I'M WITH THE BRAND
Dropping Luxury Names Is Part Of The Game For Today's Top Artists >P.26

TRADING PLACES
SONY BMG TO SHUFFLE EXEC DECK >P.7

PUTTIN' ON THE BRITS
U.K. SEeks GREATER EXPOSURE FOR HIT ACTS >P.16

BLOGGING AT THE CROSSROADS
ARE INTERNET TASTEMAKERS LOSING THEIR COOL? >P.28

ROCK'S NOT DEAD! U2, GREEN DAY ELECTRIFY GRAMMYS >P.7

www.billboard.com • www.billboard.biz
WHERE THE MOST AWESOME IN THE WORLD ALWAYS KICK IT!

20TH ANNIVERSARY

Airing in first-run, national syndication, during a March 11-19, 2006 window

Stevie Wonder
Special Presenter of the 2006 (First Ever) Stevie Wonder Award for Outstanding Career Achievements in Song Writing

R. Kelly
The 2006 Recipient of The Stevie Wonder Award for Outstanding Career Achievements in Song Writing

A Long and Exciting History of Extraordinary Niche Market Ratings!

Academy Award Winner
Jamie Foxx
The 2006 Recipient of The Quincy Jones Award for Outstanding Career Achievements - Male

Destiny’s Child
The 2006 Recipient of The Quincy Jones Award for Outstanding Career Achievements - Female

Co-Hosted by
Vivica A. Fox & Tyrese Gibson

Quincy Jones
Special Presenter of The 2006 Quincy Jones Awards

John Legend
The 2006 Recipient of The Sammy Davis Jr. Award for "Entertainer of the Year"

FOR PREFERRED SEATING TICKET INFORMATION, PLEASE CALL, (310) 859-1633

www.americanradiohistory.com
UPFRONT

7 News
15 Making The Brand
16 Global
18 The Publishers' Place
20 Digital Entertainment
21 The Indies
23 Retail Track
25 Q&A: Ryan Schimman
36 On The Road
38 Bowscore

COVER STORY

26 WHAT'S IN A NAME? Hot acts like 50 Cent and Kanye West are jamming well-known brand names into their lyrics, and the fans are eating it up

HIGHLIGHTS

22 BARRY MANILOW marks his first No. 1 record in almost three decades with "The Greatest Songs of the Fifties."

28 MUSIC BLOGS, which helped launch the careers of artists like M.I.A., are in danger of losing their coolness and credibility, now that they have the attention of the major labels.

31 PERFORMING ARTS CENTERS and a host of new venues are filling an important niche in the touring market. A Billboard Special Touring report.

41 ALAN JACKSON shares a personal Christmas gift with fans on his first gospel offering, "Precious Moments."

MUSIC

42 The Beat
44 Nashville Scene
45 Global Pulse
46 Classical Score
47 Rhythm & Blues
48 Latin Notes, Higher Ground
49 Reviews

DEPARTMENTS

4 Opinion
51 Over The Counter
51 Market Watch
52 Charts
71 Marketplace
74 Mileposts
76 Backbeat
78 Inside Track, Executive Turntable

BILLBOARD MUSIC & MONEY SYMPOSIUM

March 2
St. Regis Hotel - New York
billboardevents.com

ABOVE: Norah Jones and friends are quietly showing their country sides as the Little Willies. See page 42.

Photo: Maury Phillips/WireImage.com

COVER: Illustration © Mark Gerber/Gerber Studio
Need For Inspiration Will Drive Next Pop Wave

BY JOHNNY WRIGHT

Sometimes we lose our faith. Faith in ourselves, in others, in the world. When we lose faith, we intuitively seek inspiration—message or purpose—to make us feel secure again. To restore our faith.

During the course of our lives, we have all been touched by a certain song, movie, or TV show. One that has encouraged us to trust what we know to be right, that everything really will be OK or that love and compassion will always prevail.

Most Americans need inspiration in their lives, but faith has kept the genre from developing. As Americans, we pride ourselves on being independent. We want others to think we do not need anything—especially something so intangible—to make us feel secure. Besides, it is not cool to be seen flipping through the inspirational section at the record store.

The music industry knows this. We are not stupid. Package a band as a “Christian band” and you cut your market down by scores. But take a Christian band and package it as a “pop/rock band” and you level the playing field. And if you are lucky, no one will know the difference.

Such has been the case with platinum-selling acts like Switchfoot, Lifehouse, P.O.D. and Stacie Orrico. Listen to their music. Positive, inspirational messages of hope and compassion fill their lyrics.

This is the mark of a successful marketing plan—we find the reassuring message we are seeking without the stigma of the inspirational or contemporary Christian label. Subtlety has been key.

And so these inspirational acts have transformed themselves into pop sensibilities. But what is pop except what is popular? Pop music is simply a reflection of culture, an echo of social consciousness. In the 1960s and 1970s, songs like “All You Need Is Love” and “What’s Going On” came from our collective search for a rhyme and reason to the violent social changes taking place in America. Later in the 1970s, disco music took us away from social strife and helped us feel safe.

Rock, country, metal, dance, rap, grunge, hip-hop—these have all had their places in pop music. But right now, in an America that is questioning everything we were and how we define ourselves today—and what we are to become as individuals and as a society—right now, we need inspiration.

Inspirational music—defined as “music with inspirational messages”—will be the next wave in pop music. Rappers, rockers, divas and crooners will reassure us on top 40 radio. This music will be of the new generation. It will be sung and played by the youth of our nation, who we will bring together in a band.

It does not matter what you believe spiritually; this music will inspire you. Perhaps after hearing some of it, you will become more curious about religion or spiritual concerns. Perhaps not. But we will be able to relate to and appreciate the uplifting messages it brings. We will produce the anthem to which our future president will dance at his or her senior prom, the wedding song of the scientist who will find the cure for cancer and the ringtone of the first human on Mars.

There are signs everywhere that the music of the top TV shows and films of the past decade have centered on faith-based themes (“Touched by an Angel,” “The Ma- trix,” “The Passion of the Christ”). Every time one of these offers comes forward, it is met by swarms of consumers. Yet the entertainment industries are still hesitant to release products they believe to be " overtly spiritual."

Sooner or later the consumer demand will have to be addressed. And it will be addressed, by pioneers who can integrate the marketing techniques already in play in the mainstream market with music that makes us feel secure in knowing that it is cool to be inspired by something, it is OK not to have all the answers. Because it is. And we do not.

Inspirational culture is thriving underground, you can hear the rumblings on top 40 radio already. To an American culture looking for answers, it will provide the strength we need to continue our search. It may not be socially fashionable today, but keep your eye on it. It is coming.

Johnny Wright is president/CEO of Wright Entertainment Group, whose clients include Justin Timberlake, Janet Jackson, Jonas Brothers, Brian Littrell, Backstreet Boys and Boyz II Men.
The welcome that begins before you even arrive
Inspiring works of art revealed around every corner
The contentment of being exactly where you need to be
Luxury reinvented at a Georgetown landmark

What will you remember?

Four Seasons Hotel
Washington, DC

Premier Room Rates
Begin At
$575

Contact your travel consultant,
visit www.fourseasons.com
or call the Hotel directly at 1-202-342-0444.
THE 6TH ANNUAL

DIGITAL MUSIC FORUM & Mobile Music Leadership Summit

hosted by
digitalmediawire connecting people & knowledge
in association with Billboard

MARK YOUR CALENDARS!

The 6th Annual Digital Music Forum has been expanded to two days and kicks off on February 28, 2006 with the Mobile Music Leadership Summit followed by Digital Music Forum on March 1, 2006 in New York City.

The annual event brings together decision-makers from record labels, music publishers, producers and distributors, technology companies, wireless companies, rights organizations, industry bodies, radio, advertising, attorneys, artists and venture capitalists to examine the role of digital technologies in the future of music.

THE PREMIER EVENT FOR MUSIC INDUSTRY DECISION-MAKERS

KEYNOTES

LARRY KENSWIL
President, Universal Music Group - eLabs

TEFRY MCBRIDE
Founder & CEO, mtelwork Productions

DAVID DEL BECCARO
President, CEO & Founder, Music Choice

PANELISTS

LEE ABRAMS
CFO, Programming Officer, XM Satellite Radio

STEVE BLATTER
SVP, Music Programming, Sirius Satellite Radio

LESLEY BLEAKLEY
CEO, Bigsco Group North America

ANTHRONY BRUNO
Editor, Digital Mobile, Billboard

DAVID CARD
VP & Senior Analyst, JupiterResearch

AYDIN CAGINALP
Manager, NY Office, Alston & Bird

GREG CLAYMAN
VP, Wireless, MTV Networks

TED COHEN
VP, Digital Development, EMI Music

LESLEY DARLING
VP, Vice President, Korn/Ferry Media Finance

STEPHEN FRIEDMAN
General Manager, mtvU

BRIAN GARRITY
Senior Business Writer, Billboard

MIKE GAUMOND
VP, Digital Media Services, Motorola

DAVE GOLDBERG
VP & GM, Yahoo! Music

JIM GRIMMEN
CEO, Cherry Lane Digital

JOHN HARROBIN
VP, Marketing Communications, Verizon Wireless

MICHAEL HAUSMAN
Co-Founder/Manager, SuperEgo Records & United Musicians

DAVE JAWORSKI
Founder & CEO, PassAlong Networks

JOHN KICULLEN
President & Publisher, Billboard

avery KOTLER
Senior Director of Business & Legal Affairs, Napster

DAVID PAKMAN
President & CEO, eMusic

TIM QUIRK
General Manager, Music, RealNetworks

FAIRRELL REYNOLDS
President & COO, Ruckus

THOMAS RYAN
SVP, Advanced Digital Development, EMI Music

GREG SCHOLL
CEO, The Orchard

ADAM SEXTON
VP of Marketing & Product Management, Groove Mobile

NED SHERMAN
CEO & President, Digital Media Wire

RALPH SIMON
Chairman - Americas, Mobile Entertainment Forum

KASEN SMITH
Senior Product Manager, Digital Media, Motorola

SCHEDULE

DAY 1:
Day 1 includes the Mobile Music Leadership Summit (keynote and 1.5 hour industry roundtable) followed by a cocktail reception.

