Presents Kumbia Kings EMI LATIN	6
15	16	25	5		TEMPERATURE R. FULLER (S. PHEENRIQUES, A. MARSHALL, R. FULLER)	Sean Paul VP ATLANTIC	15
16	14	15	16		CHULIN CULIN CHUNFLY (THE RATTLESNAKE SONG) NESTY (J. RAMOS, R. PEREZ, E. PADILLA, R. GOMES BOLANOS)	Voltio Featuring Calle 13 WHITE LION/EPIC / SONY BMG NORTE	8
17	19	26	10		TE ECHO DE MENOS F. PINERO JR., C. PONCE (C. PONCE, F. PINERO JR.)	Chayanne SONY BMG NORTE	17
18	11	6	42		ELLA Y YO E. LIND, L. SANTOS (W. O. LANDRON, A. SANTOS)	Aventura Featuring Don Omar PREMIUM LATIN	2
19	10	10	15		COMO SI NO NOS HUBIERAMOS AMADO C. VALLI (L. PAUSINI, CHEPE, L. TRISTAN, DANIEL)	Laura Pausini WARNER LATINA	10
20	24	18	10		LIBERTAD R. MERCENARIO (M. I. PESANTE)	Ivy Queen LA CALLE / UNIVISION	13
21	18	20	10		QUE VIDA LA MIA A. VAZQUEZ, K. CIBRIAN (K. CIBRIAN, M. RUIZ)	Reik SONY BMG NORTE	18
22	20	17	11		SI YO FUERA TU AMOR O. URBINA JR., R. URBINA (NOT LISTED)	Alacranes Musical UNIVISION	14
23	29	31	3		PARA QUE REGRESES E. PEREZ (G. RAMIREZ FLORES)	El Chapo De Sinaloa DISA	23
24	HOT SHOT DEBUT	1			VOLVERTE A AMAR L. CERONI (A. GUZMAN, M. DOMM)	Alejandra Guzman SONY BMG NORTE	24
25	23	16	8		POR UNA MUJER S. KRYS (M. CHAN, E. TORRES)	Luis Fonsi UNIVERSAL LATINO	16

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHIT	HOT LATIN SONGS		Artist	PEAK POSITION
				26	27		
26	21	29	10		DE CONTRABANDO PRIVERA (J. SEBASTIAN)	Jenni Rivera FONOVISA	21
27	28	30	7		DIAMOND GIRL D. PAVEL, J. CHAN (A. LAMMOGLIA, J. A. GRANDA)	KMW BALBOA	27
28	31	37	7		QUE ME ALCANCE LA VIDA A. BAQUEIRO (L. GARCIA, N. SCHAJRI, S.)	Sin Bandera SONY BMG NORTE	28
29	26	13	17		CONTRA VIENTO Y MAREA R. MUNOZ, R. MARTINEZ (J. E. MURGIA, M. L. ARRIAGA)	Intocable EMI LATIN	2
30	39	-	19		NO TE APARTES DE MI G. GRACA MELLO (R. CARLOS, E. CARLOS, L. GOMEZ ESCOLAR)	Yahir WARNER LATINA	28
31	35	42	5		VIVA EL AMOR J. G. DEGOLLADO, S. DEGOLLADO (M. A. SOLIS)	Control UNIVISION	31
32	46	46	6		AUN HAY ALGO C. LARA, M. DI CARLO (C. LARA, K. SOKOLOFF)	RBD EMI LATIN	32
33	33	40	12		ATREVETE TE, TE! E. CABRA, D. FERNANDEZ (R. PEREZ)	Calle 13 WHITE LION / SONY BMG NORTE	26
34	NEW	1			DEJATE LLEVAR D. LOPEZ, G. PAJON JR., WILL I. A. M. G. NORIEGA (D. LOPEZ, S. LAMILLA, J. GARCIA, G. PAJON, JR.)	Ricky Martin COLUMBIA / SONY BMG NORTE	34
35	34	34	4		ME PREGUNTO C. LOPEZ (D. GUERRERO)	Belanova UNIVERSAL LATINO	34
36	30	24	6		PERDICION A. AVILA (N. JIMENEZ)	La 5A Estacion SONY BMG NORTE	24
37	38	47	5		OJOS DE CIELO M. SANTIESTEBA (EL SUENO DE MORFEO)	El Sueno De Morfeo WARNER LATINA	37
38	43	39	17		QUE VOY A HACER CON MI AMOR A. BAQUEIRO (L. C. MONROY, R. ORNELAS)	Alejandro Fernandez SONY BMG NORTE	31
39	37	43	3		UNO Y UNO ES IGUAL A TRES S. KRYS (C. E. LOPEZ AVILA)	Jeremias UNIVERSAL LATINO	37
40	32	36	4		ABRAZAME M. DOMM (M. DOMM)	Camila SONY BMG NORTE	32
41	NEW	1			QUE LASTIMA A. RAMIREZ CORRAL (NOT LISTED)	Alfredo Ramirez Corral UNIDOS / DISA	41
42	NEW	1			COMO DUELE (BARRERA DE AMOR) J. E. MURGIA, M. L. ARRIAGA (M. L. ARRIAGA, J. E. MURGIA)	Noelia EMI LATIN	42
43	NEW	1			SE LE VE S. GEORGE (A. MALDONADO, S. GEORGE, J. L. PILOTO, R. AYALA)	Andy Montañez Featuring Daddy Yankee SGZ / UNIVISION	43
44	40	45	11		NO HAY NADIE H. DELGADO (H. DELGADO, J. TORRES, PHERNANDEZ)	Hector "El Father" Featuring Yomo & Victor Manuelle GOLD STAR / MACHETE	15
45	RE-ENTRY	5			PENSANDO EN TI G. GARCIA (A. GARCIA, C. GONZALEZ)	Beto Y Sus Canarias DISA	44
46	42	10	10		DIA DE ENERO S. MEBARAK R., L. MENEZ (S. MEBARAK R.)	Shakira EPIC / SONY BMG NORTE	29
47	NEW	1			SI TE PERDIERA L. MIGUEL (M. ALEJANDRO)	Luis Miguel WARNER LATINA	47
48	44	-	2		TAKE THE LEAD (WANNA RIDE) SWIZZ BEATZ (K. DEAN, S. HOWSE, A. HENDERSON, C. SCRUGGS, M. JIMENEZ, I. FREEMAN III, WISIN, YANDEL)	Bone Thugs-N-Harmony & Wisin & Yandel Featuring Fat Man Scoop & Melissa Jimenez MACHETE / LATIUM / UNIVERSAL REPLIC	44
49	NEW	1			PINGUINOS EN LA CAMA T. TORRES (R. ARJONA)	Ricardo Arjona SONY BMG NORTE	49
50	27	21	7		SIN TU AMOR C. LOPEZ (C. SOROKIN)	Christian Castro UNIVERSAL LATINO	21

Reggaeton star Tito El Bambino, at No. 9, also enters the Billboard 200 at No. 85 (13,000 copies).

Group scores 12th No. 1 on Regional Mexican Airplay; new set bows at No. 72 on The Billboard 200 (15,000).

Guzman's new album debuts at No. 22 on Top Latin Albums and marks her first appearance on Heatseekers at No. 21 (4,000).

TOP LATIN ALBUMS

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHIT	TOP LATIN ALBUMS		Artist	PEAK POSITION
				1	2		
1	1	3	3	#1	VARIOUS ARTISTS NOW Latino		1
2	HOT SHOT DEBUT	1			LOS TIGRES DEL NORTE Historias Que Contar FONOVISA 352290/UG (14.98) ⊕		2
3	NEW	1			TITO EL BAMBINO Top Of The Line EMI LATIN 49552 (13.98)		3
4	NEW	1			JUAN GABRIEL La Historia Del Diva SONY BMG NORTE 81079 (15.98)		4
5	3	2	17		DADDY YANKEE Barrio Fino: En Directo EL CARTEL 005792/INTERSCOPE (13.98 CD/DVD) ⊕		1
6	2	9	18		ROCIO DURCAL Amor Eterno SONY BMG NORTE 77124 (15.98) ⊕		2
7	NEW	1			RBD RBD: Live In Hollywood EMI LATIN 58122 (13.98) ⊕		7
8	NEW	1			GRUPO BRYNDIS Recordandote DISA 720786 (12.98)		8
9	4	4	6	GREATEST GAINER	ANDREA BOCELLI Amor SUGAR/UNIVERSAL 006144/UNIVERSAL LATINO (18.98)		2
10	6	7	8		RAKIM & KEN-Y Masterpiece: Nuestra Obra Maestra PINA 270183/UNIVERSAL LATINO (15.98)		2
11	NEW	1			EDNITA NAZARIO Apasionada Live SONY BMG NORTE 80636 (18.98)		11
12	5	3	27		RBD Nuestro Amor EMI LATIN 35902 (14.98)		1
13	7	6	22		WISIN & YANDEL Pa'! Mundo MACHETE 561402 (15.98)		1
14	8	10	18		REGGAETON NINOS Reggaeton Ninos Vol. 1 AFUEGO/URBAN, BOX OFFICE 46957/EMI LATIN (13.98)		6
15	NEW	1			RAMON AYALA Y SUS BRAVOS DEL NORTE Antologia De Un Rey Vol. 2 FREDDIE 1940 (16.98)		15
16	11	8	10		DON OMAR Da Hitman Presents Reggaeton Latino V/MACHETE 005850/UMRG (13.98)		10
17	10	2	2		MONCHY & ALEXANDRA Exitos Y Mas J&N 50078/SONY BMG NORTE (16.98) ⊕		10
18	9	5	18		RBD Rebelde EMI LATIN 75852 (14.98)		2
19	12	13	36		ANA GABRIEL Historia De Una Reina SONY BMG NORTE 95902 (15.98)		1
20	NEW	1			A. B. QUINTANILLA III PRESENTS KUMBIA KINGS Kumbia Kings Live EMI LATIN 12189 (16.98) ⊕		20
21	13	12	34		SHAKIRA Fijacion Oral Vol. 1 EPIC 93700/SONY MUSIC (18.98) ⊕		1
22	NEW	1			ALEJANDRA GUZMAN Indeleble SONY BMG NORTE 78534 (15.98)		22
23	21	27	18		VOZ A VOZ En Presencia Del Futuro URBAN BOX OFFICE 1019 (13.98)		21
24	15	14	30		JUANES Mi Sangre SURCO 003475/UNIVERSAL LATINO (17.98) ⊕		1
25	14	17	6		JOSE JOSE La Historia Del Principe SONY BMG NORTE 77517 (15.98) ⊕		12
26	16	11	11		CONJUNTO PRIMAVERA Algo De Mi FONOVISA 352250/UG (13.98) ⊕		1
27	17	21	25		VARIOUS ARTISTS Boy Wonder & Chencho Records Present: El Draft 2005 CHENCHO/CHOSEN, FEW EMERALD 1056/URBAN BOX OFFICE (9.98)		1
28	19	18	4		LUNY TUNES Reggaeton Hits MAS FLOW 230010/MACHETE (17.98 CD/DVD) ⊕		15
29	18	16	17		YURIDIA La Voz De Un Angel SONY BMG NORTE 76550 (12.98 CD/DVD) ⊕		16
30	22	19	16		RAMON AYALA Y SUS BRAVOS DEL NORTE Antologia De Un Rey FREDDIE 1890 (16.98)		11
31	28	29	9		DADDY YANKEE Barrio Fino EL CARTEL/VI 450639/MACHETE (15.98)		1
32	10	18	10		RICARDO ARJONA Adentro SONY BMG NORTE 67549 (18.98)		3
33	25	55	11		ANA GABRIEL Dos Amores Un Amante EMI LATIN 46956 (15.98)		22
34	24	15	4		GILBERTO SANTA ROSA Directo Al Corazon SONY BMG NORTE 96814 (16.98)		10
35	33	32	17		CALLE 13 Calle 13 WHITE LION 96613/SONY BMG NORTE (15.98)		1
36	NEW	1			JAE-P Pa Mi Raza UNIVISION 310386/UG (14.98)		36
37	44	71	5		GUARDIANES DEL AMOR Corazon Romantico: Los Exitos SONY BMG NORTE 78625 (13.98)		37
38	23	24	42		ANDY ANDY Ironia WEPA 1060/URBAN BOX OFFICE (9.98 CD/DVD) ⊕		1
39	26	26	34		LAURA PAUSINI Escucha Atento WARNER LATINA 61895 (17.98)		20
40	51	51	51		VARIOUS ARTISTS Los 20 Sencillos Del Año Y Sus Videos DISA 726977 (14.98 CD/DVD) ⊕		5
41	27	36	6		SELENA/ANA BARBARA Dos Historias UNIVISION 310872/UG (12.98) ⊕		21
42	30	47	7		LOS ORIGINALES DE SAN JUAN El Tequero EMI LATIN 50400 (14.98)		30
43	29	25	53		INTOCABLE X EMI LATIN 98613 (16.98)		1
44	34	26	69		A. B. QUINTANILLA III PRESENTS KUMBIA KINGS Fuego EMI LATIN 90595 (15.98)		2
45	50	41	44		MONCHY & ALEXANDRA Hasta El Fin J&N 95422/SONY BMG NORTE (15.98)		7
46	15	7	7		EL CHICHICUILOTE La Pluma Negra LIDERES 950808 (13.98)		33
47	45	48	32		LOS TIGRES DEL NORTE 20 Nortenas Famosas FONOVISA 357480/UG (13.98)		4
48	62	60	28	PAGE SETTER	LUIS FONSI Paso A Paso UNIVERSAL LATINO 004881 (14.98)		2
49	39	37	56		AVENTURA God's Project PREMIUM LATIN 94082/SONY BMG NORTE (13.98)		5
50	34	35	17		VARIOUS ARTISTS Top Latino SONY BMG NORTE 96902 (17.98)		24
51	16	-	2		LUPILLO RIVERA 15 Exitos VENEMUSIC 653071/UNIVERSAL LATINO (14.98)		16
52	41	42	4		VARIOUS ARTISTS Grupo Montez De Durango E Invitados DISA 720785 (11.98)		28
53	40	31	27		K-PAZ DE LA SIERRA Mas Capaces Que Nunca DISA 720626 (11.98) ⊕		1
54	46	50	60		LOS CAMINANTES Tesoros De Coleccion: Lo Romantico De Los Caminantes SONY BMG NORTE 95637 (9.98)		22
55	42	39	29		JENNI RIVERA Parrandera, Rebelde Y Atrevida FONOVISA 352263/UG (12.98) ⊕		10
56	57	62	6		EL CHAPO DE SINALOA Tu, Yo, Y La Luna DISA 720628 (11.98)		56
57	35	23	3		TONO Y FREDDY Morenita Labios Rojos DISA 720771 (11.98)		23
58	47	40	56		LUNY TUNES & BABY RANKS Mas Flow 2 MAS FLOW 230007/MACHETE (14.98)		2
59	49	46	15		VOLTIO Voltio WHITE LION/EPIC 96526/SONY MUSIC (11.98)		17
60	3	38	6		GRUPO EXTERMINADOR Ahora Con Los Huevos En La Mano FONOVISA 352263/UG (12.98) ⊕		23
61	52	54	93		VICENTE FERNANDEZ Tesoros De Coleccion SONY BMG NORTE 95241 (9.98)		8
62	38	33	10		JOSE ALFREDO JIMENEZ La Historia Del Rey SONY BMG NORTE 96888 (13.98) ⊕		1
63	34	16	16		LOS HOROSCOPOS DE DURANGO Antes Muertas Que Sencillas DISA 720701 (11.98) ⊕		1
64	58	58	45		GRUPO MONTEZ DE DURANGO Y Sigue La Mata Dando DISA 720464 (12.98) ⊕		1
65	RE-ENTRY	9			ALEXIS & FIDO The Pitbulls SONY BMG NORTE 95913 (15.98)		4
66	55	53	41		REIK Reik SONY BMG NORTE 95680 (14.98)		24
67	54	21	21		GRUPO MONTEZ DE DURANGO Los Super Exitos: Lagrimillas Tortas DISA 720689 (11.98)		3
68	60	57	20		SIN BANDERA Manana SONY BMG NORTE 96872 (17.98) ⊕		1
69	59	65	10		INDIA Soy Diferente SGZ/UNIVISION 314004/UG (14.98)		1
70	64	-	63		JAVIER SOLIS Tesoros De Coleccion SONY BMG NORTE 95328 (9.98)		11
71	NEW	1			EL COYOTE Y SU BANDA TIERRA SANTA Prohibido UNIVISION 310741/UG (12.98)		71
72	65	44	3		LOS ORIGINALES DE SAN JUAN/GRUPO EXTERMINADOR Los Mas Pesados UNIVISION 310875/UG (12.98) ⊕		44
73	61	61	8		VARIOUS ARTISTS Premio Lo Nuestro A La Musica Latina 2006 FONOVISA 352242/UG (14.98) ⊕		20
74	RE-ENTRY	12			VARIOUS ARTISTS Gold Star Music: Reggaeton Hits GOLD STAR		



LATIN

		LATIN AIRPLAY	
		POP™	
THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	LO QUE ME GUSTA A MI	JUANES (SURCO/UNIVERSAL LATINO)
2	4	TE ECHO DE MENOS	CHAYANNE (SONY BMG NORTE)
3	2	COMO SI NO NOS HUBIERAMOS AMADO	LAURA PAUSINI (WARNER LATINA)
4	6	LO QUE SON LAS COSAS	ANASIS (UNIVISION)
5	3	QUE VIDA LA MIA	REIK (SONY BMG NORTE)
6	24	VOLVERTE A AMAR	ALEJANDRA GUZMAN (SONY BMG NORTE)
7	7	POR UNA MUJER	LUIS FONSI (UNIVERSAL LATINO)
8	11	QUE ME ALCANCE LA VIDA	SIN BANDERA (SONY BMG NORTE)
9	5	SUELTA MI MANO	SIN BANDERA (SONY BMG NORTE)
10	19	AUN HAY ALGO	RBD (EMI LATIN)
11	14	NO	SHAKIRA (EPIC/SONY BMG NORTE)
12	21	DEJATE LLEVAR	RICKY MARTIN (COLUMBIA/SONY BMG NORTE)
13	13	ME PREGUNTO	BELANOVA (UNIVERSAL LATINO)
14	8	PERDICON	LA 5A ESTACION (SONY BMG NORTE)
15	15	OJOS DE CIELO	EL SUEÑO DE MORFEO (WARNER LATINA)

		RHYTHM™	
THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	LLAME PA' VERTE	WISIN & YANDEL (MACHETE)
2	2	ROMPE	DADDY YANKEE (EL CARTEL/INTERSCOPE)
3	3	MACHUCANDO	DADDY YANKEE (EL CARTEL/INTERSCOPE)
4	4	NOCHE DE SEXO	WISIN & YANDEL FEATURING AVENTURA (MACHETE)
5	6	DOWN	RAKIM & KEN-Y (PINA/UNIVERSAL LATINO)
6	13	HIPS DON'T LIE	SHAKIRA FEATURING WYCLEF JEAN (EPIC/SONY BMG NORTE)
7	9	TEMPERATURE	SEAN PAUL (VP/ATLANTIC)
8	5	LO QUE SON LAS COSAS	ANASIS (UNIVISION)
9	8	CHULIN CULIN CHUNFLY (THE RATTLESNAKE SONG)	VOLTO FEATURING CALLE 13 (WHITE LION/EPIC/SONY BMG NORTE)
10	15	UN BESO	AVENTURA (PREMIUM LATIN)
11	12	VEN BAILALO	ANGEL & KHRIZ (LUAR/MVP/MACHETE)
12	11	LIBERTAD	IVY QUEEN (LA CALLE/UNIVISION)
13	17	CAILE	TITO EL BAMBINO (EMI LATIN)
14	14	DIAMOND GIRL	KMW (BALBOA)
15	16	ESO EHH...!!	ALEXIS & FIDO (SONY BMG NORTE)

		REGIONAL MEXICAN™	
THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	3	SEÑOR LOCUTOR	LOS TIGRES DEL NORTE (FONOVISIA)
2	2	ALIADO DEL TIEMPO	MARIANO BARBA (THREE SOUND)
3	1	ALGO DE MI	CONJUNTO PRIMAVERA (FONOVISIA)
4	7	PARA QUE REGRESES	EL CHAPO DE SINALOA (DISA)
5	4	SI YO FUERA TU AMOR	ALACRANES MUSICAL (UNIVISION)
6	5	DE CONTRABANDO	JENNI RIVERA (FONOVISIA)
7	6	PERO TE VAS A ARREPENTIR	K-PAZ DE LA SIERRA WITH JOSE MANUEL ZAMACONA (DISA)
8	1	LO QUE SON LAS COSAS	ANASIS (UNIVISION)
9	9	NO PUEDO OLVIDARTE	BETO Y SUS CANARIOS (DISA)
10	8	VIVA EL AMOR	CONTROL (UNIVISION)
11	25	QUE LASTIMA	ALFREDO RAMIREZ CORRAL (UNIDOS/DISA)
12	11	PENSANDO EN TI	BETO Y SUS CANARIOS (DISA)
13	14	FRUTA PROHIBIDA	LOS ELEGIDOS (FONOVISIA)
14	11	LAGRIMILLAS TONTAS	GRUPO MONTEZ DE DURANGO (DISA)
15	1	TU SOMBRA	PESADO (WARNER LATINA)

		LATIN ALBUMS	
		POP™	
THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	VARIOUS ARTISTS	NON LINDO (THE EMILIO GONZALEZ UNIVERSAL/SONY BMG NORTE/SONY BMG STRATEGIC MARKETING GROUP)
2	2	JUAN GABRIEL	LA HISTORIA DEL DIVO (SONY BMG NORTE)
3	3	ROCIO DUCAL	AMOR ETERNO (SONY BMG NORTE)
4	4	RBD	RBD: LIVE IN HOLLYWOOD (EMI LATIN)
5	5	ANDREA BOCELLI	AMOR (SUGAR/INEMUSIC/UNIVERSAL LATINO)
6	6	EDNITA NAZARIO	APASIONADA LIVE (SONY BMG NORTE)
7	7	RBD	NUESTRO AMOR (EMI LATIN)
8	8	RBD	REBELDE (EMI LATIN)
9	9	ANA GABRIEL	HISTORIA DE UNA REINA (SONY BMG NORTE)
10	10	A.B. QUINTANILLA III PRESENTS KUMBIA KINGS	KUMBIA KINGS LIVE (EMI LATIN)
11	11	SHAKIRA	FIJACION ORAL VOL. 1 (EPIC/SONY MUSIC)
12	12	ALEJANDRA GUZMAN	INDELEBLE (SONY BMG NORTE)
13	13	VOZ A VOZ	EN PRESENCIA DEL FUTURO (URBAN BOX OFFICE)
14	14	JUANES	MI SANGRE (SURCO/UNIVERSAL LATINO)
15	15	JOSE JOSE	LA HISTORIA DEL PRINCIPE (SONY BMG NORTE)

		RHYTHM™	
THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	TITO EL BAMBINO	TOP OF THE LINE (EMI LATIN)
2	2	DADDY YANKEE	BARRIO FINO: EN DIRECTO (EL CARTEL/INTERSCOPE)
3	3	RAKIM & KEN-Y	MASTERPIECE: NUESTRA OBRA MAESTRA (PINA/UNIVERSAL LATINO)
4	4	WISIN & YANDEL	PA'L MUNDO (MACHETE)
5	5	REGGAETON NINOS	REGGAETON NINOS VOL. 1 (AFUEGO/URBAN BOX OFFICE/EMI LATIN)
6	6	DON OMAR	DA HITMAN PRESENTS REGGAETON LATINO (VI/MACHETE/UMRG)
7	7	VARIOUS ARTISTS	NON LINDO (THE EMILIO GONZALEZ UNIVERSAL/SONY BMG NORTE/SONY BMG STRATEGIC MARKETING GROUP)
8	8	LUNY TUNES	REGGAETON HITS (MAS FLOW/MACHETE)
9	9	DADDY YANKEE	BARRIO FINO (EL CARTEL/VI/MACHETE)
10	10	CALLE 13	CALLE 13 (WHITE LION/SONY BMG NORTE)
11	11	JAE-P	PA MI RAZA (UNIVISION/UG)
12	12	LUNY TUNES & BABY RANKS	MAS FLOW 2 (MAS FLOW/MACHETE)
13	13	VOLTO	VOLTO (WHITE LION/EPIC/SONY MUSIC)
14	14	ALEXIS & FIDO	THE PITBULLS (SONY BMG NORTE)
15	15	VARIOUS ARTISTS	GOLD STAR MUSIC: REGGAETON HITS (GOLD STAR/MACHETE)

		REGIONAL MEXICAN™	
THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	LOS TIGRES DEL NORTE	HISTORIAS QUE CONTAR (FONOVISIA/UG)
2	2	GRUPO BRYNDIS	REGORDANDOTE (DISA)
3	3	RAMON AYALA Y SUS BRAVOS DEL NORTE	ANTOLOGIA DE UN REY VOL. 2 (FREDDIE)
4	4	CONJUNTO PRIMAVERA	ALGO DE MI (FONOVISIA/UG)
5	5	RAMON AYALA Y SUS BRAVOS DEL NORTE	ANTOLOGIA DE UN REY (FREDDIE)
6	6	GUARDIANES DEL AMOR	CORAZON ROMANTICO: LOS EXITOS (SONY BMG NORTE)
7	7	VARIOUS ARTISTS	LOS 20 SENCILLOS DEL AND Y SUS VIDEOS (DISA)
8	8	SELENA/ANA BARBARA	DOS HISTORIAS (UNIVISION/UG)
9	9	LOS ORIGINALES DE SAN JUAN	EL TEQUILERO (EMI LATIN)
10	10	INTOCABLE	X (EMI LATIN)
11	11	LOS TIGRES DEL NORTE	20 NOTENAS FAMOSAS (FONOVISIA/UG)
12	12	LUPILLO RIVERA	15 EXITOS (VENEMUSIC/UNIVERSAL LATINO)
13	13	VARIOUS ARTISTS	GRUPO MONTEZ DE DURANGO E INVITADOS (DISA)
14	14	K-PAZ DE LA SIERRA	MAS CAPACES QUE NUNCA (DISA)
15	15	LOS CAMINANTES	TESOROS DE COLECCION: LO ROMANTICO DE LOS CAMINANTES (SONY BMG NORTE)

Billboard DANCE

APR 22 2006


		HOT DANCE CLUB PLAY™	
THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT & NUMBER / PROMOTION LABEL)
1	2	#1 OOH LA LA	GOLDFRAPP MUTE 35613
2	3	GIVE ME YOUR LOVE	CARL COX FEATURING HANNAH ROBINSON KOCH 9893
3	4	IT MAKES A DIFFERENCE	KIM ENGLISH NERVOUS 20571
4	5	FEVER (L.E.X. MIXES)	BETTE MIDLER COLUMBIA 81803
5	7	I WANT MORE (CLING ON TO ME)	AMUKA KULT 174
6	13	SOS (J. NEVINS/CHRIS COX MIXES)	RIHANNA SRP/DEF JAM PROMO/DJMG
7	8	STARS ABOVE US	SAINT ETIENNE SAVOY JAZZ PROMO
8	1	OH YEAH, OH SIX	YELLO DATASOUND IMPORT
9	14	LOVE WILL FIND A WAY	VERNESSA MITCHELL JYM 029
10	12	WHY SHOULD I BELIEVE YOU	JENNA DREY AUDIO ONE PROMO
11	18	THE WINGS (THEME FROM BROKEBACK MOUNTAIN)	GUSTAVO SANTADRALA VERVE FORECAST PROMO/VERVE
12	9	TALK (JUNKIE XL/FRANCOIS K.J. LU CONT MIXES)	COLDFPLAY CAPITOL PROMO
13	19	KISS YOU	110 MADE PROMO
14	6	GLORY OF LIFE	MINK RHYTHM ZONE 1124/KING STREET
15	10	SORRY	MADONNA WARNER BROS. 42892
16	11	HELLO	ALEX SANTER TWISTED 50048
17	23	RAPTURE RIDERS	BLONDIIE VS. THE DOORS CAPITOL PROMO
18	25	WALK AWAY (R. ROSARIO/CHRIS COX/ CRAIG J MIXES)	KELLY CLARKSON RCA PROMO/RMG
19	28	SO SPECIAL (STROBE EUPHORIA MW PROJECT MIXES)	JUDGE JULES KOCH PROMO
20	16	TAKE A GOOD LOOK	ALYSON PM MEDIA 2309
21	26	KISS THE SKY	DANIELLE BOLLINGER ESNTION SILVER PROMO/ESNTION
22	15	DISCO LIBIDO (D. AUDE/J. HARRIS MIXES)	JESSICA VALE EXPLICIT PROMO
23	29	CONTROL MYSELF (J. NEVINS/J. BERMUDEZ MIXES)	LL COOL J FEATURING JENNIFER LOPEZ DEF JAM PROMO/DJMG
24	22	BRING IT ON	DEBBY HOLIDAY NEBULA 9 1355
25	40	POWER PICK	SAY SOMETHIN' (D. MORALES MIXES)


		HOT DANCE SINGLES SALES™	
THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	#1 EVERY DAY IS EXACTLY THE SAME	NINE INCH NAILS NOTHING 006589/INTERSCOPE
2	1	CHECK ON IT	BEYONCE FEATURING SLIM THUG COLUMBIA 80277/SONY MUSIC
3	2	SORRY	MADONNA WARNER BROS. 42892
4	4	HUNG UP	MADONNA WARNER BROS. 42845
5	3	STRAIGHT TO VIDEO	MINDLESS SELF INDOLENCE METROPOLIS 409
6	5	SHAKE (X-PRESS 2 MIXES)	YUNG TANG TWINS FEATURING PITBULL COLLIPARK 2536/TVT
7	6	WE WILL BECOME SILHOUETTES	THE POSTAL SERVICE SUB POP 70656
8	7	EVERYTIME WE TOUCH	CASCADE ROBBINS 72130
9	RE-ENTRY	CRAZY	GNARLS BARKLEY DOWNTOWN 70002
10	9	SEASONS OF LOVE	CAST OF RENT WARNER BROS. 42866
11	8	NUMBER 1	GOLDFRAPP MUTE 9304
12	16	TEARY EYED	MISSY ELLIOTT THE GOLD MIND/ATLANTIC 94161/AG
13	1	PRECIOUS	DEPECHE MODE SIRE/MUTE/REPRISE 42831/WARNER BROS.
14	17	WHAT ELSE IS THERE?	ROYKSOPP WALL OF SOUND 47546/ASTRALWERKS
15	1	HELICOPTER	BLOC PARTY DIM MAK 095/VICE
16	10	OVER AND OVER	HOT CHIP ASTRALWERKS 47230 & 51278
17	RE-ENTRY	WHITE HORSE	WONDERLAND AVENUE ULTRA 1389
18	RE-ENTRY	DONT CHA (R. ROSARIO/KASKADE/DJ DAN MIXES)	THE PUSHYCAT DOLLS FEATURING BUSTA RHYMES AAA 00520/INTERSCOPE
19	13	ENOY THE SILENCE...04	DEPECHE MODE MUTE/REPRISE 42757/WARNER BROS.
20	19	I GOT YOUR LOVE	DONNA SUMMER MERCURY 006043/UME
21	20	HUMANITY	ATB WATER MUSIC DANCE 060509/VAESE SARABANDE
22	23	GOTTA GO GOTTA LEAVE (TIRED)	VIVIAN GREEN COLUMBIA 72898/SONY MUSIC
23	RE-ENTRY	STRICT MACHINE (REMIXES)	GOLDFRAPP MUTE 9215
24	15	THE HAND THAT FEEDS	NINE INCH NAILS NOTHING 005127 & 005129/INTERSCOPE
25	23	CRAZY	ALANIS MOSESSETTE MAVERICK/REPRISE 42855/WARNER BROS.


		HOT DANCE AIRPLAY™	
THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	#1 BE WITHOUT YOU	MARY J. BLIGE GEFEN
2	2	SOS	RIHANNA SRP/DEF JAM/DJMG
3	4	WALK AWAY	KELLY CLARKSON RCA/RMG
4	5	WAITING	TAXI DOLL WWW.TAXIDOLL.COM
5	3	SORRY	MADONNA WARNER BROS.
6	7	RAINDROPS	STUNT ULTRA
7	6	UNWRITTEN	NATASHA BEDINGFIELD EPIC
8	12	OOH LA LA	GOLDFRAPP MUTE
9	11	DANCIN	AARON SMITH FEATURING LUVLI MOODY
10	13	FIRE	FERRY CORSTEN ULTRA
11	10	CHECK ON IT	BEYONCE FEATURING SLIM THUG COLUMBIA
12	18	KISS YOU	110 MADE
13	16	WATERMAN	OLAV BASOSKI FEATURING MICHIE ONE ROBBINS
14	8	EVERYTIME WE TOUCH	CASCADE ROBBINS
15	20	KISS THE SKY	DANIELLE BOLLINGER ESNTION SILVER/ESNTION
16	14	SO SPECIAL	HOT CHIP ASTRALWERKS
17	17	FARAWAY	DEBBY LOEB ULTRA
18	9	ALRIGHT	RED CARPET SUBLIMINAL
19	RE-ENTRY	DARE	GORILLAZ FEATURING SHAWN RYDER PARLOPHONE/VIRGIN
20	15	TALK	COLDFPLAY CAPITOL
21	2	INCREDIBLE	SHAPE: UK NOCTURNAL GROOVE/POSITIVA
22	13	EVERY SINGLE DAY	BENASSI BROS. FEATURING DHANY ULTRA
23	23	AND THEN WE KISS	BRITNEY SPEARS JIVE/ZOMBA
24	15	LOVE OF MY LIFE	LUCAS PRATA & REINA ULTRA
25	RE-ENTRY	RUN IT!	CHRIS BROWN JIVE/ZOMBA

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2006

HITS OF THE WORLD **Billboard**


THIS WEEK		LAST WEEK	JAPAN 	
THIS WEEK		LAST WEEK	ALBUMS	
(SOUNDSCAN JAPAN) APRIL 11, 2006				
1	1		EXILE ASIA (CD/DVD) AVEX TRAX	
2	NEW		AQUA TIMEZ NANAIBONO RAKUGAKI EPIC	
3	3		SPITZ CYCLE HIT 1997-2005 (FIRST LTD EDITION) UNIVERSAL	
4	2		SPITZ CYCLE HIT 1991-1997 (LTD EDITION) UNIVERSAL	
5	4		EXILE ASIA AVEX TRAX	
6	6		KUMI KODA BEST SECOND SESSION (CD+DVD) AVEX TRAX	
7	22		SPITZ CYCLE HIT 1991-1997 UNIVERSAL	
8	5		KAT-TUN BEST OF (KAT-TUN) J-STORM	
9	7		MINMI NATURAL (LTD EDITION) VICTOR	
10	8		KUMI KODA BEST SECOND SESSION AVEX TRAX	

THIS WEEK		LAST WEEK	UNITED KINGDOM 	
THIS WEEK		LAST WEEK	ALBUMS	
(THE OFFICIAL UK CHARTS CO.) APRIL 9, 2006				
1	NEW		MORRISSEY RINGLEADER OF THE TORMENTORS ATTACK/SANCTUARY	
2	2		MASSIVE ATTACK COLLECTED - BEST OF VIRGIN	
3	NEW		PINK I'M NOT DEAD LAFACE/ZOMBA	
4	1		EMBRACE THIS NEW DAY INDEPENDIENTE	
5	9		KOOKS INSIDE IN/INSIDE OUT VIRGIN	
6	NEW		THE FLAMING LIPS AT WAR WITH THE MYSTICS WARNER BROS.	
7	6		JACK JOHNSON IN BETWEEN DREAMS JACK JOHNSON/BRUSHFIRE/UNIVERSAL	
8	5		CORINNE BAILEY RAE CORINNE BAILEY RAE GOOD GROOVE/EMI	
9	3		JOURNEY SOUTH JOURNEY SOUTH SYCO	
10	4		ANDY ABRAHAM THE IMPOSSIBLE DREAM PHONOGENIC	

THIS WEEK		LAST WEEK	GERMANY 	
THIS WEEK		LAST WEEK	ALBUMS	
(MEDIA CONTROL) APRIL 11, 2006				
1	NEW		PINK I'M NOT DEAD LAFACE/ZOMBA	
2	1		ROSENSTOLZ DAS GROSSE LEBEN ISLAND	
3	3		KATIE MELUA PIECE BY PIECE DRAMATICO	
4	2		TOKIO HOTEL SCHREI ISLAND	
5	6		KELLY CLARKSON BREAKAWAY RCA	
6	11		US 5 HERE WE GO UNIVERSAL	
7	4		PRINCE 3121 NPG/UNIVERSAL	
8	NEW		AZAD GAME OVER URBAN	
9	8		BANAROO AMAZING NA KLAR	
10	NEW		SCHANDMAUL MIT LEIB UND SEELE EDEL	

THIS WEEK		LAST WEEK	EURO DIGITAL TRACKS 	
THIS WEEK		LAST WEEK	ALBUMS	
(NIELSEN SOUNDSCAN INTERNATIONAL) MONTH XX, 2006				
1	1		CRAZY (SINGLE VERSION) GNARLS BARKLEY DOWNTOWN/ATLANTIC	
2	3		ONE MARY J. BLIGE AND U2 MATRIARCH/GEFFEN	
3	2		NO TOMORROW ORSON MERCURY	
4	5		PUMP IT THE BLACK EYED PEAS A&M/INTERSCOPE	
5	NEW		DANI CALIFORNIA (ALBUM VERSION) RED HOT CHILI PEPPERS WARNER BROS.	
6	7		NAIVE THE KOOKS VIRGIN	
7	8		STUPID GIRLS PINK LAFACE/ZOMBA	
8	4		NATURE'S LAW (ALBUM VERSION) EMBRACE INDEPENDIENTE	
9	1		SO SICK NE-YO DEF JAM	
10	9		BECAUSE OF YOU KELLY CLARKSON RCA	
11	11		BEEP THE PUSSYCAT DOLLS FT. WILL.I.AM A&M/INTERSCOPE	
12	10		PUT YOUR RECORDS ON CORINNE BAILEY RAE GOOD GROOVE/EMI	
13	NEW		DANCE, DANCE FALL OUT BOY FUELED BY RAMEN/ISLAND	
14	12		SORRY (ALBUM VERSION) MADONNA WARNER BROS.	
15	13		WHEN YOU WASN'T FAMOUS (ALBUM VERSION) THE STREETS 679 RECORDINGS	
16	15		TEMPERATURE (ALBUM VERSION) SEAN PAUL VP/ATLANTIC	
17	16		TOUCH THE SKY KANYE WEST FT. LUPE FIASCO ROC-A-FELLA/DEF JAM	
18	NEW		WHY WON'T YOU GIVE ME YOUR LOVE? THE ZUTONS DELTASONIC	
19	18		THUNDER IN MY HEART AGAIN MECK FT. LEO SAYER FREE2AIR	
20	NEW		SOMEBODY'S WATCHING ME (HI-TACK REMIX) BEATFREAKZ DATA	