DAY 2:
Day 2 (Digital Music Forum) includes 3 keynotes, 5 panels, breakfast, lunch and cocktail reception

For agenda, registration and event details, please visit www.digitalmusicforum.com

DETAILS

WHEN: February 28th - March 1st, 2006
WHERE: The French Institute, 55 E. 59th St., New York, NY 10022

REGISTER BEFORE FEBRUARY 24TH
AND RECEIVE $100 OFF THE REGISTRATION RATE!

WWW.DIGITALMUSICFORUM.COM
U2's Big Grammy Night
Carey, Legend, West Each Go 3-For-8; Krauss Tops Country

The 48th annual Grammy Awards, held Feb. 8 at the Staples Center in Los Angeles, cleared up a few uncertainties.

It was U2—and not Marian Carey, as many had predicted—who stole the show, which was televised live on CBS.

Meanwhile, any doubts about the influence on pop culture of “American Idol” were put to rest by night’s end. "Idol" graduate Kelly Clarkson performed on the show and picked up two awards: pop vocal album for “Breakaway” (RCA) and female pop vocal performance for “Since U Been Gone.” Fellow “American Idol” winner Fantasia also performed.

"Winning is great, but my favorite part was the performance," Clarkson says. "I've wanted to perform on this show since I was a little kid."

Performing and winning at the Grammys is nothing new for U2. The Irish rock band claimed five awards, including album of the year for “How to Dismantle an Atomic Bomb” (Interscope) and song of the year for “Sometimes You Can’t Make It on Your Own.”

"As songwriters, it really means something." U2's Bono said, referring to the group's Grammy wins. "As a songwriter, you want to get these songs off; you want to get them into the pop consciousness."

Lack, Schmidt-Holtz
Switch Sony BMG Roles

After months of rhetoric, Bertelsmann executives crying for the ouster of Sony BMG boss Andrew Lack are about to get their wish—sort of.

The embattled CEO, a Sony Corp. favorite, is getting kicked upstairs to run the joint venture's board of directors in a nonexecutive capacity. And in a titanic flip-flop of roles, Rolf Schmidt-Holtz, the Bertelsmann executive currently serving as chairman, will succeed Lack as CEO.

The switcheroo is not just about the ongoing struggle between Sony and Bertelsmann to maintain an equitable balance of power inside the recorded-music giant. It is also a cautionary tale about the challenges of running a joint venture and the music industry's penchant for embracing outsiders as top executives, only to reject them later.

Lack's problems were driven as much by the challenges of serving two corporate cultures—Sony's and Bertelsmann's—as they were by his understanding of the music business.

Arguably, his biggest misstep was not grasping Bertelsmann's culture. He failed to appreciate the ramifications of attempting to cut

continued on >>p8
SONY BMG (cont.)

BMG's top-ranking officer from the mix when COO Michael Smelley announced his departure last summer. Lack initially toyed with the idea of eliminating the COO post altogether upon Smelley's exit—a suggestion that enraged Bertelsmann executives.

"That triggered a governance clause that needed to be adjusted," one company insider familiar with the situation says. Smelley's situation turned out to be the hornets' nest. That fight opened the door to complaints from Bertelsmann about a number of operational issues related to the joint venture, most notably Smelley's bombshell.

While Lack ultimately delivered on cost-saving goals, Sony BMG market share slipped from 28.5% in 2001 to 25.6% in 2004, as the company found itself bogged down in lingering integration issues in early 2005. Sony BMG finally started to show positive momentum in its most recent quarter, posting a net income of $178 million on sales of $1.49 billion for the three months ended Dec. 31—a sevenfold increase from the same quarter a year ago. Boisting the company's performance was a $121 million drop in restructuring, charges, a signal that the music giant has finally largely integrated Sony's and BMG's operations. Sales declined less than 1% during the quarter.

But myriad music business complications seemed to overshadow the improving finances. Lack, who made his name in TV as president of COO of NBC, is believed to have strained his relationship with Sony Music Label Group CEO Don Vonrhein over New York Attorney General Eliot Spitzer's payola investigation. Lack also alienated BMG North America chairman/CEO Clive Davis in a fight over contractual issues surrounding a Davis 2001-sharing agreement. And he found himself taking heat from the company's CD copy-protection debacle to his approval of a pricey new contract for Bruce Springsteen.

BMG and BMG's profits are trading one record-industry outsider with a history in the TV business for another. Schmidt-Holtz, 57, is BMG's former chairman/CEO who engineered the label's restructuring in 2003. He also played an instrumental role in the merger deal with Sony Music in 2004. But he is best known for his work with European telecom company RTL. He now serves as Bertelsmann Group's chief creative officer and sits on the company's management board in its Gütersloh, Germany-based headquarters. Schmidt-Holtz will drop those roles to take over as CEO of Sony BMG.

Talks concerning Lack's future and the appointment of a new CEO for Sony BMG have stepped up in the past few weeks, with Sony Corp. CEO Howard Stringer and Bertelsmann chairman/CEO Guenter Thielen involved. At the end of last year Thielen acknowledged the differences in Sony's and Bertelsmann's philosophies and said Bertelsmann's culture emphasizes the local independence of its operations, while Sony Corp.'s is centralized and has hierarchically organized structures.

Another key difference between Lack and Schmidt-Holtz is management style. The latter is considered to be a "great communicator, who can bridge gaps and place the differing corporate cultures under a single roof," sources at Bertelsmann say. A formal announcement on the switch of roles for Lack and Schmidt-Holtz, and new multi-year pacts for both, is imminent. In addition to his duties as nonexecutive chairman, Lack is expected to have a continuing role in the company's government-affairs efforts and its new film and TV unit, sources say.

Under the terms of the joint venture, Sony has the right to propose the CEO of the company for the period covering 2004-2009. Sony BMG executives declined to comment. Gütersloh-based Bertelsmann head of press Andreas Graefemeier says he could not confirm the report. Sony also declined comment.

Additional reporting by Wolfgang Spahn in Germany.

SONY BMG (cont.)

from >>p7

The moves come as BMG's top-ranking officer from the mix when COO Michael Smelley announced his departure last summer. Lack initially toyed with the idea of eliminating the COO post altogether upon Smelley's exit—a suggestion that enraged Bertelsmann executives.

"That triggered a governance clause that needed to be adjusted," one company insider familiar with the situation says. Smelley's situation turned out to be the hornets' nest. That fight opened the door to complaints from Bertelsmann about a number of operational issues related to the joint venture, most notably Sony BMG's bombshell.

While Lack ultimately delivered on cost-saving goals, Sony BMG market share slipped from 28.5% in 2001 to 25.6% in 2004, as the company found itself bogged down in lingering integration issues in early 2005. Sony BMG finally started to show positive momentum in its most recent quarter, posting a net income of $178 million on sales of $1.49 billion for the three months ended Dec. 31—a sevenfold increase from the same quarter a year ago. Boisting the company's performance was a $121 million drop in restructuring, charges, a signal that the music giant has finally largely integrated Sony's and BMG's operations. Sales declined less than 1% during the quarter.

But myriad music business complications seemed to overshadow the improving finances. Lack, who made his name in TV as president/COO of NBC, is believed to have strained his relationship with Sony Music Label Group CEO Don Vonrhein over New York Attorney General Eliot Spitzer's payola investigation. Lack also alienated BMG North America chairman/CEO Clive Davis in a fight over contractual issues surrounding a Davis 2001-sharing agreement. And he found himself taking heat from the company's CD copy-protection debacle to his approval of a pricey new contract for Bruce Springsteen.

BMG and BMG's profits are trading one record-industry outsider with a history in the TV business for another. Schmidt-Holtz, 57, is BMG's former chairman/CEO who engineered the label's restructuring in 2003. He also played an instrumental role in the merger deal with Sony Music in 2004. But he is best known for his work with European telecom company RTL. He now serves as Bertelsmann Group's chief creative officer and sits on the company's management board in its Gütersloh, Germany-based headquarters. Schmidt-Holtz will drop those roles to take over as CEO of Sony BMG.

Talks concerning Lack's future and the appointment of a new CEO for Sony BMG have stepped up in the past few weeks, with Sony Corp. CEO Howard Stringer and Bertelsmann chairman/CEO Guenter Thielen involved. At the end of last year Thielen acknowledged the differences in Sony's and Bertelsmann's philosophies and said Bertelsmann's culture emphasizes the local independence of its operations, while Sony Corp.'s is centralized and has hierarchically organized structures.

Another key difference between Lack and Schmidt-Holtz is management style. The latter is considered to be a "great communicator, who can bridge gaps and place the differing corporate cultures under a single roof," sources at Bertelsmann say. A formal announcement on the switch of roles for Lack and Schmidt-Holtz, and new multi-year pacts for both, is imminent. In addition to his duties as nonexecutive chairman, Lack is expected to have a continuing role in the company's government-affairs efforts and its new film and TV unit, sources say.

Under the terms of the joint venture, Sony has the right to propose the CEO of the company for the period covering 2004-2009. Sony BMG executives declined to comment. Gütersloh-based Bertelsmann head of press Andreas Graefemeier says he could not confirm the report. Sony also declined comment.

Additional reporting by Wolfgang Spahn in Germany.
Best Buy Promo Raises Ire

Indie Retailers Protest Big Box Store's Loss-Leader Prices

Still bickering from a weak 2005, independent retailers believe they took an early hit in 2006 from mega-chain Best Buy.