THIS WEEK		LAST WEEK	FRANCE 	
THIS WEEK		LAST WEEK	ALBUMS	
(SNEP/IFOP/TITE-LIVE) APRIL 11, 2006				
1	NEW		LES ENFOIRES LE VILLAGE DES ENFOIRES 2006 ULM	
2	NEW		SINIK SANG FROID UP MUSIC	
3	1		PATRICK BRUEL DES SOUVENIRS DEVANT RCA	
4	2		BEN HARPER BOTH SIDES OF THE GUN VIRGIN	
5	3		DIAM'S DANS MA BULLE CAPITOL	
6	5		ANAIS THE CHEAP SHOW V2	
7	NEW		PINK I'M NOT DEAD LAFACE/ZOMBA	
8	7		RAPHAEL CARAVANE CAPITOL	
9	4		PLACEBO MEDS VIRGIN	
10	6		UN DOS TRES UN. DOS. TRES... ULM	

THIS WEEK		LAST WEEK	AUSTRALIA 	
THIS WEEK		LAST WEEK	ALBUMS	
(ARIA) APRIL 9, 2006				
1	NEW		HILLTOP HOODS THE HARD ROAD OBESE RECORDS	
2	3		JAMES BLUNT BACK TO BEDLAM ATLANTIC	
3	2		WESTLIFE FACE TO FACE S	
4	1		BEN HARPER BOTH SIDES OF THE GUN VIRGIN	
5	4		ROGUE TRADERS HERE COME THE DRUMS COLUMBIA	
6	33		HUMAN NATURE REACH OUT: THE MOTOWN RECORD COLUMBIA	
7	8		THE VERONICAS SECRET LIFE OF US WARNER BROS.	
8	7		NICKELBACK ALL THE RIGHT REASONS ROADRUNNER	
9	NEW		PINK I'M NOT DEAD LAFACE/ZOMBA	
10	6		BERNARD FANNING TEA AND SYMPATHY UNIVERSAL	


THIS WEEK		LAST WEEK	CANADA 	
THIS WEEK		LAST WEEK	ALBUMS	
(SOUNDSCAN) APRIL 22, 2006				
1	NEW		JAMES BLUNT BACK TO BEDLAM CUSTARD/ATLANTIC/WARNER	
2	NEW		PINK I'M NOT DEAD LAFACE/SONY BMG MUSIC	
3	RE		MICHAEL BUBLE IT'S TIME 143/REPRISE/WARNER	
4	NEW		RASCAL FLATTS ME AND MY GANG LYRIC STREET/UNIVERSAL	
5	2		PIERRE LAPORTE FORET DES MAL AIMES LA AUDIOGRAM/SELECT	
6	3		TIM MCGRAW GREATEST HITS VOL 2: REFLECTED CURB/WARNER	
7	8		MADONNA CONFESSIONS ON A DANCE FLOOR WARNER	
8	NEW		CRAZY FROG CRAZY FROG PRESENTS CRAZY HITS NEXT PLATEAU/UNIVERSAL	
9	6		VARIOUS ARTISTS JUNO AWARDS 2006 SONY BMG MUSIC	
10	RE		NICKELBACK ALL THE RIGHT REASONS EMI	


THIS WEEK		LAST WEEK	ITALY 	
THIS WEEK		LAST WEEK	ALBUMS	
(FIMI/NIELSEN) APRIL 10, 2006				
1	1		GIANNA NANNINI GRAZIE POLYDOR	
2	2		MADONNA CONFESSIONS ON A DANCE FLOOR WARNER BROS.	
3	NEW		CLAUDIO BAGLIONI GLI ALTRI, TUTTI QUI COLUMBIA	
4	3		DAVID GILMOUR ON AN ISLAND EMI	
5	4		BEN HARPER BOTH SIDES OF THE GUN VIRGIN	
6	13		MASSIVE ATTACK COLLECTED - BEST OF VIRGIN	
7	5		CAPA REZZA HABEMUS CAPA VIRGIN	
8	8		ANDREA BOCELLI AMORE POLYDOR	
9	7		NOMADI CON ME D CONTRO DI ME ATLANTIC	
10	6		RICCARDO COCCIANTE TUTTI MIEI SOGNI COLUMBIA	

THIS WEEK		LAST WEEK	SPAIN 	
THIS WEEK		LAST WEEK	ALBUMS	
(PROMUSICAE/MEDIA) APRIL 12, 2006				
1	NEW		LA OREJA DE VAN GOGH LOVG SONY BMG	
2	1		ERREWAY EL DISCO DE REBELDE WAY WARNER MUSIC	
3	3		ROSARIO CONTIGO ME VOY SONY BMG	
4	2		NINA PASTORI JOYAS PRESTADAS SONY BMG	
5	8		ROCIO DURCAL ME GUSTAS MUCHO TODOS SUS GRANDES EXITOS SONY BMG	
6	16		BATUKA BATUKA XTREME VALE MUSIC	
7	NEW		QUIQUE GONZALES AJUSTE DE CUENTAS DRO	
8	4		IL DIVO ANCORA SYCO/SONY BMG	
9	7		LUCIE SILVAS BREATHE IN MERCURY	
10	NEW		LA FUGA EN DIRECTO DRO	


THIS WEEK		LAST WEEK	THE NETHERLANDS 	
THIS WEEK		LAST WEEK	SINGLES	
(MEGA CHARTS BV) APRIL 7, 2006				
1	1		RIGHT HERE RIGHT NOW RAFFAELA ARISTA	
2	5		BEEP THE PUSSYCAT DOLLS FT. WILL I AM A&M/INTERSCOPE	
3	4		NO WORRIES SIMON WEBBE INNOCENT	
4	2		BECAUSE WE BELIEVE ANDREA BOCELLI/MARCO BORSATO UNIVERSAL	
5	16		TEMPERATURE SEAN PAUL VP/ATLANTIC	
ALBUMS				
1	2		BLOF UMOJA EMI	
2	1		ANDREA BOCELLI AMORE POLYDOR	
3	3		PRINCE 3121 NPG/UNIVERSAL	
4	4		MARIANNE WEBER LICHTJES IN JOUW OGEN SONY BMG	
5	NEW		PINK I'M NOT DEAD LAFACE/ZOMBA	

THIS WEEK		LAST WEEK	AUSTRIA 	
THIS WEEK		LAST WEEK	SINGLES	
(AUSTRIAN IFPI/AUSTRIA TOP 40) APRIL 10, 2006				
1	1		I STILL BURN TOBIAS REGNER HANSA	
2	8		7 SUENDEN DJ OETZI/MARC PIRCHER POLYDOR	
3	5		JUST BE GOOD TO ME KARMAH ZEITGEIST	
4	7		DING SEED DOWNBEAT/WARNER MUSIC	
5	10		BECAUSE OF YOU KELLY CLARKSON RCA	
ALBUMS				
1	NEW		PINK I'M NOT DEAD LAFACE/ZOMBA	
2	4		BANAROO AMAZING NA KLAR	
3	1		TOKIO HOTEL SCHREI ISLAND	
4	2		ROSENSTOLZ DAS GROSSE LEBEN ISLAND	
5	5		MICHAEL MITTERMEIER PARANOID (AUSTRIA EDITION) SPASSG	

THIS WEEK		LAST WEEK	NORWAY 	
THIS WEEK		LAST WEEK	SINGLES	
(VERDENS GANG NORWAY) APRIL 10, 2006				
1	1		RESPEKT FOR GRANIOSA GRANDIOSA WHISTLE & HUM	
2	3		STUPID GIRLS PINK LAFACE/ZOMBA	
3	12		BEEP THE PUSSYCAT DOLLS FT. WILL I AM A&M/INTERSCOPE	
4	6		KJAERLIGHET ER MER ENN FORELSKELSE GAUTE ORMASEN TYLDEN	
5	4		DON'T SAVE ME MARIT LARSEN CAPITOL	
ALBUMS				
1	1		DUMDUM BOYS GRAVITASJON OH YEAH!	
2	NEW		MORRISSEY RINGLEADER OF THE TORMENTORS ATTACK/SANCTUARY	
3	2		GAVIN DEGRAW CHARIOT STRIPPED J	
4	NEW		PINK I'M NOT DEAD LAFACE/ZOMBA	
5	5		ANDREA BOCELLI AMORE POLYDOR	

THIS WEEK		LAST WEEK	DENMARK 	
THIS WEEK		LAST WEEK	SINGLES	
(IFPI/NIELSEN MARKETING RESEARCH) APRIL 11, 2006				
1	2		MR. NICE GUY TRINE DYRHOLM CMC	
2	1		SUFFER WELL DEPECHE MODE MUTE	
3	5		LOVE GENERATION BOB SINCLAR FT. GARY PINE YELLOW PRODUCTION	
4	6		ARGHHH DOLPHIN FT. NBTB EMI	
5	7		SORRY MADONNA WARNER BROS.	
ALBUMS				
1	1		DANSER MED DRENGE VORES BEDSTE RECART	
2	2		KELLY CLARKSON BREAKAWAY RCA	
3	NEW		MORRISSEY RINGLEADER OF THE TORMENTORS ATTACK/SANCTUARY	
4	5		RASMUS NOHR LYKKELIG SMUTNING COPENHAGEN	
5	NEW		KIRA AND THE KINDRED SPIRITS KIRA & THE KINDRED SPIRITS MBO	

THIS WEEK		LAST WEEK	PORTUGAL 	
THIS WEEK		LAST WEEK	ALBUMS	
(RIM) APRIL 11, 2006				
1	1		MELANIE C. BEAUTIFUL INTENTIONS RED GIRL	
2	2		MASSIVE ATTACK COLLECTED - BEST OF VIRGIN	
3	4		ILONA MITRECEY UN MONDE PARFAIT SCORPIO	
4	5		COLDPLAY X&Y PARLOPHONE	
5	8		GORILLAZ DEMON DAYS PARLOPHONE	
6	6		ANDREA BOCELLI AMORE POLYDOR	
7	3		BEN HARPER BOTH SIDES OF THE GUN VIRGIN	
8	16		PAULO GONZO PAULO GONZO COLUMBIA	
9	10		IL DIVO ANCORA SYCO/SONY BMG	
10	19		RITA GUERRA RITA FAROL	

THIS WEEK		LAST WEEK	GREECE 	
THIS WEEK		LAST WEEK	SINGLES	
(IFPI GREECE/DELOITTE & TOUCHE) APRIL 9, 2006				
1	2		IMOUN AGGELOS TOU TSARLI DANAI FAVILLI LEGEND	
2	1		SAN PETALOYDA KALIA BENETI MELON MUSIC	
3	3		MAMBO! HELENA PAPAERIZOU COLUMBIA	
4	5		AUTO STOP/MONO I AGAPI ANNA VISSI MINDS	
5	4		LA NOSTRA VITA EROS RAMAZZOTTI ARIOLA	
ALBUMS				
1	1		PLACEBO MEDS VIRGIN	
2	9		CESARIA EVORA ROGAMAR RCA	
3	2		JAMES BLUNT BACK TO BEDLAM ATLANTIC	
4	6		THE BLACK EYED PEAS MONKEY BUSINESS A&M/INTERSCOPE	

EURO

EUROCHARTS

SINGLE SALES

THIS WEEK	LAST WEEK	EUROCHARTS ARE COMPILED BY BILLBOARD FROM THE NATIONAL SINGLES AND ALBUM SALES CHARTS OF 20 EUROPEAN COUNTRIES. APRIL 12, 2006
1	8	TEMPERATURE SEAN PAUL VP/ATLANTIC
2	1	SO SICK NE-YO DEF JAM
3	1	BECAUSE OF YOU KELLY CLARKSON RCA
4	6	CRAZY GNARLS BARKLEY WARNER BROS.
5	4	I STILL BURN TOBIAS REGNER HANSA
6	7	PUMP IT THE BLACK EYED PEAS A&M/INTERSCOPE
7	19	BEEP THE PUSSYCAT DOLLS FT. WILL I AM A&M/INTERSCOPE
8	5	LE PAPA PINGOUIN PIGLIO SCORPIO/MG INTERACTIONS
9	9	LA BOULETTE DIAMIS CAPITOL
10	3	STUPID GIRLS PINK LAFACE/ZOMBA
11	11	LOVE GENERATION 808 SINCLAR FT. GARY PINE YELLOW PRODUCTION
12	66	ONE MARY J. BLIGE FT. U2 MTRIARCH/GEFFEN
13	10	SORRY MADONNA WARNER BROS.
14	14	BAILA MORENA ZUCCHERO POLYDOR
15	13	I BELONG TO YOU EROS RAMAZZOTTI/ANASTACIA ARIOLA

ALBUMS

THIS WEEK	LAST WEEK	APRIL 12, 2006
1	NEW	PINK I'M NOT DEAD LAFACE/ZOMBA
2	3	MASSIVE ATTACK COLLECTED - BEST OF VIRGIN
3	NEW	MORRISSEY RINGLEADER OF THE TORMENTORS ATTACK/SANCTUARY
4	7	KELLY CLARKSON BREAKAWAY RCA
5	6	KATIE MELUA PIECE BY PIECE DRAMATIC
6	1	PRINCE 3121 NPG/UNIVERSAL
7	8	MADONNA CONFESSIONS ON A DANCE FLOOR WARNER BROS.
8	2	DAVID GILMOUR ON AN ISLAND EMI
9	4	ANDREA BOCELLI AMORE POLYDOR
10	5	PLACEBO MEOS VIRGIN
11	14	JAMES BLUNT BACK TO BEDLAM ATLANTIC
12	9	ROSENSTOLZ DAS GROSSE LEBEN ISLAND
13	10	CORINNE BAILEY RAE CORINNE BAILEY RAE GOOD GROOVE/EMI
14	11	TOKIO HOTEL SCHREI ISLAND
15	16	THE BLACK EYED PEAS MONKEY BUSINESS A&M/INTERSCOPE

RADIO AIRPLAY

THIS WEEK	LAST WEEK	RADIO AIRPLAY INFORMATION FROM 17 EUROPEAN COUNTRIES AS MONITORED AND TABULATED BY NIELSEN MUSIC CONTROL. APRIL 12, 2006
1	1	SO SICK NE-YO DEF JAM
2	2	SORRY MADONNA WARNER BROS.
3	4	BECAUSE OF YOU KELLY CLARKSON RCA
4	3	STUPID GIRLS PINK LAFACE/ZOMBA
5	8	S.O.S. RIHANNA SRP/DEF JAM
6	7	ADVERTISING SPACE ROBBIE WILLIAMS CHRYSALIS
7	5	PUMP IT THE BLACK EYED PEAS A&M/INTERSCOPE
8	6	PUT YOUR RECORDS ON CORINNE BAILEY RAE GOOD GROOVE/EMI
9	11	HIPS DON'T LIE SHAKIRA FT. WYCLEF JEAN SONY BMG
10	9	STICKWITU THE PUSSYCAT DOLLS A&M/INTERSCOPE
11	10	CHECK ON IT BEYONCE FT. SLIM THUG COLUMBIA
12	15	CRAZY GNARLS BARKLEY WARNER BROS.
13	14	TEMPERATURE SEAN PAUL VP/ATLANTIC
14	18	ONE MARY J. BLIGE MTRIARCH/GEFFEN
15	16	LA BOULETTE DIAMIS CAPITAL

SALES DATA COMPILED BY



Billboard ALBUMS

APR 22 2006

TOP CHRISTIAN

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE / IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT.
1	1	6	#1 ALAN JACKSON 6 WKS PRECIOUS MEMORIES ACR/ARISTA NASHVILLE 80281/PROVIDENT-INTEGRITY		
2	NEW	WOT SHOT DEBUT	PASSION WORSHIP BAND PASSION: EVERYTHING GLORIOUS SIXSTEPS/SPARROW 8094/EMICMG		
3	NEW		HAWK NELSON SMILE, IT'S THE END OF THE WORLD TOOTH & NAIL 5613/EMICMG		
4	4	27	GREATEST GAINER KIRK FRANKLIN HERO FO YO SOUL/GOSPO CENTRIC 71019/PROVIDENT-INTEGRITY		
5	NEW		VARIOUS ARTISTS WOW WORSHIP (AQUA) WORD-CURB/EMICMG/SONY BMG MUSIC 10814/PROVIDENT-INTEGRITY		
6	3	15	FLYLEAF FLYLEAF OCTONE 50005/PROVIDENT-INTEGRITY		
7	6	32	CASTING CROWNS LIFESONG BEACH STREET/REUNION 10770/PROVIDENT-INTEGRITY		
8	2	3	KUTLESS HEARTS OF THE INNOCENT BEC 3906/EMICMG		
9	7	27	VARIOUS ARTISTS WOW HITS 2006 EMICMG/PROVIDENT-INTEGRITY/WORD-CURB 1247		
10	11	81	CHRIS TOMLIN ARRIVING SIXSTEPS/SPARROW 4243/EMICMG		
11	NEW		HILLSONG UNITED WE STAND HILLSONG/INTEGRITY 3905/PROVIDENT-INTEGRITY		
12	NEW		SANCTUS REAL FACE OF LOVE SPARROW 1574/EMICMG		
13	8	23	THIRD DAY WHEREVER YOU ARE ESSENTIAL 10795/PROVIDENT-INTEGRITY		
14	9	4	MARTHA MUNIZZI NO LIMITS...LIVE INTEGRITY/COLUMBIA 3860/PROVIDENT-INTEGRITY		
15	5	3	MORMON TABERNACLE CHOIR THEN SINGS MY SOUL MORMON TABERNACLE CHOIR 70036		
16	10	38	MARY MARY MARY MARY MY BLOCK/INTEGRITY GOSPEL/COLUMBIA 3537/PROVIDENT-INTEGRITY		
17	12	11	P.O.D. TESTIFY ATLANTIC 83857/WDRD-CURB		
18	14	4	BUILDING 429 RISE WORD-CURB 86405		
19	15	75	RELIENT K MMHMM GOTEK/CAPITOL 2953/EMICMG		
20	28	28	VARIOUS ARTISTS INSPIRED BY THE CHRONICLES OF NARNIA: THE WOLF, THE WITCH AND THE WARDROBE SPARROW 1457/EMICMG		
21	29	24	VARIOUS ARTISTS OPEN THE EYES OF MY HEART INO/EPIC 3649/PROVIDENT-INTEGRITY		
22	16	73	JEREMY CAMP RESTORED BEC 8615/EMICMG		
23	17	24	ISRAEL & NEW BREED ALIVE IN SOUTH AFRICA INTEGRITY GOSPEL/EPIC 3647/PROVIDENT-INTEGRITY		
24	13	2	THE CRABB FAMILY BLUR THE LINES CLEAR COOL/DAYWIND 71477/WORD-CURB		
25	20	11	GAITHER VOCAL BAND GIVE IT AWAY GAITHER MUSIC GROUP 2648/EMICMG		