Long reviled by indie stores for using music as a loss leader, Best Buy applied the tactic—pricing an album below wholesale cost in an effort to drive store traffic—to a number of top indie titles. Beginning the week of Jan. 23, recent releases from acts including Cat Power, the Arcade Fire, Antony & the Johnsons, Broken Social Scene and Atmosphere were sold for $7.99, about $2 less than wholesale.

The promotion, which included 20 independent titles, lasted one week in stores, and continues online until Feb. 11.

The effect on sales was striking. For the week ending Jan. 29, total sales of Antony & the Johnsons’ “I Am a Bird Now” (Secretly Canadian) were up 65% to 2,000 units in the United States, according to Nielsen SoundScan, and Atmospheric’s “You Can’t Imagine How Much Fun We’re Having” (Rhythmsayerz) shot back onto Billboard’s Top Independent Albums tally at No. 39, a 53% increase. Likewise, singer-songwriter Cat Power enjoyed her best debut ever, opening at No. 34 on The Billboard 200 with 23,000 units.

Yet some indie stores say they did not share in the wealth. “We bought 60 copies of the new Cat Power, and we figured that would last until Friday,” says Darren Blase, who runs Cincinnati-based Shake It Records. “We sold two.”

The loudest protest came from Patrick Monaghan, who runs small label/distributor Carrot Top Records in Chicago. He wrote a letter to a number of the labels that paid Best Buy for placement and advertising in association with the promotion.

Monaghan posted the letter on his blog (sakistore.blogspot.com), and generated responses from Matador co-president Gerard Cosley, Merge founder Mac McCaughan and Secretly Canadian co-founder Chris Swanson.

“The scary part is that I’m hearing this isn’t a one-off thing and Best Buy is committing to indie music,” Monaghan says. “I can’t imagine it being a long-term business strategy for them, but if it is they will put people out of business.”

Label executives, including Cosley, Swanson and Ry Cooder, have received similar letters saying they were unaware that Best Buy would price the CDs at $7.99. All labels interviewed say they believed the CDs would be priced at $9.99.

“The first I had heard of the price was when I read Patrick’s blog,” Swanson says. “We don’t do business in a political vacuum. We’d like longer and harder about our records being used as a loss leader.”

Cosley says Matador does few co-op deals—scenarios in which labels pay record stores for album positioning and promotion—with Best Buy. Distribution sources say a national Best Buy co-op starts at around $35,000 for independent labels. That is a substantial gamble for most Indies, on an album not guaranteed to sell through.

“We’ve never wanted to saturate the

Indie stores say they lost sales of the new CAT POWER album to low-balling Best Buy.

claws at the expense of the independent retailers that really care about our bands,” Cosley says.

But Best Buy is the largest account for most independent labels, and many of them view co-op deals as a necessity for a CD to break through to a mainstream audience.

Few are as well-positioned to discuss the issue as Sayers. A former buyer for Best Buy, he now runs his own independent label and retail store in Minneapolis.

“There are just certain times in the span of a release, if it’s a bigger release, where you’re going to have to play the game to be competitive and get exposure,” Sayers says. “From a retail standpoint, it sucks. Independent retail these days has to be creative. You really have to know your market.”

But Shake It’s Blase bristles when the labels say they understand the concerns of independent retailers. “I lost a Cat Power sale, which means I lost a sale on a copy of [U.K. music magazine] Mojo, and a sale on a used CD,” he says. “By not selling 58 CDs, I really lose about 240 sales. For a lot of these titles that are hanging on by their fingernails, they can’t take many weeks like that.”

A Best Buy representative did not return calls by deadline, but label and retail sources say the chain is making more inroads into the independent market.

They point to Best Buy’s recent decision to add CD baby’s catalog to its online store (Billboard, Nov. 26, 2005), and some West Coast outlets have started adding “indie” sections, which includes releases from everyone from Bright Eyes to Wilco.

If Best Buy rolls out an indie section nationwide, plenty of labels will get in line for a slot.

“We want to hit the crowd that buys six CDs per year,” Swanson says, acknowledging that it is “tough to defend” the choice to spend money with Best Buy. “We’ve been selling Antony for a year, and it gets to the point where we’re not going to keep doing marketing programs at mop and pop. You’re preaching to the converted.”

...particularly to Biggie Smalls’ “Ready to Die” album, in years.

As Moore investigated, he found others who said they had not been paid. Eventually Moore and Nevada-based entertainment attorney John Mason signed a group of about 15 producers, writers and artists who authorized them to collect royalties, and contacted Bad Boy.

Since October, somewhere between $200,000 and $300,000 in back royalties have been paid. And, both parties say they are happy. “We’re thrilled these producers are being paid,” Moore says. “They are ready to produce hits for Bad Boy again.”

Exactly what they are happy about, however, remains unclear. According to Bad Boy sources, Moore’s group is more like eight or nine individuals, and most were unpaid for administrative reasons: Some of Easy Mo Bee’s royalties were held due to a pending sample clearance case, for example. The source gave a number of reasons why others have not been paid. Some are unrecouped artists; some mistakenly believe they were paid for international sales (which would be paid by collecting societies in respective territories); others never issued a lien, in essence, never asked to be paid.

“We’ve received no claim letters from anyone,” says the Bad Boy source. “As far as we know, there is no dispute. Bad Boy’s policy is to pay artists and run a business in a professional way.”

Moore, however, says Bad Boy may have let their accounting get away from them: “How do they explain that royalties statements didn’t go out for 14 or 15 of these guys for the last two to three years?”

Bad Boy’s payments were administered by Arista until June 2002, and were then to be administered by Atlantic Records in April 2005, when Diddy moved Bad Boy to the Warner Music Group. But between those times, Bad Boy kept its own books.

Moore says he is expecting the next installment of royalties on Feb. 15, and that, when the dust settles on back payments, the total could be more than $1 million. “We don’t know, because we haven’t seen statements yet,” and Moore says clarity will soon be his: WMG, he says, agreed to an April audit.

Moore shouldn’t spend his commission checks just yet, though. Sources at Bad Boy laugh at the $1 million estimate, and say that what’s already been paid represents the bulk of what’s coming.

And they say no audit has been agreed to. “We’ve volunteered to show producers particular statements,” says the Bad Boy source. “Bad Boy is willing to go back to years that Bad Boy legally doesn’t have to go back to for accounting purposes. We’re doing that in good faith.”

Sources close to Diddy say he is not so hands off as to be aware of such disputes. “Diddy in no way knew people weren’t being paid,” says Francesca Spero, a publicist and manager in Bad Boy’s New York office. “He didn’t know there were problems. I put an e-mail from Eric Moore in his face right before the holidays, and he said, ‘I don’t understand. Why aren’t people paid?’ I thought me and Easy Mo Bee were friends.”

Additional reporting by Gail Mitchell in Los Angeles.
BRYAN-MICHAEL COX
A major force in the urban market... for all his success in the past year!

GRAMMY NODS

ALBUM OF THE YEAR
THE EMANCIPATION OF MIMI
MARIAH CAREY

BEST R&B ALBUM
FREE YOURSELF
FANTASIA

BEST CONTEMPORARY R&B ALBUM
THE EMANCIPATION OF MIMI
MARIAH CAREY

DESTINY FULLFILLED
DESTINY'S CHILD

JUST A FEW OF HIS RECENT HITS

"SHAKE IT OFF"
MARIAH CAREY

"DON'T FORGET ABOUT US"
MARIAH CAREY

"BE WITHOUT YOU"
MARY J. BLIGE

"HOW TO DEAL"
FRANKIE J

"TRU LOVE"
FAITH EVANS

SESAC's 2005
Songwriter of the Year

LOOK OUT FOR MORE IN 2006
DMG Bets On ‘Long Tail’

Wall Street Rewards Digital Aggregator In Test Of Web Distribution Theory

For all of the talk surrounding the “Long Tail” economic theory, Wall Street has not really had a chance to bet on the concept, until now. Digital Music Group on Feb. 6 became the first companies to cash in on the hype, raising $38 million in an initial public offering priced at $9.75 per share.

The Sacramento, Calif.-based digital music aggregator, helmed by former Tower Records executive Mitchell Koulouris, now boasts a market capitalization of roughly $82 million—a bigger valuation than more established online middlemen like Loud-eye ($76 million). On Feb. 6, its stock was trading at $9.80, higher than the likes of RealNetworks ($7.74 per share that day) and Napster ($3.74).

(Full disclosure: Billboard president/publisher John Kilcullen is a member of DMG’s board of directors.)

Such seemingly impossible numbers have critics crying “bubble.” The company, founded on the assets of distributors Digital Musicworks International and Rio Bravo Entertainment, is short on revenue, and profits are so far nonexistent.

Sean Ryan, the former listen.com and RealNetworks executive and author of the blog sharkjumping.com, has called the valuation “ludicrous,” arguing that the company’s true worth is actually closer to $10 million.

But Wall Street loves the idea that DMG may expand the number of tracks available for purchase in digital form. The IPO was built largely on the promise that DMG is going after music and video not currently available for sale by traditional music retailers, including live performances and radio and TV productions. So far the company, which specializes in back-catalog music, out-of-print recordings, past hits and independent label recordings, has only 36,000 tracks available for sale through digital retailers including iTunes and Rhapsody. But it lays claim to the digital rights to more than 200,000 recordings and seeks to significantly increase that number.

Catalog expansion is central to the Long Tail, a theory popularized by Wired magazine editor in chief Chris Anderson. The theory contends that infinite choice of niche entertainment goods will collectively drive greater digital consumption. Right now download and subscription services have a catalog of about 2 million tracks.

Plenty of other privately held aggregators in the music business are trying to expand catalog: The Orchard, IDOA, IRIS, Digital Rights Agency and CD Baby all pursue that strategy. But so far most have largely avoided out-of-print and never-released material, in favor of digitizing active content from independent artists and labels.