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE / IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT.
26	23	28	DAVID CROWDER BAND A COLLISION OR (3 + 4 = 7) SIXSTEPS/SPARROW 1229/EMICMG		
27	14	30	SWITCHFOOT NOTHING IS SOUND COLUMBIA/SPARROW 1383*/EMICMG		
28	NEW		VARIOUS ARTISTS X 2006 BEC/TOOTH & NAIL 5605/EMICMG		
29	21	5	SHAWN MCDONALD RIPEN SPARROW 1569/EMICMG		
30	22	22	JEREMY CAMP LIVE...UNPLUGGED: FRANKLIN, TN BEC 7661/EMICMG		
31	41	6	PLUMB CHAOTIC RESOLVE CURB 78882/WORD-CURB		
32	32	53	VARIOUS ARTISTS WOW #1S PROVIDENT WORD-CURB/EMICMG 10769/PROVIDENT-INTEGRITY		
33	31	28	TODD AGNEW REFLECTION OF SOMETHING ARDENT/SRE 2526/PROVIDENT-INTEGRITY		
34	19	67	VARIOUS ARTISTS I CAN ONLY IMAGINE INO/TIME LIFE 19223/PROVIDENT-INTEGRITY		
35	40	55	NATALIE GRANT AWAKEN CURB 78860/WORD-CURB		
36	NEW		AVALON STAND SPARROW 4733/EMICMG		
37	39	2	AARON SHUST ANYTHING WORTH SAYING BRASH 0017/WORD-CURB		
38	54	46	NICHOLE NORDEMAN BRAVE SPARROW 3575/EMICMG		
39	26	78	TOBYMAC WELCOME TO DIVERSE CITY FOREFRONT 6417/EMICMG		
40	55	30	CECE WINANS PURIFIED PURESPPRINGS GOSPEL/INO 3634/PROVIDENT-INTEGRITY		
41	24	9	BILL & GLORIA GAITHER AND THEIR HOMECOMING FRIENDS CANADIAN HOMECOMING GAITHER MUSIC GROUP 2644/EMICMG		
42	27	28	BARLOWGIRL ANOTHER JOURNAL ENTRY FERVENT 86446/WORD-CURB		
43	27	9	BILL & GLORIA GAITHER AND THEIR HOMECOMING FRIENDS GAITHER HOMECOMING TOUR: LIVE FROM TORONTO GAITHER MUSIC GROUP 2643/EMICMG		
44	NEW		GUY PENROD THE BEST OF GUY PENROD GAITHER MUSIC GROUP 2612/EMICMG		
45	38	15	CHRIS TOMLIN LIVE FROM AUSTIN MUSIC HALL SIXSTEPS/SPARROW 2448/EMICMG		
46	33	54	JARS OF CLAY REDEMPTION SONGS ESSENTIAL 10758/PROVIDENT-INTEGRITY		
47	NEW		SUPERCHIC(K) BEAUTY FROM PAIN INPOP 1279/EMICMG		
48	18	15	HILLSONG ULTIMATE WORSHIP...THE VERY BEST LIVE WORSHIP SONGS FROM HILLSONG HILLSONG AUSTRALIA/INTEGRITY 381/PROVIDENT-INTEGRITY		
49	30	58	KUTLESS STRONG TOWER BEC 5391/EMICMG		
50	35	5	VARIOUS ARTISTS THE BEST WORSHIP SONGS...EVERY WORSHIP TOGETHER/LIBERTY 7177/EMICMG		

TOP GOSPEL

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE / IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT.
1	1	28	#1 GREATEST GAINER KIRK FRANKLIN 20 WKS HERO FO YO SOUL/GOSPO CENTRIC 71019/ZOMBA		
2	2	13	JUANITA BYNUM A PIECE OF MY PASSION FLOW 9301		
3	5	11	VARIOUS ARTISTS WOW GOSPEL 2006 EMICMG/WORD-CURB 75160/ZOMBA		
4	NEW		DONALD LAWRENCE PRESENTS THE TRI-CITY SINGERS FINALE: ACT ONE EMI GOSPEL 33345		
5	NEW		DONALD LAWRENCE PRESENTS THE TRI-CITY SINGERS FINALE: ACT TWO EMI GOSPEL 54835		
6	4	4	MARTHA MUNIZZI NO LIMITS...LIVE INTEGRITY/COLUMBIA 3860/SONY MUSIC		
7	38	38	MARY MARY MARY MARY MY BLOCK/COLUMBIA 77733/SONY MUSIC		
8	32	32	YOLANDA ADAMS DAY BY DAY ELEKTRA/ATLANTIC 83789/AG		
9	28	28	SOUNDTRACK THE GOSPEL VERITY 71620/ZOMBA		
10	25	25	ISRAEL & NEW BREED ALIVE IN SOUTH AFRICA INTEGRITY GOSPEL/EPIC 94893/SONY MUSIC		
11	21	2	BISHOP G.E. PATTERSON & CONGREGATION SINGING THE OLD TIME WAY VOLUME 2 PODIUM 2505		
12	30	30	CECE WINANS PURIFIED PURESPPRINGS GOSPEL/INO 93997/SONY MUSIC		
13	67	67	SHEKINAH GLORY MINISTRY LIVE KINGDOM 1011/BOOKWORLD		
14	19	19	BYRON CAGE AN INVITATION TO WORSHIP GOSPO CENTRIC 71281/ZOMBA		
15	54	54	DONNIE MCCLURKIN PSALMS, HYMNS & SPIRITUAL SONGS VERITY 64137/ZOMBA		
16	NEW		DONALD LAWRENCE PRESENTS THE TRI-CITY SINGERS FINALE: LIMITED COLLECTORS EDITION EMI GOSPEL 54967		
17	3	79	SMOKIE NORFUL NOTHING WITHOUT YOU EMI GOSPEL 77795		
18	5	28	HEZEKIAH WALKER & LFC 20/05 THE EXPERIENCE VERITY 62829/ZOMBA		
19	9	51	BISHOP G.E. PATTERSON & CONGREGATION SINGING THE OLD TIME WAY PODIUM 2504		
20	4	11	KAREN CLARK-SHEARD IT'S NOT OVER WORD-CURB 86379/WARNER BROS.		
21	31	31	SHIRLEY CAESAR I KNOW THE TRUTH ARTEMIS GOSPEL 51635		
22	7	7	BISHOP EDDIE L. LONG PRESENTS NEW BIRTH TOTAL PRAISE CHOIR A NEW BEGINNING EMI GOSPEL 31706		
23	64	64	VARIOUS ARTISTS WOW GOSPEL 2005 WORD-CURB/EMICMG/VERITY 65344/ZOMBA		
24	5	5	GRITS 7 GOTEK 42655		
25	35	78	J MOSS THE J MOSS PROJECT GOSPO CENTRIC 70068/ZOMBA		

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE / IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT.
26	22	28	VARIOUS ARTISTS GOTTA HAVE GOSPEL 3 INTEGRITY GOSPEL/INTEGRITY/GOSPO CENTRIC/EPIC 94426/SONY MUSIC		
27	26	11	SOWETO GOSPEL CHOIR BLESSSED SHANACHIE 66038		
28	1E	3	TAKE 6 FEELS GOOD TAKE 6 3018		
29	24	37	SOUNDS OF BLACKNESS UNITY SLR 54693/LIGHTYEAR		
30	27	55	KURT CARR PROJECT ONE CHURCH GOSPO CENTRIC 70058/ZOMBA		
31	3E	7	OLEVIA WILLIAMS NO LIMITS KING DAVID 3822/PGE		
32	2E	6	JEFF MAJORS SACRED CHAPTER 6 MUSIC ONE/EPIC 83743/SONY MUSIC		
33	NEW		MARK ST. JOHN GOING AROUND THE WORLD CHILL 76523		
34	3	100	ISRAEL & NEW BREED LIVE FROM ANOTHER LIFE INTEGRITY GOSPEL/EPIC 91263/SONY MUSIC		
35	NEW		PETTIDEE THUG LOVE BEATMART 44011		
36	NEW		LYNDA RANDLE GOD ON THE MOUNTAIN GAITHER MUSIC GROUP 42611		
37	NEW		VARIOUS ARTISTS STELLAR AWARDS 2006 ARTEMIS GOSPEL 51790		
38	35	18	NEW LIFE COMMUNITY CHOIR FEATURING JOHN P. KEE THE REUNION NEW LIFE VERITY 71623/ZOMBA		
39	NEW		VARIOUS ARTISTS GOSPEL MUSIC HYENA 9346/THE MUSIC FORCE		
40	33	84	TYE TRIBBETT & G.A. LIFE INTEGRITY GOSPEL/COLUMBIA 90549/SONY MUSIC		
41	33	28	VICKI YOHE HE'S BEEN FAITHFUL PURESPPRINGS GOSPEL 86353/EMI GOSPEL		
42	29	96	FRED HAMMOND SOMETHIN' 'BOUT LOVE VERITY/JIVE 58744/ZOMBA		
43	30	52	BEN HARPER AND THE BLIND BOYS OF ALABAMA THERE WILL BE A LIGHT VIRGIN 71206*		
44	37	37	LEE WILLIAMS AND THE SPIRITUAL GC'S TELL THE ANGELS: LIVE IN MEMPHIS MCG 7034/MALACO		
45	44	53	THE GOSPEL MIRACLES BREAK THROUGH AMEN 1505		
46	46	42	TAMELA MANN GOTTA KEEP MOVIN' TILLYMANN 10117		
47	54	54	MICAH STAMPLEY THE SONGBOOK OF MICAH OEXTERITY SOUNDS 66933/EMI GOSPEL		
48	42	72	VARIOUS ARTISTS GOTTA HAVE GOSPEL! VOL. 2 INTEGRITY GOSPEL/GOSPO CENTRIC 70072/ZOMBA		
49	43	10	LISA MCCLENDON LIVE FROM THE HOUSE OF BLUES: NEW ORLEANS INTEGRITY GOSPEL/EPIC 76585/SONY MUSIC		
50	40	28	THE BROOKLYN TABERNACLE CHOIR I'M AMAZED...LIVE INO 96415/SONY MUSIC		

CHARTS LEGEND

SEE BELOW FOR COMPLETE LEGEND INFORMATION.

APR 22 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 those 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.

PAC SETTER Where included, this award indicates the title with the chart's biggest percentage growth.

HEATSEEKER GRAMMEE 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, AC/Top 40, Adult Contemporary, Modern Rock, and Adult R&B charts, which are ranked by total detections.

● Songs showing an increase in audience (or detections) over the previous week, regardless of chart movement.

RECURRENT RULES

Songs are removed from the Hot 100 and Hot 100 Airplay charts simultaneously if they have been on the Hot 100 for more than 20 weeks and rank below 50. Songs are removed from the Hot R&B/Hip-Hop Songs and Hot R&B/Hip-Hop Airplay charts simultaneously if they have been on the Hot R&B/Hip-Hop Singles & Tracks for more than 20 weeks and rank below 50. Songs are removed from the Pop 100 and Pop 100 Airplay charts simultaneously if they have been on the Pop 100 for more than 30 weeks and rank below 30. Titles are removed from Hot Country Songs if they have been on the chart for more than 20 weeks and rank below 15 in detections or audience provided that they are not still gaining enough audience points to bullet. Songs are removed from the Adult Top 40, Adult Contemporary, Adult R&B, and Hot Dance Airplay charts if they have been on the chart for more than 20 weeks and rank below 15 (20 for Modern Rock and Latin) or if they have been on the chart for more than 52 weeks and below 10.

SINGLES SALES CHARTS

The top selling singles compiled from a national sample of retail store, mass merchant, and internet sales reports collected, compiled, and provided by Nielsen SoundScan. For R&B/Hip-Hop Singles Sales, sales data is compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan.

● Singles with the greatest sales gains.

CONFIGURATIONS

Ⓞ CC single available. ⊕ Digital Download available. ⊗ DVD single available. ⊕ Vinyl Maxi-Single available. ⊗ Vinyl Single available. ⊕ CD Maxi-Single available. Configurations are not included on all singles charts.

HITPREDICTOR

☆ Indicates title earned HitPredictor status in that particular format based on research data provided by Promosquad. Songs are tested online by Promosquad using multiple listens and a nationwide sample of carefully profiled music consumers. Songs are rated on a 1-5 scale; final results are based on weighted positives. Songs with a score of 65 or more (75 or more for country) are judged to have Hit Potential; although that benchmark number can fluctuate per format based on the strength of available music. For a complete and updated list of current songs with Hit Potential, commentary, polls and more, please visit www.hitpredictor.com.

DANCE CLUB PLAY

Compiled from a national sample of reports from club DJs.
● Titles with the greatest club play increase over the previous week.

AWARD CERTIFICATIONS

ALBUM CHARTS

● Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 albums (Gold). ■ RIAA certification for net shipment for 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical within Plat num or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. ○ Certification for net shipment of 100,000 units (Oro). □ Certification of 200,000 units (Platino). ⊠ Certification of 400,000 units (Multi-Platino).

SINGLES CHARTS

● RIAA certification for 100,000 paid downloads (Gold). ■ RIAA certification for 200,000 paid downloads (Platinum). 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 \$25,000 units or a dollar volume of \$2 million at retail for theatrically released programs; or of at least 25,000 units and \$1 million at suggested retail for non-theatrical titles. □ IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for non-theatrical titles.

TOP INDEPENDENT™			
THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST TITLE (IMPRINT & NUMBER / DISTRIBUTING LABEL)
1	NEW	1	LACUNA COIL KARMACODE CENTURY MEDIA 8360 (15.98)
2	2	28	PANIC! AT THE DISCO A FEVER YOU CAN'T SWEAT OUT/DECAYDANCE 077/FUELED BY RAMEN (13.98)
3	1	2	ATREYU A DEATH GRIP ON YESTERDAY VICTORY 267 (16.98 CD/DVD) ⊕
4	4	6	HAWTHORNE HEIGHTS IF ONLY YOU WERE LONELY VICTORY 265 & 266 (15.98 CD/DVD) ⊕
5	3	3	B.G. THE HEART OF THE STREETZ, VOL. 2 (I AM WHAT I AM) CHOPPA CITY 5849/KOCH (17.98)
6	5	7	ARCTIC MONKEYS WHATEVER PEOPLE SAY I AM, THAT'S WHAT I'M NOT DOMINO 086* (13.98)
7	10	37	GREATEST GAINER JASON ALDEAN JASON ALDEAN BROKEN BOW 7657 (12.98)
8	NEW	1	LITTLE BIG TOWN THE ROAD TO HERE EQUITY 3010 (13.98)
9	NEW	1	NEKO CASE FOX CONFESSOR BRINGS THE FLOOD ANTI- 86777/EPITAPH (16.98)
10	7	9	RON WHITE YOU CAN'T FIX STUPID IMAGE 3061 (16.98)
11	NEW	1	DANE COOK RETRIBUTION COMEDY CENTRAL 0034 (18.98 CD/DVD) ⊕
12	NEW	1	JUANITA BYNUM A PIECE OF MY PASSION FLOW 9301 (17.98)
13	6	3	FROM FIRST TO LAST HEROINE EPITAPH 86779 (13.98)
14	NEW	1	SONYA KITCHELL WORDS CAME BACK TO ME HEAR 0501/VELOUR (13.98)
15	14	15	YING YANG TWINS U.S.A. STILL UNITED COLLI/PARK 2790/TVT (11.98 CD/DVD) ⊕
16	NEW	1	UMPHREY'S MCGEE SAFETY IN NUMBERS SCI FIDELITY 1032 (15.98)
17	13	3	MORMON TABERNACLE CHOIR THEN SINGS MY SOUL MORMON TABERNACLE CHOIR 70035 (16.98)
18	NEW	1	RAMON AYALA Y SUS BRAVOS DEL NORTE ANTOLOGIA DE UN REY VOL. 2 FREDDIE 1940 (16.98)
19	16	96	HAWTHORNE HEIGHTS THE SILENCE IN BLACK AND WHITE VICTORY 220 (13.98)
20	17	73	BONE THUGS-N-HARMONY GREATEST HITS RUTHLESS 25423 (18.98)
21	NEW	1	JOHN CORBETT JOHN CORBETT FUNBONE 0021 (16.98)
22	15	3	THE SOUNDS DYING TO SAY THIS TO YOU SCRATCHIE 39060/NEW LINE (11.98)
23	18	21	PITBULL MONEY IS STILL A MAJOR ISSUE DIAZ BROTHERS 2750/TVT (11.98 CD/DVD) ⊕
24	NEW	1	DEAD TO FALL THE PHOENIX THRONE VICTORY 264 (13.98)
25	26	5	KRIS KRISTOFFERSON THIS OLD ROAD NEW WEST 8088 (17.98)
26	31	15	VOZ A VOZ EN PRESENCIA DEL FUTURO URBAN BOX OFFICE 1019 (13.98)
27	20	28	VARIOUS ARTISTS BOY WONDER & CHENCHO NEGROS PRESENT EL DRAFT 2006 CHENCHO NEGROS FEW EVERALD 1050/URBAN BOX OFFICE (9.98)
28	NEW	1	MATT NATHANSON AT THE POINT ACROBAT 05/HIGH WIRE (11.98)
29	22	21	VARIOUS ARTISTS CRUNK HITS TVT 2505 (18.98) ⊕
30	NEW	1	BISHOP G.E. PATTERSON & CONGREGATION SINGING THE OLD TIME WAY VOLUME 2 PODIUM 2505 (14.98)
31	25	8	BULLET FOR MY VALENTINE THE POISON TRUSTKILL 74 (13.98)
32	19	9	BELLE AND SEBASTIAN LIFE PURSUIT MATADOR 687* (15.98) ⊕
33	21	1	EDITORS THE BACK ROOM KITCHENWARE 0905/FADER (11.98)
34	23	11	JENNY LEWIS WITH THE WATSON TWINS RABBIT PUR COAT TEAM LOVE 08* (13.98)
35	NEW	1	ANI DIFRANCO CARNEGIE HALL 4.6.02 RIGHTEOUS BABE 051 (15.98)
36	33	58	RAMON AYALA Y SUS BRAVOS DEL NORTE ANTOLOGIA DE UN REY FREDDIE 1890 (16.98)
37	27	8	MATCHBOOK ROMANCE VOICES EPITAPH 86774 (13.98)
38	24	3	MURS AND 9TH WONDER MURRAY'S REVENGE RECORD COLLECTION 49412* (13.98)
39	RE-ENTRY	1	RAY DAVIES OTHER PEOPLE'S LIVES V2 27285 (16.98)
40	32	9	IN FLAMES COME CLARITY FERRET 062 (13.98) ⊕
41	30	11	CAT POWER THE GREATEST MATADOR 626* (15.98)
42	NEW	1	SOUNDTRACK AKEELAH AND THE BEE LION'S GATE 19629 (14.98)
43	NEW	1	AARON WATSON SAN ANGELO BIG LABEL 5737727 (15.98) ⊕
44	18	3	CANNIBAL CORPSE KILL METAL BLADE 14560 (13.98)
45	NEW	1	SOUL POSITION THINGS GO BETTER WITH RJ & AL RHYMESAYERS ENTERTAINMENT 0073* (15.98)
46	24	40	ANDY ANDY IRONIA WEPA 1060/URBAN BOX OFFICE (9.98 CD/DVD) ⊕
47	NEW	1	AARON SHUST ANYTHING WORTH SAYING BRASH 0017 (13.98)
48	27	56	CRAIG MORGAN MY KIND OF LIVIN' BROKEN BOW 75472 (17.98)
49	29	21	THE ACADEMY IS... ALMOST HERE FUELED BY RAMEN 071 (11.98)
50	NEW	1	THE TEAM WORLD PREMIERE REX 00676 (15.98)

TOP INDEPENDENT ALBUMS: Independent Albums are current titles that are sold via independent distribution, including those that are fulfilled via major branch distributors. **TASTEMAKERS:** Top selling albums from a core panel of trend-setting independent and small-chain stores. **WORLD:** See charts legend for rules and explanations. **FROM BILLBOARD.BIZ:** A weekly spotlight on one of the charts that are updated weekly on billboard.biz, including ones that are exclusive to *Billboard's* web sites. © 2006, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