“Everyone sees value in back catalog. The question is, Can you get the rights, can you get it merchandised, and can you get it merchandised?” asks Kevin Arnold, CEO of San Francisco-based IDOA. “There are treasures to be had with that stuff. But . . . you need to make money now, not just five years down the road.”

Mike McGuire, an analyst with Gartner Research, refined that sentiment. “They are playing a bit of the gambler,” he says. “But as search and recommendation technologies get better, it becomes possible to profit from niche content.”

DMG controls catalog by many acts including Billie Holiday, Blue Öyster Cult, Frank Sinatra, Jefferson Airplane, Jimi Hendrix Experience, Jimmy Reed, Luciano Pavarotti and Public Enemy. DMG tracks from such stars tend to be alternate takes or obscure.

To protect this harder-to-track-down content, DMG generally tries to lock down licensing longer term than do other digital distributors. Most deals are for a year or two, but DMG, according to SEC filings, wants to increase its catalog through acquisition or long-term licensing arrangements of seven to 10 years. DMG pays content owners 25%-50% of revenue in these arrangements, after publisher royalties are paid. In most cases, the content owner also receives an advance against future royalties.

More than two-thirds of DMG’s existing revenue comes from iTunes—which pays an average wholesale rate of 70 cents per track and $7 per album. DMG executives declined comment for this story, citing an IPO “quiet period” mandated by federal securities law.

DMG’s IPO comes as major labels are starting to monetize their own out-of-print material.

Universal Music Group International in January announced that it will make more than 100,000 recordings available exclusively as digital downloads during the next four years.

The initiative, which will mine UMG’s catalog of the last 40 years, will revive music from acts including Marianne Faithfull, Eddie & the Hot Rods, Fairport Convention, Jacques Brel and Brigitte Bardot.

“The Long Tail is certainly bearing out in the market,” Orchard president/CEO Greg Scholl says. “Digital sales are benefiting indie and international repertoire. But the tail isn’t long naturally. You have to grow it.”
Clear Channel Radio

initiated one of the largest programming improvements in radio history a year ago by reducing the number and length of commercial and promotion spots across all formats. Listeners are responding to the best programming environment in radio. From New York to Cleveland to Dallas to Los Angeles and Miami, more people are listening to Clear Channel Radio stations than did the previous year.

Vital statistics:
+ Los Angeles-Clear Channel Radio dominates 4 of 5 Top Stations (W25-54)
+ New York-All 5 Clear Channel stations are in the Top 10 (P25-54)
+ Dallas-(P25-54) UP 37.6% Y to Y (P12+) UP 29.2% Y to Y - 5 great stations!
+ Atlanta-Rock WKLS-FM UP 38% Y to Y (P25-54)
+ Chicago-4 out of Top 5 stations (P25-54) are Clear Channel stations
+ Denver- (P25-54) UP 17.5%
+ Tampa-Pop CHR WFLZ-FM UP 4 books in a row (A25-54 & W25-54)
+ San Diego-Talk KLSD-FM UP 50% (P25-54) Y to Y
+ Cleveland-Country WGAR-FM UP 31.2% (A25-54)

Source: Arbitron Fall Ratings Book (Fall 2004 versus Fall 2005)
**Billboard Latin Confab Taps Daddy Yankee For Q&A**

A live Q&A with reggaetón star Daddy Yankee will be a centerpiece of the Billboard Latin Music Conference, taking place April 24-27 at the Ritz Carlton Hotel in Miami Beach. Yankee (real name Raymond Ayala), is No. 1 on Billboard’s Top Latin Albums chart for the eighth consecutive week with “Barrio Fino En Directo.”

Yankee will discuss the many facets of his artistic and business enterprises at the conference. These include his first album for Interscope Records, due later this year, his clothing line for Reebok; his syndicated radio show for ABC Radio; a starring role in an upcoming feature film; and support of varied projects, including a musical based on the life of salsa legend Celia Cruz.

The artist, who keeps a strong hand in all aspects of his career, is signed to Interscope via his own label, El Cartel Records, and to an administration deal with EMI Publishing via his publishing company, Los Cangris.

Yankee’s Q&A will be part of a four-day lineup of panels and showcases dissecting digital and mobile issues; a president’s round table; a teen focus group; a panel on the identification and promotion of new regional Mexican trends; a discussion on rhythm, rap and reggaetón.

Already confirmed for the discussion are producers Elías De León, owner of White Lion Records; producer Boy Wonder (of “Chosen Few” fame); and reggaetón duo Angel & Khris.

New to the conference is the “We Hear the Future/Esuchamos al Futuro” new-artist showcase and contest, open to unsigned and independent artists. Contestants will perform for conference attendees and will be critiqued by a panel of key industry players who will select a winner.

The Billboard Latin Music Conference, now celebrating its 17th year, culminates with the Billboard Latin Music Awards, which will air live April 27 on Telemundo.

For updated information on the conference, go to billboardevents.com.

---

**Billboard Latin Confab Taps Daddy Yankee For Q&A**

A live Q&A with reggaetón star Daddy Yankee will be a centerpiece of the Billboard Latin Music Conference, taking place April 24-27 at the Ritz Carlton Hotel in Miami Beach. Yankee (real name Raymond Ayala), is No. 1 on Billboard’s Top Latin Albums chart for the eighth consecutive week with “Barrio Fino En Directo.”

Yankee will discuss the many facets of his artistic and business enterprises at the conference. These include his first album for Interscope Records, due later this year, his clothing line for Reebok; his syndicated radio show for ABC Radio; a starring role in an upcoming feature film; and support of varied projects, including a musical based on the life of salsa legend Celia Cruz.

The artist, who keeps a strong hand in all aspects of his career, is signed to Interscope via his own label, El Cartel Records, and to an administration deal with EMI Publishing via his publishing company, Los Cangris.

Yankee’s Q&A will be part of a four-day lineup of panels and showcases dissecting digital and mobile issues; a president’s round table; a teen focus group; a panel on the identification and promotion of new regional Mexican trends; a discussion on rhythm, rap and reggaetón.

Already confirmed for the discussion are producers Elías De León, owner of White Lion Records; producer Boy Wonder (of “Chosen Few” fame); and reggaetón duo Angel & Khris.

New to the conference is the “We Hear the Future/Esuchamos al Futuro” new-artist showcase and contest, open to unsigned and independent artists. Contestants will perform for conference attendees and will be critiqued by a panel of key industry players who will select a winner.

The Billboard Latin Music Conference, now celebrating its 17th year, culminates with the Billboard Latin Music Awards, which will air live April 27 on Telemundo.

For updated information on the conference, go to billboardevents.com.

---

**Billboard Latin Confab Taps Daddy Yankee For Q&A**

A live Q&A with reggaetón star Daddy Yankee will be a centerpiece of the Billboard Latin Music Conference, taking place April 24-27 at the Ritz Carlton Hotel in Miami Beach. Yankee (real name Raymond Ayala), is No. 1 on Billboard’s Top Latin Albums chart for the eighth consecutive week with “Barrio Fino En Directo.”

Yankee will discuss the many facets of his artistic and business enterprises at the conference. These include his first album for Interscope Records, due later this year, his clothing line for Reebok; his syndicated radio show for ABC Radio; a starring role in an upcoming feature film; and support of varied projects, including a musical based on the life of salsa legend Celia Cruz.

The artist, who keeps a strong hand in all aspects of his career, is signed to Interscope via his own label, El Cartel Records, and to an administration deal with EMI Publishing via his publishing company, Los Cangris.

Yankee’s Q&A will be part of a four-day lineup of panels and showcases dissecting digital and mobile issues; a president’s round table; a teen focus group; a panel on the identification and promotion of new regional Mexican trends; a discussion on rhythm, rap and reggaetón.

Already confirmed for the discussion are producers Elías De León, owner of White Lion Records; producer Boy Wonder (of “Chosen Few” fame); and reggaetón duo Angel & Khris.

New to the conference is the “We Hear the Future/Esuchamos al Futuro” new-artist showcase and contest, open to unsigned and independent artists. Contestants will perform for conference attendees and will be critiqued by a panel of key industry players who will select a winner.

The Billboard Latin Music Conference, now celebrating its 17th year, culminates with the Billboard Latin Music Awards, which will air live April 27 on Telemundo.

For updated information on the conference, go to billboardevents.com.

---

**Billboard Latin Confab Taps Daddy Yankee For Q&A**

A live Q&A with reggaetón star Daddy Yankee will be a centerpiece of the Billboard Latin Music Conference, taking place April 24-27 at the Ritz Carlton Hotel in Miami Beach. Yankee (real name Raymond Ayala), is No. 1 on Billboard’s Top Latin Albums chart for the eighth consecutive week with “Barrio Fino En Directo.”

Yankee will discuss the many facets of his artistic and business enterprises at the conference. These include his first album for Interscope Records, due later this year, his clothing line for Reebok; his syndicated radio show for ABC Radio; a starring role in an upcoming feature film; and support of varied projects, including a musical based on the life of salsa legend Celia Cruz.

The artist, who keeps a strong hand in all aspects of his career, is signed to Interscope via his own label, El Cartel Records, and to an administration deal with EMI Publishing via his publishing company, Los Cangris.

Yankee’s Q&A will be part of a four-day lineup of panels and showcases dissecting digital and mobile issues; a president’s round table; a teen focus group; a panel on the identification and promotion of new regional Mexican trends; a discussion on rhythm, rap and reggaetón.

Already confirmed for the discussion are producers Elías De León, owner of White Lion Records; producer Boy Wonder (of “Chosen Few” fame); and reggaetón duo Angel & Khris.

New to the conference is the “We Hear the Future/Esuchamos al Futuro” new-artist showcase and contest, open to unsigned and independent artists. Contestants will perform for conference attendees and will be critiqued by a panel of key industry players who will select a winner.

The Billboard Latin Music Conference, now celebrating its 17th year, culminates with the Billboard Latin Music Awards, which will air live April 27 on Telemundo.