TASTEMAKERS™			
THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST TITLE (IMPRINT & NUMBER/DISTRIBUTING LABEL)
1	NEW	1	THE FLAMING LIPS AT WAR WITH THE MYSTICS WARNER BROS. 49965
2	1	2	T.I. KING GRAND HUSTLE/ATLANTIC 83800*/AG ⊕
3	NEW	1	MORRISSEY RINGLEADER OF THE TORMENTORS ATTACK 86014/SANCTUARY ⊕
4	2	2	YEAH YEAH YEAHS SHOW YOUR BONES DRESS UP 006337/INTERSCOPE
5	3	2	GHOSTFACE KILLAH FISHSCALE DEF JAM 006155*/DJJMG
6	NEW	1	RASCAL FLATTS ME AND MY GANG LYRIC STREET 165058/HOLLYWOOD
7	NEW	1	QUEENSRYCHE OPERATION: MINDCRIME II RHINO 73306*
8	5	3	BEN HARPER BOTH SIDES OF THE GUN VIRGIN 57446
9	NEW	1	PINK I'M NOT DEAD LAFACE 80320/ZOMBA ⊕
10	7	1	PRINCE 3121 UNIVERSAL REPUBLIC 006296/UMRG
11	4	2	ROB ZOMBIE EDUCATED HORSES GEFEN/INTERSCOPE
12	NEW	1	LACUNA COIL KARMACODE CENTURY MEDIA 8360
13	8	1	MATISYAHU YOUTH (OR/EPIC 97695*/SONY MUSIC)
14	10	1	E-40 MY GHETTO REPORT CARD SICK WID' IT/BME 49963/WARNER BROS.
15	9	1	NEKO CASE FOX CONFESSOR BRINGS THE FLOOD ANTI- 86777/EPITAPH

TOP WORLD™			
THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST TITLE (IMPRINT & NUMBER/DISTRIBUTING LABEL)
1	1	58	CELTIC WOMAN CELTIC WOMAN MANHATTAN 80233
2	NEW	1	LILA DOWNS LA CANTINA NARADA 34248
3	10	18	CIRQUE DU SOLEIL KA CIRQUE DU SOLEIL 20024
4	3	12	MARY DUFF WHEN YOUR OLD WEDDING RING WAS NEW BMC 1012
5	6	11	SOWETO GOSPEL CHOIR BLESSED SHANACHIE 66038
6	2	11	LADYSMITH BLACK MAMBAZO LONG WALK TO FREEDOM GALLO 3109/HEADS UP
7	NEW	1	JORGE SEU THE LIFE AQUATIC STUDIO SESSIONS HOLLYWOOD 162576
8	4	7	VARIOUS ARTISTS PUTUMAYO PRESENTS: BRAZILIAN LOUNGE PUTUMAYO 247
9	11	2	VARIOUS ARTISTS PUTUMAYO PRESENTS: TURKISH GROOVE PUTUMAYO 248
10	NEW	1	ALI FARKA TOURE & TOUMANI DIABATE IN THE HEART OF THE MODN WORLD CIRCUIT/NONESUCH 79920/WARNER BROS.
11	9	13	CHLOE WALKING IN THE AIR MANHATTAN 42961
12	8	2	CHRISTINA BRANCO ULISSES DECCA 9645/UNIVERSAL CLASSICS GROUP
13	5	12	CIRQUE DU SOLEIL VAREKA CIRQUE DU SOLEIL 20017
14	12	4	CESARIA EVORA REGAMAR RCA VICTOR 78993
15	RE-ENTRY	1	SEU JORGE CRU WRASSE 160

TOP ROCK ALBUMS			
THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST TITLE (IMPRINT & DISTRIBUTING LABEL)
1	2	15	JAMES BLUNT BACK TO BEDLAM (GUSTARD/ATLANTIC/AG)
2	1	1	THE FLAMING LIPS AT WAR WITH THE MYSTICS (WARNER BROS.)
3	1	2	ROB ZOMBIE EDUCATED HORSES (GEFFEN/INTERSCOPE)
4	1	1	QUEENSRYCHE OPERATION: MINDCRIME II (RHINO)
5	1	1	POISON THE BEST OF POISON: 20 YEARS OF ROCK (CAPITOL)
6	6	15	NICKELBACK ALL THE RIGHT REASONS (ROADRUNNER/DJIMG)
7	7	9	JACK JOHNSON CURIOUS GEORGE (SOUNDTRACK) (BRUSHFIRE/UNIVERSAL REPUBLIC/UMRG)
8	1	1	MORRISSEY RINGLEADER OF THE TORMENTORS (ATTACK/SANCTUARY)
9	1	1	LACUNA COIL KARMACODE (CENTURY MEDIA)
10	1	1	BLUE OCTOBER FOILED (UNIVERSAL MOTOWN/UMRG)
11	8	14	PANIC! AT THE DISCO A FEVER YOU CAN'T SWEAT OUT (DECAYDANCE/FUELED BY RAMEN)
12	5	5	MATISYAHU YOUTH (OR/EPIC/SONY MUSIC)
13	1	1	FALL OUT BOY FROM UNDER THE CORK TREE (FUELED BY RAMEN/ISLAND/DJIMG)
14	1	1	YEAH YEAH YEAHS SHOW YOUR BONES (DRESS UP/INTERSCOPE)
15	1	1	THE ALL-AMERICAN REJECTS MOVE ALONG (DOGHOUSE/INTERSCOPE)

MUSIC VIDEO

LAUNCH PAD

APR 22 2006

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Principal Performers	CERT.
1	1	2	#1 DESTINY'S CHILD: LIVE IN ATLANTA COLUMBIA MUSIC VIDEO/SONY BMG VIDEO 52061 (14.98 DVD)	Destiny's Child	
2	2	2	MANILOW: MUSIC & PASSION: LIVE FROM LAS VEGAS RHINO HOME VIDEO 71624 (24.98 DVD)	Barry Manilow	
	4	72	3 GREATEST HITS MIND-UP VIDEO/SONY BMG VIDEO 13103 (13.98 CD/DVD)	Creed	
	6	8	WE ARE... THE LAURIE BERKNER BAND HEAR/RAZOR & TIE/SONY BMG VIDEO 86009 (16.98 DVD)	The Laurie Berkner Band	
	NEW		FINALE: ACT ONE EMI GOSPEL/EMM MUSIC VIDEO 33345 (19.98 CD/DVD)	Donald Lawrence Presents The Tri-City Singers	
	3	2	LIFE ON THE MURDER SCENE REPRISE MUSIC VIDEO/WARNER MUSIC VISION 49476 (25.98 DVD/CD)	My Chemical Romance	
	NEW		LIVE EN EL COLISEO SONY MUSIC VIDEO/SONY MUSIC ENTERTAINMENT (14.98 DVD)	Ednita Nazario	
	NEW		FINALE: ACT TWO EMI GOSPEL/EMM MUSIC VIDEO 54835 (19.98 CD/DVD)	Donald Lawrence Presents The Tri-City Singers	
	5	118	PAST, PRESENT & FUTURE GEOFFEN HOME VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 001041 (18.98 CD/DVD)	Rob Zombie	
	NEW		RBD: LIVE IN HOLLYWOOD EMI LATIN VIDEO 58122 (16.98 DVD)	RBD	
	NEW		GORILLAZ: DEMON DAYS LIVE AT THE MANCHESTER OPERA HOUSE VIRGIN MUSIC VIDEO/EMI VIDEO 56243 (19.98 DVD)	Gorillaz	
	8	43	THE SILENCE IN BLACK AND WHITE VICTORY 250 (15.98 CD/DVD)	Hawthorne Heights	
	10	43	FAREWELL I TOUR: LIVE FROM MELBOURNE RHINO HOME VIDEO 70423 (29.98 DVD)	Eagles	
	7	3	FREAK 'N' ROLL... INTO THE FOG: ALL JOIN HANDS, THE FILLMORE, SAN FRANCISCO EAGLE VISION 30151 (14.98 DVD)	The Black Crowes	
	NEW		ALY & AJ: ON THE RIDE HOLLYWOOD MUSIC VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 62554 (14.98 DVD)	Aly & AJ	
	NEW		RBD: QUE HAY DETRAS EMI LATIN VIDEO 55894 (16.98 DVD)	RBD	
	11	20	CAUGHT IN THE ACT REPRISE MUSIC VIDEO/WARNER HOME VIDEO 49444 (29.98 DVD/CD)	Michael Buble	
	12	126	LIVE AT DONINGTON EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 56963 (14.98 DVD)	AC/DC	6
	20	30	LIVE AT WOODSTOCK (SPECIAL EDITION) GEOFFEN HOME VIDEO 28309 (19.98 DVD)	Jimi Hendrix	2
	9	21	BULLET IN A BIBLE REPRISE MUSIC VIDEO/WARNER MUSIC VISION 49466 (24.98 CD/DVD)	Green Day	
	16	31	LIVE AT MONTREUX 1994 EAGLE VISION 39042 (14.98 DVD)	Johnny Cash	
	18	107	NUMBER ONES EPIC MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 56999 (14.98 DVD)	Michael Jackson	4
	15	22	TOUR GENERACION: RBD EN VIVO EMI LATIN VIDEO 44234 (14.98 DVD)	RBD	
	27	99	GREATEST HITS 1978-1997 COLUMBIA MUSIC VIDEO/SONY MUSIC ENTERTAINMENT 56032 (14.98 DVD)	Journey	
	23	21	ROCK OF AGES: THE DEFINITIVE COLLECTION ISLAND VIDEO 47309 (14.98 DVD)	Def Leppard	

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.
1	1	2	VAN HUNT CAPITOL 74851 (18.98)	On The Jungle Floor	
2	2	2	DONALD LAWRENCE PRESENTS THE TRI-CITY SINGERS EMI GOSPEL 33345 (19.98 CD/DVD) ⊕	Finale: Act One	
	3	28	BINDER UNIVERSAL REPUBLIC 005390/UMRG (9.98)	Extreme Behavior	
	4		HILLSONG HILLSONG/INTEGRITY 80535/SONY MUSIC (18.98 CD/DVD) ⊕	United We Stand	
	5		SANCTUS REAL PARROW 11574 (12.98)	Face Of Love	
	6		SONYA KITCHELL HEAR 0501/WELOUR (13.98)	Words Came Back To Me	
	7	7	EVANS BLUE HE POCKET 162585/HOLLYWOOD (11.98)	The Melody And The Energetic Nature Of Volume	
	8	3	RAKIM & KEN-Y JINNA 270183/UNIVERSAL LATINO (15.98)	Masterpiece: Nuestra Obra Maestra	
	9		PLACEBO ELEVATOR 53035/ASTRALWERKS (17.98) ⊕	Meds	
	10		CASSANDRA WILSON BLUE NOTE 63398 (18.98)	thunderbird	
	11		UMPHREY'S MCGEE SCI FIDELITY 1032 (15.98)	Safety In Numbers	
	12	NEW	DONALD LAWRENCE PRESENTS THE TRI-CITY SINGERS EMI GOSPEL 54835 (19.98 CD/DVD) ⊕	Finale: Act Two	
	13	14	REGGAETON NINOS AFUEGO/URBAN BOX OFFICE 46957/EMI LATIN (13.98)	Reggaeton Ninos Vol. 1	
	14	14	RAMON AYALA Y SUS BRAVOS DEL NORTE FREDDIE 1940 (16.98)	Antologia De Un Rey Vol. 2	
	15	2	MONCHY & ALEXANDRA J&N 50078/SONY BMG NORTE (16.98) ⊕	Exitos Y Mas	
	16	NEW	THE 5 BROWNS RCA RED SEAL 78719/SONY BMG MASTERWORKS (18.98) ⊕	No Boundaries	
	17	NEW	GIRL AUTHORITY ZOE 431088/ROUNDER (15.98)	Girl Authority	
	18	3	ANA GABRIEL SONY BMG NORTE 95902 (15.98)	Historia De Una Reina	
	19	NEW	JOHN CORBETT FUNBONE 0021 (16.98)	John Corbett	
	20	4	THE SOUNDS SCRATCHIE 39060/NEW LINE (11.98)	Dying To Say This To You	
	21		ALEJANDRA GUZMAN SONY BMG NORTE 78534 (15.98)	Indeleble	
	22		DANIEL POWTER WARNER BROS. 49332 (18.98)	Daniel Powter	
	23	2	GREATEST GAINER CEDARMONT KIDS CEDARMONT KIDS 80335/SONY MUSIC (4.98)	Easter Favorites	
	24	NEW	DEAD TO FALL VICTORY 264 (13.98)	The Phoenix Throne	
	25	16	VOZ A VOZ URBAN BOX OFFICE 1019 (13.98)	En Presencia Del Futuro	
	26	2	IMOGEN HEAP RCA VICTOR 72532 (11.98)	Speak For Yourself	
	27	11	JOSE JOSE SONY BMG NORTE 77517 (15.98) ⊕	La Historia Del Principe	
	28	13	HURT CAPITOL 41137 (12.98)	Vol. 1	
	29	NEW	MATT NATHANSON ACROBAT 05/HIGH WIRE (11.98)	At The Point	
	30	15	THE VERONICAS ENGINEERING/SIRE 49913/WARNER BROS. (13.98)	The Secret Life Of...	
	31	NEW	BISHOP G.E. PATTERSON & CONGREGATION PODIUM 2505 (14.98)	Singing The Old Time Way Volume 2	
	32	20	BULLET FOR MY VALENTINE TRUSTKILL 74 (13.98)	The Poison	
	33	18	YURIDIA SONY BMG NORTE 76550 (12.98 CD/DVD) ⊕	La Voz De Un Angel	
	34	7	THE CRABB FAMILY CLEAR COOL/DAYWIND 71477/WARNER BROS. (17.98)	Blur The Lines	
	35	12	GOLDFRAPP MUTE 9296* (15.98) ⊕	Supernature	
	36	17	EDITORS KITCHENWARE 0905/FADER (11.98)	The Back Room	
	37	14	THE DEREK TRUCKS BAND COLUMBIA 92844/SONY MUSIC (18.98)	Songlines	
	38	25	RAMON AYALA Y SUS BRAVOS DEL NORTE FREDDIE 1890 (16.98)	Antologia De Un Rey	
	39	8	MATT COSTA BRUSHFIRE/UNIVERSAL REPUBLIC 006264/UMRG (13.98)	Songs We Sing	
	40	29	SIA GO! BEAT 48103/ASTRALWERKS (16.98)	Colour The Small One	
	41	19	MURS AND 9TH WONDER RECORD COLLECTION 49412* (13.98)	Murray's Revenge	
	42	RE-ENTRY	RAY DAVIES V2 27285 (16.98)	Other People's Lives	
	43	25	SHAWN MCDONALD SPARROW 11569 (12.98)	Ripen	
	44	27	ANA GABRIEL EMI LATIN 46956 (15.98)	Dos Amores Un Amante	
	45	26	GILBERTO SANTA ROSA SONY BMG NORTE 96814 (16.98)	Directo Al Corazon	
	46	39	CALLE 13 WHITE LION 96875/SONY BMG NORTE (15.98)	Calle 13	
	47	28	URBAN MYSTIC SOBE 49996/WARNER BROS. (13.98)	Ghetto Revelations: II	
	48	RE-ENTRY	PLUMB CURB 78882 (13.98)	Chaotic Resolve	
	49	NEW	JAE-P UNIVISION 310386/UG (14.98)	Pa Mi Raza	
	50	NEW	AARON WATSON BIG LABEL 573772 (15.98) ⊕	San Angel	

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	2	#1 WHAT YOU KNOW T.I. GRAND HUSTLE/ATLANTIC	T.I.
2	2	6	CONTROL MYSELF LL COOL J FEATURING JENNIFER LOPEZ DEF JAM/IDJMG	LL COOL J
3	5	15	TOUCH IT BUSTA RHYMES AFTERMATH/INTERSCOPE	BUSTA RHYMES
4	3	8	POPPIN' MY COLLAR THREE 6 MAFIA HYPNOTIZE MINDS/COLUMBIA	THREE 6 MAFIA
5	4	9	WALK AWAY KELLY CLARKSON RCA/RMG	KELLY CLARKSON
6	RE-ENTRY		SAY I CHRISTINA MILIAN FEATURING YOUNG JEEZY ISLAND/IDJMG	CHRISTINA MILIAN
7	14	10	TEMPERATURE SEAN PAUL VP/ATLANTIC	SEAN PAUL
8	NEW		SOS RIHANNA SRP/DEF JAM/IDJMG	RIHANNA
9	7	1	LOVE KEYSHIA COLE A&M/INTERSCOPE	KEYSHIA COLE
10	NEW		BAD DAY DANIEL POWTER WARNER BROS.	DANIEL POWTER
11	RE-ENTRY		HIPS DON'T LIE SHAKIRA FEATURING WYCLEF JEAN EPIC	SHAKIRA
12	13	0	UNWRITTEN NATASHA BEDINGFIELD EPIC	NATASHA BEDINGFIELD
13	8	35	YOU'RE BEAUTIFUL JAMES BLUNT CUSTARD/ATLANTIC	JAMES BLUNT
14	RE-ENTRY		MOVE ALONG THE ALL-AMERICANRejects DOGHOUSE/INTERSCOPE	THE ALL-AMERICANRejects
15	20	4	A LITTLE LESS SIXTEEN CANDLES, A LITTLE MORE TOUCH ME FALL OUT BOY FUELED BY RAMEN/ISLAND/IDJMG	FALL OUT BOY
16	6	11	SO SICK NE-YO DEF JAM/IDJMG	NE-YO
17	16	7	WHO SAYS YOU CAN'T GO HOME BON JOVI DUET WITH JENNIFER NETTLES ISLAND/IDJMG	BON JOVI
18	15	12	LEAN WIT IT, ROCK WIT IT DEM FRANCHIZE BOYZ FEAT. LIL PEANUT & CHARLAY SO DEF/VIRGIN	DEM FRANCHIZE BOYZ
19	9	3	HUSTLER MUSIK LIL WAYNE CASH MONEY/UNIVERSAL MOTOWN	LIL WAYNE
20	10	2	RIDIN' CHAMILLIONAIRE FEAT. KRAYZIE BONE UNIVERSAL MOTOWN	CHAMILLIONAIRE
21	RE-ENTRY		THE REAL THING BO BICE RCA/RMG	BO BICE
22	17	3	ALWAYS ON YOUR SIDE SHERYL CROW & STING A&M/INTERSCOPE	SHERYL CROW & STING
23	24	9	STUPID GIRLS PINK LAFACE/ZOMBA	PINK
24	12	2	GETTIN' SOME SHAWNNA DTP/DEF JAM/IDJMG	SHAWNNA
25	RE-ENTRY		BREAKOUT SEAN PAUL VP/ATLANTIC	SEAN PAUL

VIDEO MONITOR

VH1

1 DANIEL POWTER, *BAD DAY*
2 NATASHA BEDINGFIELD, *UNWRITTEN*
3 JAMES BLUNT, *YOU'RE BEAUTIFUL*
4 MARY J. BLIGE, *BE WITHOUT YOU*
5 BON JOVI, *WHO SAYS YOU CAN'T GO HOME*
6 NICKELBACK, *SAVIN' ME*
7 KT TUNSTALL, *BLACK HORSE & THE CHERRY TREE*
8 PINK, *STUPID GIRLS*
9 KELLY CLARKSON, *WALK AWAY*
10 BO BICE, *THE REAL THING*

CMT

1 BROOKS & DUNN, *BELIEVE*
2 JASON ALDEAN, *WHY*
3 KEITH URBAN, *TONIGHT I WANNA CRY*
4 KENNY CHESNEY, *LIVING IN FAST FORWARD*
5 BRAD PAISLEY, *WHEN I GET WHERE I'M GOING*
6 RASCAL FLATTS, *WHAT HURTS THE MOST*
7 DIERKS BENTLEY, *SETTLE FOR A SLOWDOWN*
8 LEANN RIMES, *SOMETHING'S GOTTA GIVE*
9 TOBY KEITH, *GET DRUNK AND BE SOMEBODY*
10 SHERYL CROW & STING, *ALWAYS ON YOUR SIDE*

MuchMusic Canada

1 PINK, *STUPID GIRLS*
2 RIHANNA, *SOS*
3 HEDLEY, *321*
4 KELLY CLARKSON, *WALK AWAY*
5 THE BLACK EYED PEAS, *PUMP IT*
6 THE PUSSYCAT DOLLS, *BEEP*
7 PANIC! AT THE DISCO, *I WRITE SINS NOT TRAGEDIES*
8 NICKELBACK, *SAVIN' ME*
9 CITY AND COLOUR, *SAVE YOUR SCISSORS*
10 JAMES BLUNT, *WISEMEN*

BREAKING & ENTERING **THIS WEEK ON .COM**

The self-titled debut from Girl Authority, a group of nine girls ages 8-13, enters 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

Chart Codes: CS (Hot Country Songs); H100 (Hot 100 Songs); LT (Hot Latin Songs); POP (Pop 100 Song and RBH (Hot R&B/Hip-Hop Songs). TITLE (Publisher - Licensing Org.) Sheet Music Dist., Chart, Position.

4 MINUTES (Grindtime, BMJ/First Avenue, PRS/BMG Songs, ASCAP/Demis Hot Songs, ASCAP/Antonio Dixon's Muzik, ASCAP/Keroko Music, ASCAP/Christopher Mathew, BMJ/Hico Music, BMJ/EMI April, ASCAP), HL, H100 64, RBH 14

A

ABRAZAME (Sony/ATV Latin, BMJ) LT 40
AIN'T REALLY LOVE (Mary J. Blige, ASCAP/Universal-MCA, ASCAP/WB, SESAC/Babyboy's Little SESAC/Noontime South, SESAC/Naked Under My Clothes, ASCAP/Chris Music, ASCAP/Shoe Music, ASCAP), HL/WBM, RBH 83
AIN'T WHAT IT USED TO BE (Musical Music, BMJ/Sony/ATV, BBE, BMJ/Glittershit, BMJ/Buna Boy, BMJ), HL, CS 39
ALGO DE MI (Ser-Ca, BMJ) LT 11
ALIANO DEL TIEMPO (Three Sound, BMJ) LT 12
ALWAYS ON YOUR SIDE (Warner-Tamela, BMJ/Old Crow Music, WBM, H100 73, POP 69)
ATREVE TE, TE! (Warner-Tamela, BMJ/Rene Perez, BMJ) LT 33
AUN HAY ALGO (San Angel, ASCAP) LT 32

B

BACK LIKE THAT (Rich Kid, BMJ/Starts, BMJ/Nahlist, BMJ/Super Sain Publishing, BMJ/Zomba Songs, BMJ/Stone Diamond Music, BMJ), WBM, H100 81, RBH 25
BACKWARDS (Gothahaveable, BMJ/Songs Of Windswept Pacific, BMJ/Almo Music, ASCAP), HL, CS 52
BAD DAY (Song 6 Music, BMJ) H100 1, POP 1
BEAUTIFUL BOY (Smells Like Music, ASCAP/Simplyville, ASCAP/Screaming Mirrors, ASCAP/Rumway Network, ASCAP), WBM, H100 59, POP 45
BECAUSE OF YOU (EMI April, ASCAP/Smelly Songs, ASCAP/12.06 Publishing, ASCAP/Smells Like Metal, SOCAN/Dwight Frye, BMJ), HL/WBM, H100 32
BEDROOM BOOM (Columbia Park Music, BMJ/EMI Blackwood, BMJ/EWC Music, BMJ/Da Cropper Music, BMJ/Grindtime, BMJ/Persevere, BMJ/Drive-in, BMJ), HL, RBH 67
BEEP (iL.i.am, BMJ/Staff, BMJ/ArHouse, BMJ/EMI Blackwood, BMJ), HL/WBM, H100 14, POP 8
BEFORE HE CHEATS (That Little House, ASCAP/Mighty Underdog, ASCAP/Sony/ATV Cross Keys, ASCAP), HL, CS 56
BELIEVE (Sony/ATV, BBE, BMJ/Shooby, BMJ/Big Loud Shri Industries, ASCAP/IG, ASCAP), HL, CS 8, H100 62
BEST FRIEND (EMI April, ASCAP/Universal, ASCAP/DJ Hitek, BMJ/Songs Of Windswept Pacific, BMJ/Jonathan Rotem Music, BMJ/Lovey Music, ASCAP/Southside Independent Music, BMJ/Collifion Music, BMJ/Walden Music, ASCAP/Warner-Tamela, BMJ), HL/WBM, H100 54, POP 77, RBH 33
BETCHA CAN'T DO IT LIKE ME (Ferry Home Music, ASCAP/BEAD, ASCAP) RBH 72
BETTER DAYS (EMI April, Of Dark and Kent Music, ASCAP/EMI Virgin, ASCAP), HL, POP 70
BE WITHOUT YOU (Mary J. Blige, ASCAP/Universal-MCA, ASCAP/WBM, SESAC/Babyboy's Little SESAC/Noontime South, SESAC/Jada And Jaden's Publishing, SESAC/Naked Under My Clothes, ASCAP/Chris Music, ASCAP), HL/WBM, H100 5, RBH 9

C

BLACK HORSE & THE CHERRY TREE (Sony/ATV Timber, SESAC), HL, H100 75, POP 66
BLOW THE WHISTLE (Zomba Songs, BMJ/T. Shaw, BMJ/Songs Of TVT, BMJ/EMI Blackwood, BMJ/Bth Grade Music Publishing, BMJ/Swizle Music, BMJ/Amore Music, BMJ/Walk & Klang Music, ASCAP/Cross Keys, ASCAP/Bassamba, ASCAP/EMI April, ASCAP), HL/WBM, RBH 86
BODY ROCK (Crown King Publishing, BMJ/O Boy Music, BMJ/Anvans Music, ASCAP/The Royalty Network, ASCAP) RBH 92
BRAND NEW GIRLFRIEND (EMI Blackwood, BMJ/Shane Minor, BMJ/Hing Circus, BMJ/Songs Of Windswept Pacific, BMJ/Jeffrey Steele Music, BMJ), HL, CS 42
BREAKING FREE (Walt Disney, ASCAP) POP 81
BRING IT ON HOME (Warner-Tamela, BMJ/Sell The Cow, BMJ/WB, ASCAP/Black, ASCAP/Bloom, ASCAP), WBM, CS 29
BUMPIN' MY MUSIC (Ray Cash Music, ASCAP/Cyphercliff Music, ASCAP/EMI April, ASCAP/Brian Jordan, ASCAP/BB The Skee The Champ, ASCAP/Ruffless Attack Music, ASCAP/Reach Global Songs, BMJ/Songs Of Universal, BMJ), HL, RBH 69

C

CAILE (Sony/ATV Discos, ASCAP) LT 9
CAN I TAKE YOU HOME (Virginia Beach, ASCAP/WB, ASCAP/EMI April, ASCAP/Black Fountain Publishing, ASCAP/Herbilicious Music, ASCAP), HL/WBM, RBH 60
CANT LET GO (Songs Of Universal, BMJ/Taggy Whyte's, BMJ/Val Future, BMJ), HL, H100 76, RBH 15
CHECK ON IT (Christopher Garretts Publishing, ASCAP/Hico Music, BMJ/Songs Of Windswept Pacific, BMJ/Beyonce, ASCAP/Swiz Beatz, ASCAP/Universal Tunes, SESAC/C. E. Martin, ASCAP/Angela Beyonce, ASCAP/Gim Trud Publishing, BMJ/EMI Blackwood, BMJ/Sony/ATV Tunes, ASCAP), HL, H100 19, POP 20, RBH 21
CHEVY RIDIN' HIGH (Zomba Songs, BMJ/Dade Co. Project Music, BMJ/3 Blunts Lite At Once, ASCAP), WBM, RBH 82
THE CHOSEN ONE (Divine Mill Music, ASCAP/WB, ASCAP/6 Funk Music, ASCAP/Line 4 Line, ASCAP/Walt My Daddy's Records, ASCAP/Jahoea Jonns, SESAC/Universal-PolyGram International, Tunes, SESAC/Monsoon Music, SESAC/Dem Drawz Muzik, BMJ/obete Music, ASCAP) RBH 70
CHULIN CULIN CHUNFY (THE RATTLENAKE SONG) (EMI Blackwood, BMJ/Leon Blanco, BMJ/Rene Perez, BMJ/Blue Kraft, BMJ/Warner-Tamela, BMJ) LT 16
CLOCKWORK (LaRon, Jrs Music, ASCAP/Chaos & Order, ASCAP) RBH 68
COALMINE (Zomba Melodies, SESAC/Altaglia Monroe, SESAC/Barrismora.com, SESAC/101, BMJ/Sony/ATV Cross, BMJ), WBM, CS 60
COMO DUELE (BARRERA DE AMOR) (San Angel, ASCAP/SIMO Songs, ASCAP) LT 42
COMO SI NO NOS HUBIERAMOS AMADO (WB, ASCAP/Sony/ATV Tunes, ASCAP) LT 19
CONCEITED (THERE'S SOMETHING ABOUT REMY) (Scott Storch, ASCAP/Reach Global, ASCAP/Memphis Music, ASCAP/Reach Global, ASCAP), H100 95, RBH 32
CONTRA VIENTO Y MAREA (San Angel, ASCAP) LT 29
CONTROL MYSELF (LL Cool J, ASCAP/Sony/ATV Tunes, ASCAP/Shaniah Cymone Music, ASCAP/EMI April, ASCAP/Bassamba, ASCAP/Fladis Music, ASCAP/Antonio Dixon Music, BMJ/Warner-Tamela, BMJ/Shakin' Bark, BMJ), HL/WBM, RBH 74
COUNTRY MUSIC LOVE SONG (Midas Magic, ASCAP/EMI April, ASCAP/Roboy West Music, BMJ), HL, CS 49

D

DANCE DANCE (Chicago X Software, BMJ/Sony/ATV Songs, BMJ), HL, H100 29, POP 16

DANI CALIFORNIA (Moebeloblame, BMJ) H100 24, POP 35
DARE (EMI Blackwood, BMJ/Gorillaz, BMJ/Underground Animals, ASCAP/Chris Music, ASCAP), HL, POP 89
DE CONTRABANDO (Edimusa, ASCAP/Vander America, BMJ) LT 26
DEJA TE LLEVAR (EMI Blackwood, BMJ/Dharmik, BMJ/Yami Music Publishing, BMJ/El Cubano Music, BMJ/Universal-Musica Unica, BMJ) LT 34
DI DE ENERO (Sony/ATV Latin, BMJ/The Caramel House, BMJ/Nomad, BMJ) LT 46
DIAMOND GIRL (Universal Musica, ASCAP/Joe Grand, BMJ) LT 27
DIME PIECE (N-Can-N Music, ASCAP/Hip City Music, BMJ/I First Publishing, BMJ) RBH 84
DIRTY LITTLE SECRET (Smells Like Phys Ed, ASCAP/BMG Songs, ASCAP), HL, H100 36, POP 21
DJ PLAY A LOVE SONG (Universal, ASCAP/Team S Dot Publishing, BMJ/Hico Music, BMJ/Songs Of Windswept Pacific, BMJ/Jason's Lyrics, SESAC), HL, RBH 45
DO IT TO IT (Publishing Designee, BMJ/Rags II Richard Music, BMJ/Unice Williams Music, ASCAP/EMI April, ASCAP) RBH 57
DON'T FORGET ABOUT US (Rye Songs, BMJ/Songs Of Universal, BMJ/Shaniah Cymone Music, ASCAP/EMI April, ASCAP/Babyboy's Little SESAC/Noontime South, SESAC/WB, ASCAP/Naked Under My Clothes, ASCAP/Chris Music, ASCAP) RBH 57
DON'T FORGET TO REMEMBER ME (WZ2 Songs, BMJ/EMI Blackwood, BMJ/Dirt4 Have To Be Music, ASCAP/EMI April, ASCAP/1609 Songs, ASCAP/Music Of Windswept Pacific), HL, CS 23
DOWN (MADE ASCAP) LT 8
DOWN IN MISSISSIPPI (UP TO NO GOOD) (Dinkip, BMJ/Grategoodsongs, ASCAP/Jennifer Nettles, ASCAP) CS 32

E

EASY DOES IT (Soul Of Eye Music, ASCAP/Hater Corporation, BMJ/Father To Son Music, BMJ) CS 53
ELLA Y YO (Premium Latin, ASCAP/Crown P, BMJ) LT 10
ENOUGH CRYIN' (Universal, ASCAP/Mary J. Blige, ASCAP/Rodney Jenkins Productions, BMJ/EMI Blackwood, BMJ/Team S Dot Publishing, BMJ/Hico Music, BMJ/Songs Of Windswept Pacific, BMJ/EMI April, ASCAP/Carter Boys Publishing, ASCAP), HL, H100 90, RBH 22
EVER THE SAME (U Rule Music, ASCAP/EMI April, ASCAP) H100 53, RBH 15
EVERY DAY IS EXACTLY THE SAME (Leaving Hope, ASCAP) TVT, ASCAP) H100 56, POP 48
EVERY TIME I HEAR YOUR NAME (EMI April, ASCAP/Romeo Cowpoy Music, ASCAP/Tom Harbridge Tunes, ASCAP/Songs Of Windswept Pacific, BMJ/Catavolta Music, BMJ), HL, CS 18, H100 99
EVERYTIME WE TOUCH (Mambo Muskerlugs n.o. Productions, M.B.H. Ridge Music, BMJ/Sounds Of Jupiter Music, BMJ) H100 16, POP 7

F

FAR AWAY (Warner-Tamela, BMJ/Arm Your Dillo, SOCAN/Zero-G, SOCAN/Black Diesel, SOCAN/Black Adder Music, BMJ), WBM, H100 37
FASCINATE STATE OF MIND (Universal, ASCAP/Chaggy Buss, ASCAP/Music Of Combustion, BMJ/Songs Of Windswept Pacific, BMJ), HL, CS 33
FINDIN' A GOOD MAN (Hits And Smashes Music, ASCAP/2020 Music, ASCAP/Zomba Enterprises, ASCAP/Good Country Morning, ASCAP/Wesley Moraine, ASCAP/Walk, ASCAP/Lichelle, ASCAP/Major Bob, ASCAP), WBM, CS 40
FIND MYSELF IN YOU (Cancelled Label, ASCAP/Universal-PolyGram International, ASCAP), HL, RBH 21
FIRST LOVE (Life Is What We Music, ASCAP/Above The Line, BMJ) RBH 87
FLY LIKE A BIRD (Rye Songs, BMJ/Songs Of Universal, BMJ/Five Tyme Tunes, ASCAP/EMI April, ASCAP/Minneapolis Guys Music, ASCAP), HL, RBH 24
FOR YOU I WILL (CONFIDENCE) (Buddy Geiger Publishing, BMJ/Sony/ATV Timber, SESAC/Cymone Victory, SESAC), HL, H100 40, POP 27
FRESH AZIMIZ (EMI April, ASCAP/Shaniah Cymone Music, ASCAP/Air Control, ASCAP/Bassamba, ASCAP), HL, H100 31, POP 38, RBH 36

G

GANGSTA PARTY (EMI April, ASCAP/C. Broady Music, ASCAP/Give Me Me Publishing, ASCAP/Pimp My Pen International, ASCAP/Zomba Enterprises, ASCAP/All My Publishing, BMJ), HL/WBM, RBH 100
GET DRUNK AND BE SOMEBODY (Tokeroo Tunes, BMJ/Sony/ATV, BMJ) CS 5, H100 47, POP 84
GET THROWN (Pimp My Pen International, ASCAP/Zomba Enterprises, ASCAP/Young Jezy Music, BMJ/Carter Boys Publishing, ASCAP/EMI April, ASCAP/N-The Water, ASCAP), HL/WBM, RBH 15
GETTIN' SOME (Zomba Songs, BMJ/Zomba Enterprises, ASCAP), WBM, H100 55, RBH 13
GHETTO (Mr. Mail Music, ASCAP/Cutta Music, BMJ/902 Music, ASCAP) RBH 47
GHETTO STORY (EMI Blackwood, BMJ/Madhouse, BMJ), RBH 85
GIMME THAT (Scott Storch, ASCAP) TVT, ASCAP/Team S Dot Publishing, BMJ/Hico Music, BMJ/Songs Of Windswept Pacific, BMJ) H100 80, POP 92, RBH 43
GIRL (Paul Wall, ASCAP/2 Kingpins Publishing, ASCAP/WB, ASCAP/Unichappell Music, BMJ), WBM, H100 45, POP 62, RBH 46
GIRL NEXT DOOR (Tosha, ASCAP) H100 51, POP 34
GO AHEAD (Steel Certified Publishing, BMJ/Trap House Publishing, BMJ) RBH 71
GOD ONLY CRIES (Dimensional Songs Of Rye, SESAC/Cey Jack Music, SESAC/Chery Blosson, ASCAP), WBM, CS 24
GOD'S GIFT (Avoeah, ASCAP/WB, ASCAP), WBM, RBH 61
GOLD DIGGER (Please Gimme My Publishing, BMJ/EMI Blackwood, BMJ/Unichappell Music, BMJ/Music, BMJ), HL/WBM, H100 50
GOLD LION (Chrisalis Music, BMJ) H100 92, POP 86
GONE (K-Stuff, BMJ/ArHouse, BMJ/EMI Blackwood, BMJ/Dylan Jackson, ASCAP/WB, ASCAP), HL/WBM, POP 86
GONE GOING GONE (will.i.am, BMJ/Cherry River, BMJ/Bubble Toes, ASCAP/Universal, ASCAP), HL, POP 63
GOODBYE MY LOVER (EMI Blackwood, BMJ/David Paul, BMJ), HL, POP 99
GOOD 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, BMJ/Unice Williams Music, ASCAP), HL, H100 100, RBH 26
A GOOD MAN (Midas Magic, ASCAP/Animel Planet, ASCAP/AvaRu Music, SESAC/Multisongs BMG, SESAC), CS 58
GOOD TO GO (Warner-Tamela, BMJ/New Extreme Songs, BMJ/Cuts Of Cedar, BMJ/Cedar Music, BMJ), CS 49
GOTTA GO (April's Boy Music, BMJ/Warner-Tamela, BMJ/No Quicquency Music Publishing,

BMJ/Kizzo Music, ASCAP/Chappell & Co., ASCAP), WBM, RBH 20
GRILLZ (Jackie Frost, ASCAP/BMG Songs, ASCAP/Paul Wall, ASCAP/2 Kingpins Publishing, ASCAP/WB, ASCAP/Supreme Music Publishing, ASCAP/Universal-Musica Unica, BMJ/Shaniah Cymone Music, ASCAP/EMI April, ASCAP/Bassamba, BMJ/Air Control, ASCAP/EMI Blackwood, BMJ/Dam Righ Music, BMJ/Money Mack, BMJ/Sony/ATV Tunes, ASCAP/Royneze Music, ASCAP/211 Music, ASCAP/Michelle Williams, ASCAP/Domani And Va Majesty Music, ASCAP/Music Of Windswept Pacific, ASCAP/Hico South, ASCAP/Christopher Garretts Publishing, ASCAP), HL/WBM, H100 22, POP 25, RBH 37