For updated information on the conference, go to billboardevents.com.

---

**Billboard Latin Confab Taps Daddy Yankee For Q&A**

A live Q&A with reggaetón star Daddy Yankee will be a centerpiece of the Billboard Latin Music Conference, taking place April 24-27 at the Ritz Carlton Hotel in Miami Beach. Yankee (real name Raymond Ayala), is No. 1 on Billboard’s Top Latin Albums chart for the eighth consecutive week with “Barrio Fino En Directo.”

Yankee will discuss the many facets of his artistic and business enterprises at the conference. These include his first album for Interscope Records, due later this year, his clothing line for Reebok; his syndicated radio show for ABC Radio; a starring role in an upcoming feature film; and support of varied projects, including a musical based on the life of salsa legend Celia Cruz.

The artist, who keeps a strong hand in all aspects of his career, is signed to Interscope via his own label, El Cartel Records, and to an administration deal with EMI Publishing via his publishing company, Los Cangris.

Yankee’s Q&A will be part of a four-day lineup of panels and showcases dissecting digital and mobile issues; a president’s round table; a teen focus group; a panel on the identification and promotion of new regional Mexican trends; a discussion on rhythm, rap and reggaetón.

Already confirmed for the discussion are producers Elías De León, owner of White Lion Records; producer Boy Wonder (of “Chosen Few” fame); and reggaetón duo Angel & Khris.

New to the conference is the “We Hear the Future/Esuchamos al Futuro” new-artist showcase and contest, open to unsigned and independent artists. Contestants will perform for conference attendees and will be critiqued by a panel of key industry players who will select a winner.

The Billboard Latin Music Conference, now celebrating its 17th year, culminates with the Billboard Latin Music Awards, which will air live April 27 on Telemundo.

For updated information on the conference, go to billboardevents.com.
Hilton Hotels is pouring much money into refurbishing and renovating many of its properties. It's doing the same for a new ad campaign that is designed to reinvigorate the hotel chain's strong global brand.

With its "Travel Should Take You Places" campaign—created by Young & Rubicam Chicago—Hilton wears its new sensibilities on its sleeve. In addition to refreshing one's spirit, the campaign stresses that travel should do more than get a traveler from point A to point B.

The yearlong campaign, which launched last month—and which is Hilton's first national TV campaign in 10 years—encompasses TV, print and online advertising. Music plays a major role.

Hilton senior director of brand marketing and advertising Abby Spatz says a conscientious effort was made to secure primarily unknown songs from younger artists. "We wanted to leverage music that people don't have associations with yet, but that are universal sounds."

Hilton VP of brand marketing Kirk Thompson adds that music, like travel, is emotional. So, "music plays a foundational role" in the campaign. "It's making emotional connections" to loyal customers as well as younger, emerging travelers.

The five TV spots feature five different pieces of music: James Blunt's "Fake It" (in the spot titled "Sunrise"), Jason Mraz's "Life Is Wonderful" ("Dancing Couple"), Persephone's Bees' "Nice Day" ("Hammock"), Vassy's "Wanna Fly" ("Sandcastle") and Ben Folds' "Landed" ("Landed").

All spots have launched, except for "Landed," which debuts in the coming weeks.

Because Hilton is renewing its image, it was a good fit for the creatives at Y&R to partner with "emerging artists." Y&R producer David Fisher says: "These artists match the new look and feel of Hilton."

Fisher was assisted on the campaign by copywriter Ken Erke and art director Sonya Grewal.

For a new band like Persephone's Bees—whose major-label debut, "Notes From the Underground" (Columbia), arrives in early June—the campaign is an important opportunity.

"It's one more impression," Columbia senior VP of marketing Barbara Jones says. "In and of itself, it's not the magic bullet. But it's one more way to get people familiar with the band and its music. Consider it one piece of the 360-degree pie."

While the spots are not chock-full with artist/song info, Hilton's accompanying Web site (hiltonjourneys.com) features music by the artists. The site also includes short videos of each artist talking about their respective journeys.

Additionally, there is a "create your memory" area on the site, which allows visitors to send an e-mail to someone with a snippet of featured music attached to it. Inherent in the overall campaign is the notion that songs take listeners on a journey. Without question, this is the type of campaign that wins on numerous fronts.

SUPER BOWL SOUNDS:
It was oldies night at Super Bowl XL with the Rolling Stones reaching back to their 1965 rock classic "(I Can't Get No) Satisfaction" as the climax of their three-song, Sprint-sponsored halftime set during the Feb. 5 telecast. A version of an even earlier Stones hit, "Time Is On My Side," was heard during the big game in a Slim Fast spot.

Other golden oldies dusted off for the huge ABC-TV audience included Spandau Ballet's "True" from 1983 for Taco Bell; Player's "Baby Come Back" (1977) for Sprint and covers of Cyndi Lauper's "True Colors" (1986) for Dove's self-esteem campaign (which seemed misplaced amid pro football's maximum macho showcase) and Mickey & Sylvia's well-traveled chestnut "Love Is Strange" (1957) for the Hummer H2.

Last year's Super Bowl halftime star Paul McCartney was seen again in a Fidelity Investments spot, but the game's big winner was early British Invasion duo Chad & Jeremy, whose 1964 pop smash "A Summer Song" was heard three times in dream-like spots for Mobile ESPN.

Additional reporting by Ken Schlager in New York.
The BRITs Are Coming
U.K.’s Top Awards Show Would Like More Recognition

The 2006 BRIT Awards, sponsored by MasterCard, take place Feb. 15 at London’s Earls Court arena.

On the eve of the nationally televised show, Billboard invited label and management executives to join contributing editor Paul Sexton and BRIT Awards organizing committee chairman Peter Jamieson for a round-table discussion about the British music industry’s annual showpiece event.

The show will be broadcast Feb. 16 in the United Kingdom in an extended, 150-minute prime time slot on ITV1.

Joining Sexton and BRIT chairman Jamieson were Parlophone Records managing director Miles Leonard and Todd Interland of Twenty-First Artists, manager of Atlantic artist James Blunt.

Like Blunt, Parlophone acts Coldplay and Gorillaz have multiple BRIT nominations and will perform live at the show. Adding to the discussion (via a prior telephone interview) was another 2006 nominee, Dramatic artist Katie Melua.

How do you think the BRIT Awards are perceived internationally? Does it create an accurate impression of the U.K. industry?

Miles Leonard: It creates an accurate impression of British music from that particular year. Whether it travels as much as we like to think it does is possibly questionable. Maybe there’s some more work to be done to push the BRITs internationally, particularly in the U.S.

Todd Interland: The BRITs as an award ceremony means different things in the U.S., to the industry and the general public. The general public aren’t really aware of it—not do they really take any interest—only because it’s not broadcast in any major way.

Katie Melua: America is very insular, so why try and fight them? It is called the BRIT Awards, we’re celebrating what’s successful in the U.K. The BRITs should really just represent whatever the public buys.

Peter Jamieson: It’s the classic brand that doesn’t “do what it says on the tin.” BRITs actually stands for British Record Industry Trust—it is
simply an awards show based in Britain for a trust. It hopefully delivers what has been the most successful music available in Britain during the previous year.

Have we been weaker as an awards show in the past than the Grammys? Yes. Do we have a huge strategy going forward trying to magnify the BRITs overseas? Of course we do. There's a lot we can do, possibly in partnership with the Grammys, to develop more international exposure for the BRITs.

ML: But it's also Europe. The MTV Awards are Pan-European, and I guess that's one of the big competitors for the BRITs across Europe.

PJ: The MTV Awards is driven by television for television — it's commercially supported. The BRITs is a very different type of show. It's absolutely genuine voting from an academy, just like the Oscars. Sometimes we don't get the very best acts to attend that we would like to get because we can't guarantee they've won anything. In my dreams (laughs), I want to do a fixed show!

What effect can a BRIT Award have on an artist's sales and international profile?

TI: You have to take it territory by territory. There's resonance for winning, or being nominated for this award, in places like Australia.

If James Blunt wins, can you imagine that being stickered on the album in America?

TI: Yes. Five years ago, probably not — but I'm seeing more of an active interest from the record company people over there, who want to put into their press releases. "Five nominations for James Blunt."

ML: In the U.K., if for a nomination, a win, a great performance, you tick every box and of course it has an impact on sales.

PJ: The performers get enormous sales boosts. This year, I would say 95% of artists nominated will find that product stickered, because it means something. Retail cooperation and co-promotions are significant, and growing every year.

KM: It would be nice if the BRITs had one extra category dedicated to more alternative artists — maybe world music — so those who are watching, who buy mainstream music, get introduced to one or two acts they wouldn't otherwise.

PJ: Do you find, Peter, that you might be cutting yourself short by not having an R&B, classical or jazz category at these awards?

PJ: We're driving a peak time slot on a very popular commercial TV station. We...
VICTOIRES' FRESH FACES
Emerging talent dominates the nominations for this year's French music industry Victoires De La Musique Awards show. The contenders were announced Feb. 6.

Virgin act Camille led the list with four nominations: best song ("Ta Douleur"), breakthrough act, best album by a newcomer ("La Vie"") and best live performance by a newcomer. Another up-and-coming artist, Capitole singer/songwriter Raphael, picked up three nominations, including best album for his third set, "Caravane." Also nominated three times was Jive/EMI female R&B singer Amel Bent.

Established acts picking up multiple nominations included veteran singer/songwriters Jean-Louis Aubert and Alain Souchon, and clown-designated Virgin act Mafic.

An academy of 1,000 music industry professionals votes on the 15-category Victoires. The March 4 ceremony at Paris' Zenith concert hall will be televised live on public channel France 2, with 27 live performances scheduled.

—Aymarick Michavin

GLICK EDGES INTO LIVE BIZ
London-based media advisory service the Edge Group has launched a venture capital trust to invest in the United Kingdom's live-music sector.

Edge Performance VCT is intended to attract individuals willing to invest £5,000-£200,000 ($8,750-$350,000) per person. The Edge Group aims to raise up to £30 million ($52 million) through the VCT, which is available only to U.K. taxpayers.

Edge Performance will invest in independent promoters, which it expects will in turn collaborate with leading concert promoters.

Veteran music industry attorney David Glick established the Edge Group in February 2004 as a "one-stop shop" advisory service for the entertainment, media, sports and fashion industries.

Sir Robin Miller, a former chairman of U.K. media group Emap and HMV Group, will chair the VCT board, comprising Glick; Eric Clapton's manager Michael Eaton; Frank Presland, manager of Elton John and James Blunt; and Eagle Rock Entertainment deputy chairman Julian Paul.

—Lars Brandle

RITTO GOES TO THE MOVIES
Danish industry veteran Michael Ritto has stepped down as joint CEO of Music Business Organization, the Copenhagen-based company he co-founded in April 2004.

Ritto is now managing director of leading Danish movie/TV production company Nordisk Film, which has simultaneously acquired an undisclosed minority stake in MBO. Financial terms of the deal were not disclosed, but Ritto says Nordisk has an option to take up to 50% of the company's equity within 12 months.

MBO co-founder Benny Bach continues as now-sole CEO of the group and joint Nordic's board of directors. MBO's record-label operations claimed a 17.2% share of the Danish albums market in the year ending May 31, 2005, according to IFPI Denmark.

—Charles Ferro

INDIES TURN UP AMPS
Independent labels lead the shortlist for the inaugural Australian Music Prize (Billboard, Oct. 15, 2005), announced Feb. 6, with only three of the eight nominees directly signed to a major label.

The AMP for album of the year is modeled on the United Kingdom's annual Nationwide Mercury Prize. The winner will be chosen by a 61-member music industry/media panel and announced March 8 at a ceremony at Sydney's Museum of Contemporary Art.

The shortlist was selected by the judges from 221 nominated Australian albums, all released in 2005. The list includes singer/songwriter Ben Lee's "Awake Is the New Sleeper" (Five Fingers/Inertia), alt-rock act the Devastations' "Coal" (In-Fidelity) and pop-rock band the Drones' "Wait Long by the River and the Bodies of Our Enemies Will Take Flight" (ATP).

Rights body the Phonographic Performance Co. of Australia donates the AMP's $25,000 Australian ($18,650) prize money.

—Christie Eliezer

Destra Gets Physical
Oz Online Company Goes On Indie-Label Buying Spree

SYDNEY—Australian online music pioneer Destra aims to strengthen its presence in the physical music market while maintaining the pace of its digital development.

Late last year (billboard.biz, Nov. 29, 2005), Internet and e-commerce company Destra completed the acquisition of independent music/DVD label Rajon Music & Video Group for $3 million Australian ($2.3 million). Now Destra chief executive Donnecie Carosa says the company is focusing on other indie labels.

"We want to become big very quickly," Carosa says, "and we will do that both through strong organic growth and through more media acquisitions."

He adds, "We realize that physical distribution is not going to go away tomorrow, although we believe that over time it will be replaced by digital distribution."

Rajan was an appealing first target, Carosa says, because it offered "experience in nurturing new talent, licensing content and packaging up that content."

In December 2003, publicly listed Destra was the first Australian company to launch a legitimate digital music service, offering access to songs from indie labels and EMI on its mp3.com.au site through retail partners Sanity, HMV, JB HiFi and Chaos Music.

Destra subsequently expanded mp3.com.au's catalog through deals with Sony BMG and Warner Music. Carosa says the company is currently in "active discussions" with Universal to add its repertoire to the catalog.

The portal hosts more than 1.3 million tracks, and Destra says it generated more than 18 million downloads and streams in the 12 months ending June 30, 2005. Destra also operates Musicpoint, an online new-release distribution service for radio stations, and provides clients with Web hosting, data access and voice communications services.

Rajan formed in July 2000 through the amalgamation of three primarily budget and mid-price labels. In 2005, it claimed a 2% market share in Australia. Its primary business is producing TV-advertised compilations, but in 2005 it acquired Australian indie Big Records. That imprint's roster includes licensed international acts Melanie C, Card and Hanson and such domestic signings as pop vocalists Monique Brumby, Melissa Tkautz and Tina Cousins.

The Australian independent sector is watching Destra's strategy with interest. Assan Independent Record Labels CEO Stuart Waters says he can see some benefits for his members partnering with digital operators. "It is not going to be for everyone," he says, "but there is room for these kind of joint ventures, and they are bound to continue to occur. Rajon is certainly in a pretty good position to say [to artists], "We can deliver this for you into these areas and to this number of platforms."

—by John Ferguson

Destra's acquisition of the Rajon label marks the latest in a string of acquisitions by the Oz Online company. In the past year, Destra has acquired the Australian labels of EMI, BMG and Warner Music.

"It's a very strong move," says independent sector lawyer David Glick. "A lot of people have been watching Destra's growth, but this is the final confirmation of what a genuine player this is now."

Price WarehouseCoopers Australia director Matthew Lehmann, author of PW's annual report "Australian Entertainment and Media Outlook," notes one particular avenue where Destra could use the combination of Rajon's strengths in compilations and its own online experience. "Customer usage data may provide an opportunity to create compilation albums based on user tastes and release them in physical, as well as digital, form," he suggests.

Waters cautions that the emergence of new digital business models where artists retain much more control over their assets will have to be taken into account by independent labels looking at alliances with digital operators.

On Jan. 18, Destra launched a subscription service with national third-generation mobile phone operator 3 Mobile. It allows 3 Mobile's 500,000 subscribers to choose from 100,000 downloadable tracks from indie labels. Tracks can be purchased on a one-time basis or through a subscription.

Pubs Show Cannes-Do Spirit At MIDEM

Hanging out with many readers of Publishers' Place in Cannes during MIDEM was great fun. It was especially uplifting to hear publishers mention what a positive and optimistic atmosphere they witnessed in Cannes this year compared with recent past gatherings.

Most notable at MIDEM to many veteran publishers was the presence of so many potential investors from outside the industry.

"I remember in previous years meeting business managers, but now we have banks, equity funds, private funds, hedge funds—you name them, they are all here," one publisher who preferred to remain anonymous said.

The response to the height-ened presence of such investors was mixed.

On the positive side, some publishers said it is nice to know the publishing industry is no longer in the shadows of the other media companies when it comes to investment interest.

But for some there was hesi-tation regarding the investors' intent. Some publishers hope that these investors are interested in building the publishing companies rather than making them part of a three-to-five-year exit strategy.

Still, meeting on a yacht in Cannes Harbour has advantages over searching for an empty table to meet in a hotel lobby, even if I did have to take off my shoes to keep the carpet clean.

—SUSAN BUTLER sbutler@billboard.com

PUBLISHERS' PLACE

The Publishers' Place
SUSAN BUTLER sbutler@billboard.com

Pub Show Cannes-Do Spirit At MIDEM

ROLL THE TAPE: Also at MIDEM, the International Confederation of Music Publishers took advantage of presenting a panel on the value added through music publishing.

Music duo the Boy Least Likely To sent stuffed animals to celebrate the signing of its new publishing deal with Stage Three Music's STEVE LEWIS.

The international umbrella trade association, which represents such groups as the National Music Publishers' Assn., videotaped the session so it could later educate lawmakers.
be downloaded to their phone for a $3 Australian ($2.26) monthly subscription.

Liebmann expresses skepticism about the immediate prospects for the Dresta/3 Mobile service. He notes that the number of 3G users in Australia is small and suggests the majority would be mainly interested in downloading major acts, rather than smaller names from the indie or unsigned sector.

"One of the critical success factors for any digital service is access to a deep library of music content," he says.

Carosa says Dresta would be happy to offer major-label releases through 3 Mobile, although they would have to carry a premium charge. No deals have yet been struck.

Detailed figures about the overall size of the Australian digital market are not yet available, although the Australian Record Industry Assn. will include digital data in its 2005 market figures, due in March.

ers as to what publishers actually do.

Panelists were EMI Music Publishing Continental Europe president/CEO Peter Ende, BMG Music Publishing International president Andrew Jenkins, Peermusic France managing director Bruno Lion, Nettwerk One Music GM Blair McDonald and Jean-Manuel De Scarano, composer and counselor to the president of classical music at BMG Music Publishing.

During the event, ICMP/CIEM chairman Ralph Peer II handed off the baton to De Scarano, the group's new chairman. Frans De Witt, secretary general of Dutch publishers' group VMN, is the association's new president.

SIGN HERE: Publishers are already busy signing songwriters and artists this year.

Stage Three Music signed Pete Hobbs and Joff Owen to worldwide songwriter agreements. They perform as the Boy Least Likely To and are signed to the 19 Recordings label.

The Boy Least Likely To was a special guest on James Blunt's recent U.K. tour. Stage Three managing director Steve Lewis says the band is confirmed as a special guest on Blunt's upcoming U.S. tour from March 13 to April 6.

TVT Music Publishing signed a co-publishing deal with Steve Morales. He has written and produced songs in the pop, urban and Latin genres.

Morales co-wrote such hits as Thalao's "Cerca De Ti" (which reached No. 1 on the Hot Latin Songs chart in January 2004), Enrique Iglesias' "Escape" (No. 1 on Hot Dance Music/Club Play in 2002) and Voices of Theory's "Say It" (No. 5 on Rhythmic Top-40 in 1998).

His songs have also been recorded by Christina Aguilera, Clay Aiken, Jessica Simpson, Ricky Martin, Keke Wyatt, Reign and Link.

On the catalog side, BMG Music Publishing acquired the German classical music catalogs of Rob. Forberg Musikverlag and Mannheimer Musikverlag. They are the long-term publishers of key classical works by Russian composers Tchaikovsky, Prokofiev and Stravinsky.