H

HIPS DON'T LIE (Sony/ATV Tunes, ASCAP/Huss Zwingli, ASCAP/EMI Blackwood, BMJ/Te Bass Music, BMJ/The Caramel House, BMJ/Ensign Music, BMJ/Lantraco Music, ASCAP/Sarmalea Songs, BMJ/Warner-Tamela, BMJ/Union Song Music Publishing, ASCAP) H100 33, LT 13, POP 13
HMM HMM (Smokey Music Publishing, ASCAP/W. 150 Lafayette Music, ASCAP/Songs Of Universal-PolyGram International, BMJ/Tony Kelly, ASCAP/Maice Gregory, BMJ), HL, RBH 80
HOLLA AT ME (Not Listed) RBH 50
HOME (Michael Goble Publishing Designee, The Emerald October Songs, BMJ/Universal-MCA, ASCAP/Alan Chang Publishing Designee, ASCAP/W. 150 Lafayette Music, ASCAP) POP 87
HONKY TONK BADONKADONK (Music Of Windswept Pacific, BMJ/EMI Blackwood, BMJ/Third Tier Music, BMJ/EMI Blackwood, BMJ), POP 63
HOW 'BOUT YOU (Sony/ATV Tree, BMJ/CopyingIt (Not Listed), HL, CS 28
HOW TO SAVE A LIFE (Aaron Edwards Publishing, ASCAP/EMI April, ASCAP), HL, H100 96, POP 67
HUNG UP (WB, ASCAP/Wedo Girl Publishing, ASCAP/Universal-PolyGram International, ASCAP/Universal, ASCAP/Union Song Music Publishing, ASCAP/AB/EMI Waterford, ASCAP/Roby Music International, AB/Universal Music Sweden, AB/Warner Chappell, PRS/Darkdancer, PRS), HL/WBM, POP 79
HUSTLER MUSIK (Young Music Publishing, BMJ/Warner-Tamela, BMJ/Money Mack, BMJ), WBM, RBH 42
HUSTLIN' (3 Blunts Lite At Once, ASCAP/First N Gold, BMJ/J. Brasco, ASCAP/EMI April, ASCAP/No Question Entertainment, ASCAP/Desert Storm, BMJ), HL, RBH 39

I

I AM NOT MY HAIR (Warner-Tamela, BMJ/Wang Our, BMJ/Combustion, BMJ/Songs Of Windswept Pacific, BMJ), WBM, RBH 64
I CAN'T UNDO YOU (WB, ASCAP/Scott And Soda, ASCAP/Warner-Tamela, BMJ/Writers Extreme, ASCAP/Warner-Tamela, BMJ), WBM, H100 10
I DON'T KNOW WHAT SHE SAID (Create Real, ASCAP) Want To Hold Your Songs, BMJ/Major Bob, ASCAP), WBM, CS 41
IF IT'S LOVIN' THAT YOU WANT (EKOP, BMJ/Sony/ATV Songs, BMJ/ENOI, ASCAP/Sony/ATV Songs, ASCAP/Janice Comics Publishing, BMJ/EMI Blackwood, BMJ/Young Flame Music, BMJ/Alexander Mosely, ASCAP/Zomba Enterprises, ASCAP), HL/WBM, POP 66
IF YOU'RE GOING THROUGH HELL (BEFORE THE DEVIL EVEN KNOWS) (Gravitas, SESAC/Whad-epp, SESAC/Cat, ASCAP/Brightman, ASCAP) 29
I GOT YOU (Magic Mustang, BMJ/riple Shoes, BMJ/Toon Music, ASCAP/Philly Billy, BMJ/Songs Of Windswep Pacific, BMJ) H100 79, RBH 17
I LOVE MY LIFE (EMI April, ASCAP/Pang Toon Music, BMJ/EMI Blackwood, BMJ/Shave Smith Music, BMJ/Warner-Tamela, BMJ), HL/WBM, CS 30
I LOVE YOU (Next Selection, ASCAP/Motola, ASCAP/Spank Songs, ASCAP/Laika Music Publishing, ASCAP) RBH 33
I'M GONNA BE (WB, ASCAP/Checkman, BMJ/Tyme 4 Flies, BMJ), WBM, RBH 63
I'M IN LOVE (Milk Chocolate Factory, ASCAP/Sony/ATV Tunes, ASCAP/Jeddon Christopher, ASCAP/Grand In My Pocket, ASCAP/Music Of Windswept Pacific, BMJ), RBH 89
I'M N LUV (WIT A STRIPPER) (Nappy Publishing, BMJ/Warner-Tamela, BMJ/2 Plays Publishing, BMJ/Who Is Mike Jones Music, BMJ), WBM, H100 91, RBH 19
IMPOSSIBLE (Please Gimme My Publishing, BMJ/EMI Blackwood, BMJ), HL, RBH 76
I'M TAKING THE WHEEL (Warner-Tamela, ASCAP/WB, ASCAP/John Shanks Music, ASCAP), WBM, CS 21
IN MY MIND (Combustion, BMJ/Songs Of Windswept Pacific, BMJ/Wang Qui, BMJ/Sony/ATV Tree, BMJ), WBM, H100 79, RBH 17
I REFUSE (Barber, ASCAP/Scott Storch, ASCAP) TVT, ASCAP) RBH 58
I REMEMBER... (Abendot Music, ASCAP/Joyne! Music, ASCAP), RBH 88
I THINK THEY LIKE ME (Franchise Records Publishing, ASCAP/Bassamba Music, ASCAP/EMI April, ASCAP/Throw Tantrums, ASCAP/Air Control, ASCAP/The Kid Slim Music, ASCAP/Slide That Music, ASCAP), HL, POP 95
IT TRADE IT ALL (Everythings Fat, Music, BMJ) RBH 81
IT'S GONN DOW (Granny Man Publishing, BMJ/Milki-Mekini Music, BMJ/Reginas Son Music, ASCAP/Dienahmar Music, ASCAP/EMI April, ASCAP), HL, H100 82, RBH 16
IT'S WHATEVER DA PESTER (ASCAP) RBH 90
I WRITE SINS NOT TRAGEDIES (Sweet Chin Music, ASCAP/EMI April, ASCAP), HL, H100 57, POP 41

J

JESUS, TAKE THE WHEEL (Sony/ATV Tunes, ASCAP/Oraby, BMJ/Raylene Music, ASCAP/No Such Thing, SOCAN/Passing Stranger, ASCAP/1609 Songs, ASCAP/Music Of Windswept Pacific, ASCAP), HL, H100 46, POP 53
JIGGLE IT (Copyright Control) RBH 97
JUST CAME HERE TO CHILL (No Quicquency Music Publishing, BMJ/October 12th, ASCAP/Hico South, ASCAP), WBM, RBH 27

K

KING WITHOUT A CROWN (Neither Nor Music, ASCAP/Moshach Now, ASCAP/Jasha Music, ASCAP) H100 63; POP 43
KISS (Not Listed) RBH 99
KNOW HOW TO LOVE (Rye Songs, BMJ/Songs Of Universal, BMJ/EMI Blackwood, BMJ), WBM, H100 92, POP 63
KNOCK ME OUT (EMI April, ASCAP) RBH 99
LAFFY TAFFY (Ferry Home Music, ASCAP/Dennis Butler Publishing Designee, ASCAP/Stuntram Publishing, ASCAP/30318 Publishing, ASCAP/ARI Music, ASCAP/Warlock Music, ASCAP/Boston International, ASCAP/Colgens-EMI, ASCAP/EMI April, ASCAP/Monsoon Music, ASCAP), HL, H100 100, RBH 26
LAST DAY OF MY LIFE (Physeter, ASCAP/Mission Valley, ASCAP) CS 17
THE LAST OF A DYING BREED (Peemusic, BMJ/R. Joseph, BMJ/Warner-Tamela, BMJ), WBM, CS 38
LEAN WIT IT, ROCK WIT IT (Franchise Records Publishing, ASCAP/EMI April, ASCAP), HL, H100 7, RBH 8
LEAVE THE PIECES (WB, ASCAP/Sony/ATV Acuf

Rose, BMJ/Songs Of R. Joseph, ASCAP), HL/WBM, CS 46
LET U GO (Weencopter Music, ASCAP/Maratone AB, STM/Music Music Publishing, ASCAP) POP 74
LIBERTAD (Frimo, BMJ) LT 12
LIFE AINT ALWAYS BEAUTIFUL (Sony/ATV Cross Keys, ASCAP/Still Working For The Man, BMJ/Balado Boy, BMJ/CB, BMJ), HL, CS 25
LIKE WE NEVER LOVED AT ALL (WB, ASCAP/SoclanSongs, ASCAP/Pen, ASCAP/Warner-Tamela, BMJ), WBM, POP 16
A LITTLE LESS SIXTEEN CANDLES, A LITTLE MORE TOUCH ME (Chicago X Software, BMJ) H100 77, POP 54
LIVING IN FAST FORWARD (Old Desperados, ASCAP/N20, ASCAP/Universal, ASCAP/Membersfield, ASCAP), HL, CS 11, H100 71
LLAME PA VERTE (Universal-Musica Unica, BMJ) LT 17
LOCAL GIRLS (Love Monkey, BMJ/Sony/ATV Tree, BMJ/Universal, ASCAP/Membersfield, ASCAP), HL, CS 57
LOOKING FOR YOU (Zomba Songs, BMJ/Lilly Mack, BMJ/Baby Fingies, ASCAP/Minis, ASCAP/Shown Brains, ASCAP/Freddie Dee, BMJ), WBM, H100 61, RBH 11
LO QUE ME GUSTA A MI (Cameleon, BMJ/Peermusic II, BMJ) LT 5
LO QUE SON LAS COSAS (Don Cat, ASCAP/Brehm, ASCAP) H100 97; LT 5
LOVE (Big A, Wink, ASCAP/EMI April, ASCAP/Warner-Tamela, BMJ/John Shanks Music, ASCAP/WB, ASCAP), HL/WBM, H100 98, POP 64
LOVE (Cardygame, SESAC/BMG Songs, ASCAP/She Write It, ASCAP) H100 25, POP 59, RBH 9
THE LUCKY ONE (Sony/ATV Tree, BMJ/Sony/ATV Songs, BMJ/Johnny O Music, BMJ), HL, CS 10; H100 84

M

MACHUCANO (Los Cangris, ASCAP/Eddie Lee, ASCAP) LT 3
MAKING MEMORIES OF US (Sony/ATV Milene, ASCAP) H100 99; POP 65
ME AND MY GANG (Jeffrey Steele Music, BMJ/Almo Music, ASCAP/Multitone Music, ASCAP/Breaking New Group Publishing, BMJ/BPI Administration, ASCAP/Sony/ATV Cross Keys, ASCAP), HL, CS 55
ME PREGUNTO (WB) (ASCAP) LT 35
MOVE ALONG (Smells Like Phys Ed, ASCAP/BMG Songs, ASCAP), HL, H100 20, POP 15
MOVE AROUND (Chopper City, BMJ/Chubby Boy, ASCAP) RBH 56
MS. NEW BOY (Soar Loser Music, BMJ/EMI Blackwood, BMJ/Columbia Music, BMJ/Da Cropper Music, BMJ/EWC Music, BMJ), H100 9, POP 13; RBH 12
MY HUMPS (will.i.am, BMJ/Sugar Hill, BMJ/Cherry River, BMJ), CS, H100 44
MY WISH (V2 Music Publishing, BMJ/Jeffrey Steele Music, BMJ/Sony/ATV Tree, BMJ/BPI, BMJ), HL, POP 91
MY YEAH (Not Listed) RBH 99

N

NA NA NA (DULCE NINA) (King Of Bling, BMJ/C.K. Jantz, BMJ/Warner-Tamela, BMJ/Universal-Musica Unica, BMJ) LT 14
NEVER MIND ME (Big Love, BMJ/WB, ASCAP/Rich Tunes, ASCAP/Warner-Tamela, BMJ), WBM, CS 35
NEW STRINGS (Sony/ATV Tree, BMJ/Bill Reveille, ASCAP) CS 45
NEW YORK SHIT (Not Listed) RBH 81
NOBODY BUT ME (Sony/ATV Tree, BMJ/Traveler Arkansas, BMJ/Big Yellow Dog, BMJ), HL, CS 5, H100 67
NOCHE DE SEXO (Universal-Musica Unica, BMJ) LT 40
NO HAY NADIE (Universal-Musica Unica, BMJ) LT 44
NO TE APARTES DE MI (Sony/ATV Discos, ASCAP) LT 30
NOT GOING DOWN (Almo Music, ASCAP/Kevin Sanger, ASCAP/EMI April, ASCAP/Staunmas Songs, ASCAP) CS 45
NOT READY TO MAKE NICKE (Woolly Puddin', ASCAP/Scrapin' Toast, ASCAP/Chrisalis Music, ASCAP/Sugar Lake April, ASCAP), HL, CS 37
NOTHING BUT YOU (Not Listed) RBH 99

O

OH'YES (AKA POSTMAN) (Jobete Music, ASCAP/EMI Blackwood, BMJ/Sony Agate, BMJ), HL, RBH 57
QUOS DE CIELO (SGAE, BMJ) LT 37
ON AGAIN TONIGHT (Warner-Tamela, BMJ/Murrah, BMJ/Exabama Music, BMJ/Kalank Music, BMJ/Circle C, ASCAP/Full Circle, ASCAP), WBM, CS 45
ONE WISH (Slop Trying To Copy My Music, BMJ/Rodney Jenkins Productions, BMJ/Fred Jenkins III, BMJ/Ensign Music, BMJ/LaShawn Daniels Productions, ASCAP/EMI Blackwood, BMJ/EMI April, ASCAP) LT 51
THE ONE YOU NEED (Rodney Jenkins Productions, BMJ/Zomba Music, BMJ/Bass, ASCAP/EMI April, ASCAP/No Question Entertainment, ASCAP/Desert Storm, BMJ), HL, RBH 75
THE ONLY DIFFERENCE BETWEEN MARTYRDOM AND SUICIDE IS PRESS COVERAGE (Sweet Chin Music, ASCAP/EMI April, ASCAP), HL, H100 83; POP 7
ONLY LIVE ONCE (Raw Naked Entertainment, ASCAP) RBH 94
ODH WEE (Alia Rose Music, BMJ/American League Music, BMJ/Julie Moorekik, BMJ) RBH 54
OOOH... (Substance Music, BMJ/Trump Music Publishing, ASCAP) H100 21, POP 14
OVER MY HEAD (CABLE CAR) (EMI April, ASCAP/Aaron Edwards Publishing, ASCAP), HL, H100 26, POP 29

P

PARA QUE REGRESSE (Maximo Aguirre, BMJ) LT 23
PENSANDO EN TI (Edimusa, ASCAP) LT 45
PERDION (EMI April, ASCAP) LT 38
PHOTOGRAPH (Warner-Tamela, BMJ/Arm Your Dillo, SOCAN/Zero-G, SOCAN/Black Diesel, SOCAN/Black Adder Music, SOCAN), WBM, H100 48
PINGUINOS EN LA CAMA (Sony/ATV Discos, BMJ/Union Song Music, ASCAP) LT 49
POLITICALLY INCORRECT (EMI April, ASCAP/Sound Island Publishing, ASCAP/Mop Up Music, BMJ/Lightwood/K, BMJ/Ensign Music, BMJ), HL/WBM, CS 24
POPPIN' MY COLLAR (Teloise, BMJ/Music Resources, BMJ/M. Biggs, ASCAP/Jobete Music, POP) H100 15, POP 16
POR UNA MUJER (WB, SESAC/Warner-Tamela, BMJ) LT 25
PRETTY BABY (India B. Music, BMJ/Songs Of Universal-PolyGram International, BMJ/Demote's Music Publishing, BMJ/Paradise Forever Music, BMJ), HL, RBH 85
PUMP IT (EMI April, ASCAP/will.i.am, BMJ/Jeeopney, BMJ/Cherry River, BMJ/Avenue XIII, BMJ/Beach Global Songs, BMJ/Hedphone Juice Publishing, ASCAP/EMI Groove Park, BMJ), CLM/HL, H100 41
PUT EM IN THEIR PLACE (212 Music, ASCAP/Royne M. Tiller, ASCAP/Careers-BMG, BMJ/BMG Songs, ASCAP/Juvenile Hell, ASCAP), WBM, RBH 59

Q

QUE LASTIMA (Not Listed) LT 41
QUE ME ALCANCE LA VIDA (Sony/ATV Discos, ASCAP) LT 28
QUE VIDA LA MIA (Kiko Man, BMJ/EMI Blackwood, BMJ) LT 21
QUE VOY A HACER CON MI AMOR (Red Wine, BMJ/Maximo Aguirre, BMJ/Sony/ATV Discos, ASCAP/Universal Musica, ASCAP) LT 38

R

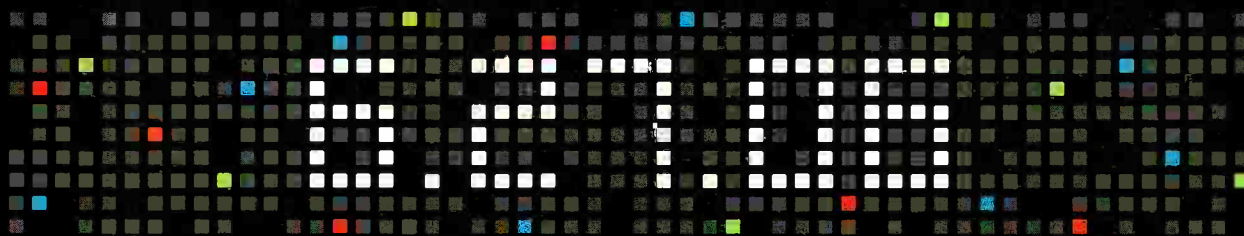
THE REAL THING (K-Stuff, BMJ/ArHouse, BMJ/White Pearl Songs, BMJ/Sony/ATV Songs, BMJ), HL/WBM, H100 61, POP 40
RIDE WIT ME (Club Crown Publishing, BMJ/Empty House Music, ASCAP/EMI April, ASCAP), HL, POP 78
RIDIN' (Chamilitary Camp Music, ASCAP/Universal, ASCAP/Play For Play n-Skill, ASCAP/EMI April, ASCAP/Leathale Music, ASCAP), HL, H100 13, POP 30, RBH 30
RIGHT HERE (Greenlund, ASCAP/i m. nobody, ASCAP/My Blue Car, ASCAP/pimp, ASCAP/WB, ASCAP), WBM, POP 29
RODED (EMI Blackwood, BMJ/Zomba Music, BMJ/Dade Co. Project Music, BMJ/Columbia Music, BMJ/R. Kelly, BMJ), HL/WBM, RBH 40
ROMPE (Los Cantris, ASCAP/Eddie Dee, ASCAP) (Blue Krall, BMJ) H100 28; LT 4; POP 31
RUN IT! (Scott Storch, ASCAP) TVT, ASCAP/Team S Dot Publishing, BMJ/Hico Music, BMJ/Songs Of Windswept Pacific, BMJ), HL, H100 35, POP 28
RUSH (Half Heart Music, BMJ/Seven Summits, BMJ/Dream Lab Music, BMJ/Careers-BMG, BMJ), HL, H100 69; POP 46

S

SATISFIED (Reynson, BMJ/Ayden, BMJ/Wensong, ASCAP) CS 44
SAVIN' ME (Warner-Tamela, BMJ/Arm Your Dillo, SOCAN/Zero-G, SOCAN/Black Diesel, SOCAN/Black Adder Music, SOCAN), WBM, H100 23, POP 18
SAY I (Dade Co. Project Music, BMJ/Zomba Songs, BMJ/My Puddy, ASCAP/Zomba Enterprises, ASCAP/Young Jezy Music, BMJ/Columbia Music, BMJ/EMI April, ASCAP), HL/WBM, H100 85; RBH 23
SAV SOMETHIN' (Rye Songs, BMJ/Songs Of Universal, BMJ/The Waters Of Nazareth, BMJ/EMI Blackwood, BMJ/Careers-BMG, BMJ/Reach Music, ASCAP/My Own Chin Music, BMJ), HL/WBM, POP 55
THE SEASHORES OF OLD MEXICO (Sony/ATV Tree, BMJ), HL, CS 16
SEE LE VE (Sir George, ASCAP/WB, ASCAP/Pluto, ASCAP/Universal Musica, ASCAP/Los Cangris, ASCAP) CS 43
SEÑOR LOCUTOR (T. N. Ediciones, BMJ) LT 10
SETTLE FOR A SLOWDOWN (Sony/ATV Tree, BMJ) Gold Watch, BMJ/Sony/ATV Cross Keys, ASCAP), HL, CS 12; H100 68
SHAKE (Columbia Park Music, BMJ/EMI Blackwood, BMJ/PVH, ASCAP/Marimba Music, ASCAP/Bude, BMJ) POP 75
SHAKE THAT (Shroom Shady Music, BMJ/Resto World Music, ASCAP/Dirty Steady Music, BMJ/Nate Dogg, BMJ/Reach Global Songs, BMJ) H100 35; POP 7
SHE DON'T TELL ME TO (Sony/ATV Tree, BMJ/Love Monkey, BMJ/EMI Blackwood, BMJ/Piano Wine Music, BMJ/Universal, ASCAP/Membersfield, ASCAP), HL, H100 76
SHOULDER LAMEN (Not Listed)

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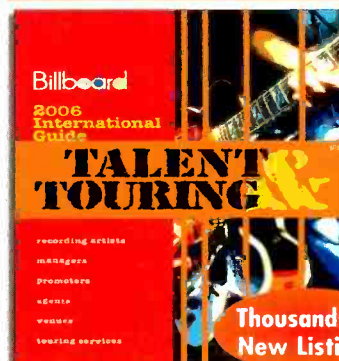
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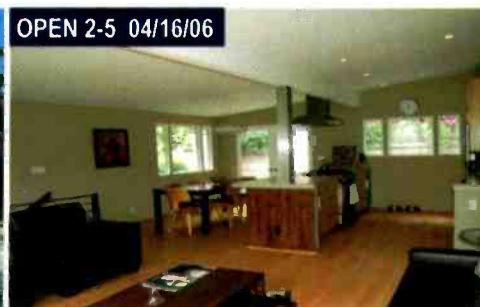
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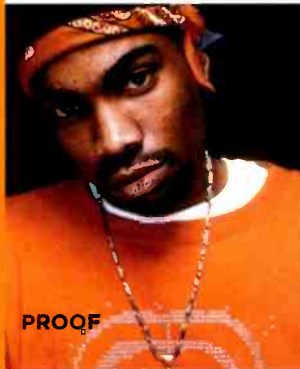
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D12's Proof Shot To Death

Detroit rapper DeShaun Holton, aka Proof, suffered fatal gunshot wounds to the head April 11 after an incident outside Detroit's CCC Club. The rapper was taken to a clinic located near the nightclub, but was pronounced dead on arrival.