The acquisition expands BMG's classical catalog, which includes works by Italian composers Verdi, Puccini and Rossini; French composers Saint-Saens, Ravel and Satie; and Hungarian composers Bartok and Kurtag.

STEP RIGHT UP: Peter Brodsky is moving up the ladder at BMG Music Publishing Worldwide. He was promoted to senior VP of business and legal affairs. Brodsky oversees all legal and business issues related to the publisher's U.S. companies.
Blogs Now A Fertile Field For Research

Word-of-mouth has long been considered the most powerful influence of consumer perceptions, awareness and purchasing behavior. It has also been the most difficult to track.

No longer. Internet message boards and blogs have become the new venue for grass-roots opinions and recommendations—benefiting consumers and the corporate world alike. The same posts that allow millions of strangers to share recommendations once limited to family and friends have given birth to a new breed of market research, dedicated to tracking, measuring and analyzing the digital trail these postings leave behind.

The companies behind this research use Web-crawling technologies to target clusters of topic-driven blogs, or, sometimes, all of the estimated 25 million active blogs on the Internet today, collecting anything posted about a given brand or product.

"Companies are starting to recognize that you may not get the same info out of a focus group as you would just overhearing a conversation about your product," says Howard Kaushansky, CEO of Umbria, a Boulder, Colo.-based market research firm. "Listening to that conversation will give you a different view. We offer the ability to listen on millions of these conversations."

PRO AND CON

To get a sense of the impact word-of-mouth has in the digital age, consider two of the biggest music industry news stories of last year, both of which began with a simple blog posting.

On Oct. 31, computer programmer Mark Russinovich posted on his blog the discovery of a secret "rootkit" that certain Sony BMG-manufactured, digital rights management-protected CDs installed on any computer attempting to play them. The rootkit made affected computer users vulnerable to hacker attacks and interfered with their CD-writing capabilities.

It was a PR disaster, if not a financial one. Within a month, the backlash quickly grew into a media frenzy that resulted in several class-action lawsuits and a nationwide recall of the affected CDs.

Conversely, on June 9 the then-unknown indie act Clap Your Hands Say Yeah had a much more positive experience when music blog saiditethegramaphone.com posted one of its tracks with a positive review.

Other music blogs quickly picked it up and added to the Internet buzz. Less than two months later, Clap Your Hands Say Yeah's debut album landed atop Billboard's Top Independent Albums chart despite the lack of a label deal or distribution agreement. The band has since signed a distribution deal with Warner Music Group's Alternative Distribution Alliance, but still eschews any label deal.

Such cases exemplify the growing importance of tracking this type of digital word-of-mouth activity—also known as "consumer-generated media."

Although relatively young, the field of CRM research is growing at a rapid clip. Before the end of the month, another CMM tracking firm called BuzzMetrics is expected to finalize its acquisition of competitor Intelliseek in a marriage many feel marks the maturation of the category.

VNU—the parent company of Billboard—will be the majority shareholder in the new company, to be called Nielsen BuzzMetrics. While not a wholly-owned subsidiary, the company will work in conjunction with VNU's Media Measurement & Information and Marketing Information Groups, which owns the AC Nielsen media research service.

"The growth of blogs, in contrast with the ever-increasing fragmentation of media, has really piqued the interest of our clients in measuring and analyzing this medium," says Ron Schneider, GM for Nielsen Ventures, who will sit on Nielsen BuzzMetrics' board and act as a liaison between it and VNU.

The industry has even expanded to the point where there is a Word of Mouth Marketing Assn., which has developed a code of ethics for conducting viral marketing campaigns and organizes trade shows and events.

Given the popularity of music recommendation sites and services (see story, page 28), the music industry is considering a prime client for CMM tracking research.

BuzzMetrics VP of marketing Max Kalhoff says the company counts several music labels as clients to track what is being said about their priority artists. Kalhoff says the feedback primarily is used to determine how to best market their acts by determining who are the most passionate fans of a given artist. It analyzes what is driving the appeal based on the comments that fans post.

Kalhoff says labels may begin using word-of-mouth tracking to discover unsigned talent creating excitement online.

"It will be very interesting to see how the music industry will tackle this online word-of-mouth era," he says. "The industry is still kind of archaic and has blown every opportunity to adapt to the digital age."

The music industry has long been accused of not listening to its consumers. But in today's Internet-connected society, music buyers are talking about artists more than they ever have before—or at least far more publicly. The question is, Will the music industry hear them?
Fontana Offers Win-Win Discounting

Indie Distributor Reduces Prices On Last Year’s Titles To Keep Them Front And Center In Stores

As Fontana nears its one-year mark, the independent distribution arm of Universal Music & Video Distribution has initiated efforts to promote its catalog. The launch of the campaign—dubbed Phase II—is also dedicated to keeping last year’s indie releases at the front of store shelves once a label’s ability to pay for price- and positioning programs has been tapped out.

The program began rolling out in January with 36 accounts participating. Essentially, the distributor offers retailers a 60-day window for heavy discounts on select titles in exchange for 30 days of prime positioning. Phase II is modeled after UMVD’s catalog discount program XL. While distributors regularly run discounts on catalog titles, this was the first major initiative from Fontana, and it featured far heavier discounts than the typical savings of 5%-10%.

“Sometimes an independent label might run few or no funds, but if we can corral them into offering discounts in exchange for pricing and positioning, we thought we could keep records alive,” Fontana VP of sales Ken Gullic says.

Retailers are pleased with anything that lowers the price on catalog titles. Those contacted by Billboard say Phase II allowed them to price Fontana-distributed titles for less than $10, as the promotion offered retailers as much as a $5 savings in some cases.

“As soon as Fontana gets more titles it’ll be a lot more attractive, because people like cheaper better than more expensive,” says John Henderson, head buyer at Vintage Vinyl in St. Louis. “Other labels need to figure out ways to get their stuff lower-priced.”

CAROLINE HAS A VICE:

New York-based Caroline Distribution has added Vice DVD to its exclusive distribution roster. The company, which is run separately from the Atlantic-affiliated Vice Records, is a joint venture with MTV.

Caroline VP of label relations Michael Bull says the company will mainly release such documentary-styled films as the "Vice Guide to Travel" and the "Vice Guide to Sex, Drugs and Rock & Roll." Bull expects the first release to hit retail late spring or early summer, and says details on how the company will work with and market the videos through MTV are still being developed.

Caroline has also picked up West Berlin-based K7 Records for distribution. The label was previously with electronic specialist Studio Distribution. The label will release a full-length from Voom Voom later this year.

RED’S VALENTINE:

Metal has long been seen as an antidote to Valentine’s Day, and New York-based RED Distribution created a campaign to capitalize on just that. High-lighting its strong stable of hard rock releases, the distributor created 5,000 free six-song samplers titled ‘Valentine’s Day Massacre.’ The CDs feature music from Ferret, Victory, Trustkill and Metal Blade and includes such acts as Bullets for My Valentine. In Flames, Aiden and Bleeding Through.

RED senior director of independent sales Doug Wiley says Music Monitor Network president Michael Kurtz deserves credit for the idea, and stores in the coalition will take the lead on the promotion.

ETC.: Expect to hear more from Brooklyn, N.Y.-based hip-hop indie Nature Sounds this year. The label has new releases on the way from Masta Killa and Pete Rock, as well as GhostDoom, a collaboration between Ghostface and indie-rapper-of-the-moment MF Doom. The latter has also been producing tracks for Ghostface’s upcoming Def Jam release. Get a preview on the 14-track sampler “Natural Sounds,” available now via Caroline Distribution.

Megafac Records has signed metal act Mushroomhead to a worldwide deal. The RED-distributed label will issue a new album from the group this summer. The act’s last, “XIII,” was released in 2003 on Universal and has sold 177,000 copies in the United States, according to Nielsen SoundScan.
Oldies Good To Manilow
Album Of '50s Hits Takes Singer Back To Top Of Chart

LOS ANGELES—Barry Manilow went back to the '50s to deliver his first No. 1 record in almost three decades.

"The Greatest Songs of the Fifties" marks Manilow's first No. 1 since 1977. Incredibly, it is his first studio album to top the charts; 30 years ago "Barry Manilow/Live" hit the summit.

"Here's proof that if you live long enough, anything is possible," Manilow says with a laugh. EMI North America chairman Clive Davis—who conceived the Manilow project and the similar series of Rod Stewart albums that limn the great American songbook—says the success of these albums is due to a compatible marriage among the artist, song, arrangement and production.

"I love the fact of the dual association of how long an artist can last and reinvent himself and with the right copyright and arrangement, how many ways a song can be reinvented," Davis says. A number of other newer artists are finding success with the same idea, whether it be an artist like crooner Michael Bublé or "popera" quartet Il Divo, which debuted at No. 1 with "Amarcord" in the Feb. 11 issue.

However, pairing an artist with classic material does not necessarily mean a free ride up the charts. In the wake of the success of Stewart's first standards collection in 2002, dozens of artists cut similar efforts, but few caught attention beyond the most devoted fans.

For the project to succeed, Davis says the album has to be tailor-made for the artist. "You have to be careful and pick the artist right, pick the material, consider if it's an artist that can still be on the radio or if it's a concept that works."

And that the artist believes in. Manilow originally dismissed the idea of cutting '50s songs when Davis presented it to him. "I didn't get it when he suggested it, but I got it when I started studying the idea," he says.

Manilow revives such mainstream memories as "Love is a Many Splendored Thing," "Mo- ments to Remember" and "Rags to Riches."

"You have to find the dignity and beauty in these songs," he says. "You can't do them campy, you can't try to copy the originals."

This album reunites Davis and Manilow, one of the first artists signed to Arista when Davis started the label in the early '70s. They had last worked together six years ago.