PROOF

He was 32.

Proof was best-known for his work in the hip-hop collective D12 and was also a long-time friend and hype man to multiplatinum artist Eminem.

Many credit Proof with creating the D12 moniker. The group consisted of members including himself, Eminem, Kuniva, Kon Artist, Bizarre and Swift. According to Nielsen SoundScan, D12's 2001 debut album, "Devil's Night" on Interscope Records, has moved more than 2.1 million units. The group's 2004 Shady/Interscope release, "D12 World," has sold more than 1.8 million units. In 2005, Proof released a solo project, "Searching for Jerry Garcia," on his own Iron Fist label in 2005.

Proof was a community pillar within the Detroit hip-hop scene. At Mo Master studio, where he began working as an assistant engineer in 1991, he opened its doors to members of the local scene. He also hosted Saturday-afternoon MC battles at the since-shuttered Maurice Malone's Hip Hop Shop for five years. Proof won the 1999 Source Magazine Unsigned Hype freestyle competition and encouraged Eminem to do the same, which led Eminem to a Dr. Dre/A&F-termath record deal. D12 was set to begin work on its third album this month.

Proof is survived by his wife and five children.

—Hillary Crosley

BIRTHS **BOY:** Louis Erick Whitehead, to Nancy Tunick and Scott Whitehead, March 22 in Nashville. Mother is a managing partner at GrassRoots Promotion. Father is member of duo Hometown News.

Marc Almond duet "Something's Gotten Hold of My Heart."

He is survived by his wife, Lynne, and three sons.

BOY: Harlan Perry Howard III, to Jill and Perry Howard, March 24 in Nashville. Father is an associate director of writer/publisher relations at BMI Nashville.

Jackie McLean, 74, of unspecified causes, March 31 at his home in Hartford, Conn. McLean was an alto saxophonist who recorded for Blue Note Records during a 42-year span.

McLean was raised in Harlem's Sugar Hill neighborhood, a hotbed of bebop activity. His first Blue Note appearance was as a sideman on pianist Sonny Clark's "Cool Struttin'" session in 1958.

McLean made his own label debut with "Jackie's Bag" in 1959. He recorded 31 sessions as a leader for Blue Note during the next four decades. His 1960s output epitomized the hard bop movement with such hard-swinging records as "Bluesnik."

DEATHS Gene Pitney, 65, of unspecified causes, April 5 at a hotel in Wales. Pitney was a member of the Rock and Roll Hall of Fame whose hits included "Town Without Pity" and "Only Love Can Break a Heart."

Born in Hartford, Conn., Pitney had his first success as a songwriter with "Rubber Ball," a hit for Bobby Vee that reached No. 6 on the Billboard Pop Singles chart in 1961. It was only a few months before Pitney's work hit the chart again, this time at No. 9 for Ricky Nelson's "Hello Mary Lou."

Pitney had multiple successes as a performer with "Love My Life Away" and "The Man Who Shot Liberty Valance." In 1962, he had his biggest U.S. hit with "Only Love Can Break a Heart," taking the No. 2 spot on the Billboard Pop Singles chart. He was beaten to the top of the chart that week by his own handywork, as the No. 1 song was the Crystals' "He's a Rebel," which he wrote.

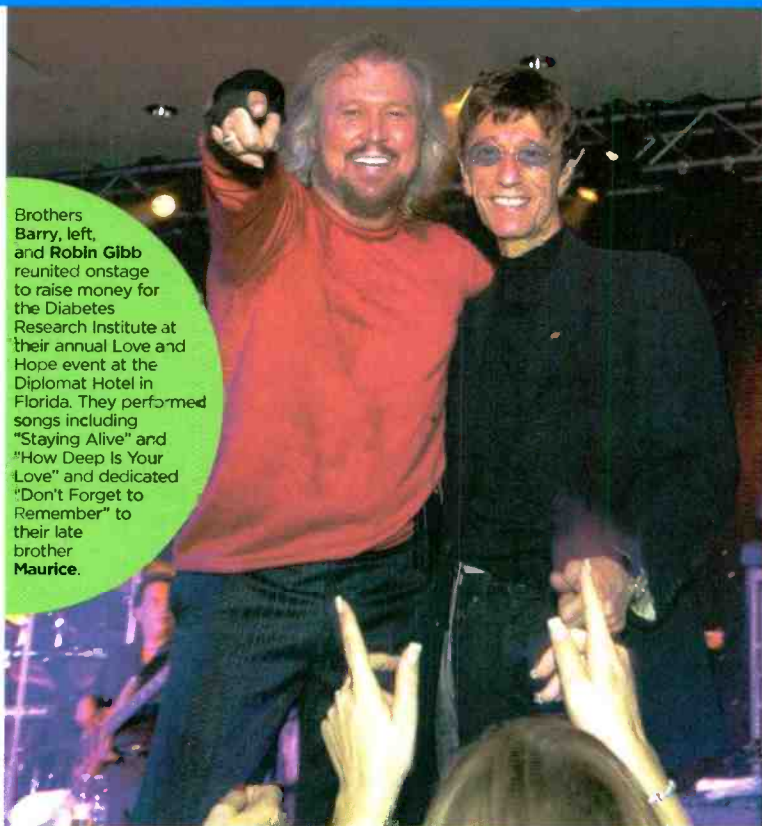
He even paired with George Jones for country offerings "I've Got Five Dollars and It's Saturday Night" and "Louisiana Man." In 1990, he scored his first U.K. No. 1 single with the

McLean was a featured performer on "One Night With Blue Note," the concert celebrating the relaunch of Blue Note in 1985 that the label captured as a record. He made several Blue Note records in the late '90s, including his last, "Nature Boy," in 2000 with the Cedar Walton trio.

After moving to Hartford in 1970, he began teaching at the University of Hartford's Hart School of Music, founding its African-American music program as well as his own community cultural center in downtown Hartford called the Artists Collective, which he ran alongside his wife, Dollie.

In addition to Dollie, McLean is survived by his sons Rene and Vernone and daughter Melonae.

EDITED BY SARAH HAN



Brothers Barry, left, and Robin Gibb reunited onstage to raise money for the Diabetes Research Institute at their annual Love and Hope event at the Diplomat Hotel in Florida. They performed songs including "Staying Alive" and "How Deep Is Your Love" and dedicated "Don't Forget to Remember" to their late brother Maurice.



Chris Tomlin received an RIAA-certified gold plaque for his album "Arriving" during a presentation at ASCAP's headquarters in Nashville. From left are Creative Artists Agency's John Huie, manager Shelley Giglio, Passion Conference's Louie Siglio, Tomlin, EMI CMG Label Group's Peter York, ASCAP's Dan Keen, EMI CMG Publishing's Eddie DeGarmo and EMI CMG's Bill Eearn.



Former TLC member and national spokeswoman for the Sickle Cell Disease Assn. of America Tionne "T-Boz" Watkins was recently honored at the fifth annual NBA Wives Luncheon as a 2006 Woman of Influence at the Houston Club in Texas. From left are artist Trina, event co-host Jaci Wilson Reid and Watkins. (Photo: Jack Dempsey)



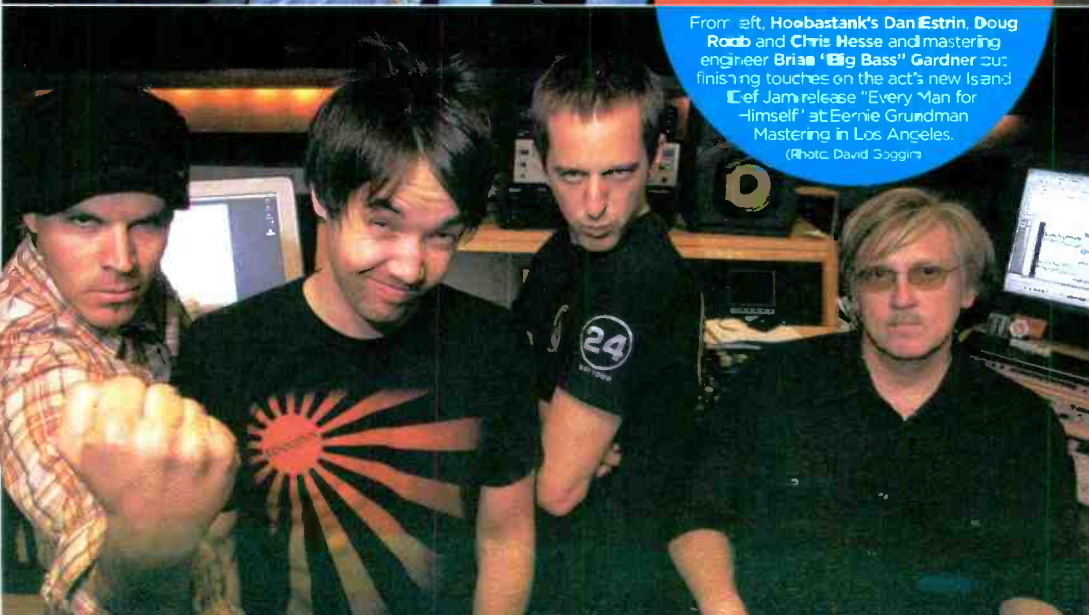
Champion Canadian race car driver Jacques Villeneuve invited English rock act Hungover Stuntmen to perform at his Formula Charity event in Villars, Switzerland. The band is also donating 50% of royalties from its single "One Reason" to the charity. From left are band member Iain Anderson; Villeneuve; band members James Haselhurst, Martin Said and Craig Oxberry; and Hungover Stuntmen manager Angie Jenkins.



McFly cropped by Billboard's Los Angeles office March 31 for a three-song acoustic performance in advance of its American debut, "Just My Luck." From left are band members Harry Judd and Dougie Poynter, Billboard director of charts/senior analyst Geoff Mayfield and band members Danny Jones and Tom Fletcher.



From left are Rolf Schmidt-Holtz of Sony BMG Music Entertainment; Dixie Chicks member Emily Robison; Michele Anthony of Sony Music Label Group U.S.; Dixie Chicks members Natalie Maines and Martie Maguire; and Don Jenner of Sony Music Label Group U.S.



From left, Hoobastank's Dan Estrin, Doug Robb and Chris Hesse and mastering engineer Brian "Big Bass" Gardner are finishing touches on the act's new 15 and 16ef Jam release "Every Man for Himself" at Ernie Grundman Mastering in Los Angeles. (Photo: David Soggin)



From left are manager Johnny Wright; Barry Weiss of Zomba Label Group; Clive Davis of BMG Label Group U.S.; Justin Timberlake; Charles Goldstuck of BMG Label Group U.S.; and Rolf Schmidt-Holtz of Sony BMG Music Entertainment.

INSIDE TRACK

EDITED BY MICHAEL PAOLETTA

For more INSIDE TRACK go to www.billboard.biz

DEM KORN BOYZ

Linkin Park and Jay-Z have done it together. So have Kylie Minogue and New Order. Now along comes Dem Franchize Boyz and Korn, who have created a mash-up of their respective hits, "Lean Wit It, Rock Wit It" and "Coming Undone." With this beautiful, unlikely pairing—modern rock pinups and Southern "snap" kings—two multiformat jams cleverly become one; although the fact that they share a label may have helped arrange this marriage. Sure, mash-ups aren't as fresh or novel as they once were. (Remember the nonsanctioned, halcyon days of Danger Mouse/Jay-Z and Destiny's Child/Nirvana musical hookups?) Still, two creative minds that don't necessarily think alike becoming one can be a powerful thing.



DEM FRANCHIZE BOYZ

'BOY' ROMEO TALKS NUMBERS

After playing the Coachella Festival later this month, U.K. rock act the Magic Numbers will hunker down at upstate New York's Allaire Studios to record their sophomore Capitol album. Among the tracks due to make the cut are the Motown-styled "Boy" and "You've Never Had It," frontman Romeo Stodart tells Track. "There's going to be brass and strings on a few songs and a lot of space on the slower stuff so we've got a lot of texture," he promises.

THE MATZO MIX

Take a novelty record, infuse it with the perfect holiday, toss in a bit of "Fresh Air" and, voila, What I Like About Jew has its first hit. The duo—Rockapella founder/former leader Sean Altman and Blender music editor Rob Tannenbaum—self-released its debut album, "Unorthodox," April 10. The next day, it ranked a pitiful 34,598 on the Amazon sales chart. However, later that day, after Terry Gross played the pair's Passover song, "They Tried to Kill Us (We Survived, Let's Eat)," on her NPR program, "Fresh Air," sales at Amazon started to soar. By April 12, the album was ranked at No. 45—ahead of such acts as Coldplay, the Black Eyed Peas and Morrissey. What I Like About Jew is on a Passover tour that concludes April 21 in Los Angeles. With tongue planted firmly in cheek, Tannenbaum is sure the chart rise will continue: "After Passover comes Shavuot and, uh, Tisha B'Av, which I'm sure will keep us on the chart. And then we have three Hanukkah songs . . . Right now, we're the top-selling Jews on Amazon—bigger than Matisyahu and even Madonna." Oy vey!

BEHIND THE LENS

It may not be the Academy Awards, but the Music Video Production Assn. Awards mean just as much to its recipients. Top directors like Sophie Muller, Diane Martel and the Malloys will compete against newcomers like Adria Petty (yes, she's Tom's daughter) and Cat Solen for trophies at the May 11 ceremony, held at the Orpheum Theater in Los Angeles. Awards will be given in 25 categories, including direction of a male artist and direction of a female artist . . . Hmm, Track didn't realize they required separate skills. Fiona Apple's clip for "O' Sailor," directed by Floria Sigismondi, received a whopping eight nominations, while the White Stripes garnered the most nominations of any act with a total of 10 nods for the three clips "My Doorbell," "Blue Orchid" and "The Denial Twist."



APPLE

VARVATOS GOES POP

Classic yet oh-so contemporary clothing designer John Varvatos lives for fashion and music. The brand's current ad campaign features Audioslave frontman Chris Cornell. Past campaigns spotlighted roots rocker Ryan Adams and Aerosmith guitarist Joe Perry. Track now hears that iconic rocker Iggy Pop has been tapped to be the Varvatos spokesmodel for the upcoming fall line.

MANSON SNAGS KUPPER

DJ/producer Eric Kupper sure gets around. Sources tell Track that Kupper, who has remixed his fair share of Garbage tracks (as well as songs by Goldfrapp, Shakira, Cher, Korn, New Order; the list goes on), is set to work with Shirley Manson on the Garbage frontwoman's solo project.

WHOO HAS MYSPACE TV SHOW

From what Track hears, 50 Cent's DJ, Whoo Kid, is launching a new show through Internet meeting ground MySpace. The show, "Pow! tv," will air online approximately every four days. The show's content will focus on all that is hip-hop—and Hollywood.

TALKIN' 'BOUT A REVOLUTION

The Kalifowitz brothers—that would be Justin and Steven (of Spirit Music Group and HBO, respectively)—are launching their very own campaign to rock the vote during the upcoming midterm elections. The goal of Midterms Matter is basic enough: to get voters—particularly college students—so psyched (and worked up) about the midterm elections that they simply must go to the polls. To help raise awareness for Midterms Matter, the Kalifowitzes are producing a compilation that features artists covering songs by political activists. Track hears the project is without a label to call home. Surely, that won't last long. (Paging Jason Flom!) By the way, a Web site (midterms-matter.com) is scheduled to launch the week of April 24.

Executive TURNTABLE

EDITED BY SARAH HAN

RECORD COMPANIES: Asylum Records president **Todd Moscovitz** expands his responsibilities as president of Warner Music Group's newly created Independent Label Group. He is based in New York.

Zomba Label Group in New York names **Eric Levine** VP of business and legal affairs. He was senior VP of operations at the Metropolitan Entertainment Group.

Island Def Jam Music Group in New York promotes **Erik Olesen** to senior VP of top 40 promotion. He was VP of promotion.

Show Dog Nashville names **Denise Johnson** director of new media, sales and marketing. She was director of national field sales and new media at Capitol Records Nashville.

Equity Music Group in Nashville names **Jensen Sussman** publicity manager. She handled tour marketing and publicity at Insight Management.

PUBLISHING: BMG Music Publishing in New York promotes **Sean Melia** to senior director of legal and business affairs. He was director of legal and business affairs and new media.

Cherry Lane Music Publishing in New York promotes **Mike Connelly** to executive VP of business development. He was senior VP. Cherry Lane Music Publishing also ups **Keith Hauprich** to VP of business and legal affairs. He was senior director.

TOURING/VENUES: Live Nation in Los Angeles names **John Loken** senior VP of tour marketing. He was partner at Ride Management.



MOSCOVITZ

LEVINE

OLESEN

MAROVICH

DIGITAL: Snocap in San Francisco names **Jennifer Burke Sylva** senior director of business and legal affairs. He was director of business and legal affairs at Sony Connect.

Urban Box Office in New York names **Regla Gonzalez** VP of marketing. He was associate manager of programming at Music Choice.

HOME VIDEO: Paramount Home Entertainment in Hollywood names **Dina Marovich** VP of media. She was partner at Mediaedge:cia.

Send submissions to shan@billboard.com.

GOODWORKS

ON THE BLOCK

The Grammy Charity Online Auctions—presented in partnership with online auction agency Kompolt—is holding an auction to raise funds for MusiCares and the Grammy Foundation. For a complete list of available items—and to place a bid—log on to ebay.com/grammy. The auction is open through April 20.

CLASSROOM JAM

The Country Music Assn. is launching a new charity program, Keep the Music Playing, to raise money for music education in Nashville's public schools. This new initiative—a partnership with the Nashville Alliance for Public Education—is part of the 2006 CMA Music Festival (June 8-11). For more info, log on to cmafest.com.

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