The album's success has Davis claiming that it has transcended Manilow's traditional fan base, "Yes, we're reaching a mature audience" for such projects, Davis says. "But whether it's Carlos Santana with 'Supernatural' or Rod Stewart with 17 million sold [of his four 'Songbook' collections worldwide], we're selling so well the demo is much wider."

Manilow demurely deflects the topic. "I don't know if they're younger," he says. "But when I look out at the audience, it's all these young girls with rings in their belly buttons."

Julie Smith, jazz, vocals and classical product manager for Virgin Entertainment Group, believes the swirl of such projects during the last four years may have created a new audience.

"Rod brought in some newer fans and now they see that Barry is doing the same thing," she says. "I have no idea if the fans are younger, but we may just be bringing in a whole new crowd of music buyers who love these vocal albums."

The key to reaching these fans is, first and foremost, TV. "I've done just about everything to get the word out to show this album is alive and well," Manilow says.

In addition to Manilow's myriad TV appearances, the label also ran a direct-marketing TV campaign and a national print campaign including The New York Times, Los Angeles Times, People and several other magazines. "We even did a street campaign in New York and Los Angeles," Davis says. And Manilow is happy to put in the work. "I'm the media slut right now," the singer quips, on his way to perform live on "Dancing With the Stars." "Don't be surprised if you find me on the Weather Channel."

These oldies projects usually are not driven by radio play although standards stations and some AC formats are serviced. Buble and Josh Groban have managed to score success at AC.

Manilow's "Unchained Melody" from the new album is also getting airplay and is bulleted at No. 25 this issue on Billboard's Adult Contemporary chart. His last song to reach higher on that chart was 1989's "Keep Each Other Warm," which peaked at No. 7. Arista also created a radio special syndicated by Premiere Radio..
Street Logic: Amazon Profits Up, Stock Down

During the first nine years of its history, amazon.com lost money hand over fist to the tune of $2.95 billion in cumulative losses, yet it was the darling of Wall Street. 

During the last two years, Amazon produced almost $1 billion in net income, but now Wall Street treats the stock like a dog.

On Feb. 2, Amazon reported $559 million in net income, or 87 cents per diluted share, on sales of $8.49 billion, for the year ended Dec. 31. From the close of trading on Feb. 1 through the close of trading on Feb. 6, its share price dropped from $43.98 to $37.75, wiping out $2.6 billion, or 14%, of the company's market capitalization.

That left Amazon valued at $15.7 billion. The market capitalization that it lost during those three trading days was nearly equivalent to the total $2.7 billion valuation that Wall Street gave Barnes & Noble on Feb. 6.

Making matters worse, it was the second year in a row Wall Street reacted that way to the company's annual results. For fiscal 2004, the company reported $588 million, or $1.45 per diluted share, on sales of $6.92 billion. That was the first year the company had moved beyond break-even to show a healthy profit, and Wall Street rewarded the retailer with a heavy sell-off that devalued Amazon by 15%.

Wall Street was disappointed then because Amazon did not meet its profit expectations. This year, Amazon is catching hell for spending too much on technology and content. The lower 2005 profits were expected because Amazon paid $95 million in taxes this year. But back out the $233 million in tax benefits the company enjoyed in 2004, and 2005 actually shows a slight increase in profits.

In Wall Street's view, Amazon sacrificed 2005 profits because it spent $451 million for technology and content, versus $283 million in the prior year. And the company says it plans to increase spending in that category this year, too.

Now analysts want to know when that investment will pay off.

The increased expenditures fuel anticipation that Amazon is about to open digital storefronts for music, video and books, but the company refuses to talk about those plans. "You will just have to stay tuned to what we are doing there," Amazon CFO Tom Szokolak said during a conference call with investors on Feb. 2.

That did not placate Wall Street analysts, some of whom triggered the sell-off in Amazon shares. One of those was Martin Pyykkonen, an analyst with Hoefert & Arnett, who was quoted as saying: "The question investors should ask is if Amazon is a retailer or an Internet stock. I would argue that it is a retailer."

Au contraire.

Back in Amazon's dot-com era pricing heyday, the company had stratospheric valuations. It stood at $32.5 billion near the end of 1999, in a year that the company reported heavy losses on $1.6 billion in total sales. In 2005, Amazon had five times the sales of 1999—it made $559 million versus a $719.9 million loss. And yet its market capitalization is currently half the size.

If that sounds looney, it is because Wall Street spent the first nine years of Amazon's existence treating it like an Internet stock, and now it is beginning to treat it like a retailer. But just the opposite is true, or should be.

Wall Street gave Amazon an unprecedented ride—it needed $5.2 billion in revenue before it broke even in 2003—as it developed what is essentially a retail model. Sure, you could call it a new kind of retail model, but others would say it was basically a glorified mail-order house, using new technology. But now the company is truly moving to transform itself into an Internet stock, and Wall Street is having none of that.

Part of that is Amazon's fault. Company executives like to be mysterious about their plans, but everyone knows that Amazon is bustling its ass to launch its digital stores later this year. Amazon has talked business models for music with the majors, and it looks like it is leaning toward a subscription model, with a physical product tie-in.

Also, Amazon is still trying to finalize its portable player partners. According to press reports, the same is happening on the video side, and Amazon acknowledges that it is getting ready to sell digital books.

So Amazon is catching spit for spending too much on its digital model and coming to the party late, i.e., two years after Apple. But I would argue that Amazon had no choice about when it came out of the box. If it tried to launch its digital model at the same time as Apple, it would have had to push up technology spending. That could have delayed efforts to break even in 2003, and likely would have tried Wall Street's patience.

Besides, Amazon does not have the luxury that the iPod affords Apple. Apple—which reported $1.34 billion net income on sales of $13.9 billion in the fiscal year ended Sept. 24, 2005—does not break out profit by product lines. But most believe the company's profits come from the $4.5 billion in iPod sales; the company racked up that year; not the $899 million in sales it generated from downloads and music-related products and services.

So while Apple deserves the glory for building the digital marketplace, it also absorbed the costs of that effort. There is plenty of time and room for Amazon to cash in nicely on Apple's efforts.

In fact, the majors are praying for someone to take on Apple, so that they are no longer at the mercy of Steve Jobs' pricing demands. While some point to mobile carriers, that is likely to be a hit-driven business initially, with sales coming from a small SKU selection. So if Amazon comes to market with a viable offering, you can be sure the majors will offer it every chance in the world to succeed.
Deals & Dealmakers...Driving the Industry

5TH ANNUAL
Billboard

SYMPOSIUM
in association with
LOEB & LOEB LLP

MARCH 2, 2006
THE ST. REGIS • NYC

This one-day event brings together the best minds from the music, legal, financial and Wall Street communities for an in-depth examination of the financial realities and opportunities within the music industry.

SPEAKERS
(SUBJECT TO CHANGE)

Mark Desautels,
Wireless Internet Development, CTIA

Nicholas Firth,
Chairman & CEO, BMG Music Publishing

Joan Frankenthaler,
Co-Chairman, Loeb & Loeb LLP

Jeiil A. Ketz,
Co-Managing Shareholder at Atlanta Office/Chairman of Global Entertainment Practice, Greenberg Traurig, LLP

Mark Levinson,
Managing Partner, Epstein, Levinsohn, Bodine, Horowitz & Weinstein, LLP

Harold Vogel,
President, Vogel Capital Management

EXCLUSIVE Q&A:
DOUG MORRIS
Chairman & CEO
Universal Music Group

KEYNOTE ADDRESS:
ROBERT SILLERMAN
Chairman & CEO
CKX Inc.

LEARN FROM TOP DECISION MAKERS WHERE THE MONEY IS...

• ITS WIRELESS WORLD AFTER ALL: How to Make Money in the Mobile Space
• MONEY CHANGES EVERYTHING: What Venture Capitalists Are Looking For
• DIGITAL DAYS: View From the Top
• THAT OLD SONG AND DANCE: Financing & Acquiring Music Publishing Catalogs
• TOMORROW’S PEOPLE: Valuations, Dealmaking and Predictions for 2006

GET FACE TO FACE WITH...

• financial consulting firms
• investment bankers
• venture capitalists
• equity providers
• artist managers
• awms
• accounting firms
• record labels
• publishing companies
• touring companies
• promotion companies
• new media companies

Visit www.BillboardEvents.com for full schedule of events.

FOR MORE INFO & TO REGISTER TODAY: WWW.BILLBOARDEVENTS.COM

Build Your Brand with this elite audience through SPONSORSHIPS!
SPONSORSHIPS: Kar Vontz 415.738.0745 • REGISTRATIONS: Kelly Peppers 646.654.4643
Platinum Rye Entertainment founder Ryan Schinman connects the dots among entertainers, brands, and agencies. His New York-based company secures talent and licenses music for such clients as Motorola, Cingular, BBDO and Young & Rubicam. In today’s peripatetic world of brand marketing, Schinman and his team get the job done—albeit quietly.

“Really not out there in a big way,” Schinman says. “We a play a part in the deals, but we don’t do anything ourselves and we realize that. We’re part of a team, and we like being behind the curtain. Our credo is, ‘Give credit to the corporations and agencies that develop the concept.’”

Still, Platinum Rye has played an integral role in licensing numerous songs for use in TV spots, including Madonna’s “Hung Up” (Motorola Rokr) and AC/DC’s “Back in Black” (Cingular). Two years ago, Platinum Rye negotiated Metallica’s first on-camera appearance in a TV ad. (The client? AOL.) In 2003, it arranged for Jessica Simpson to appear on the cover of Rolling Stone magazine with the Swiffer. Platinum Rye also hires talent for corporate trade shows and private events.

Schinman launched his career 13 years ago in the football and marketing division of the Artists & Athletes talent agency, negotiating deals for Chris Berman, Bill Walton and Brian Leetch, among others. In 1995, Schinman, then 24, became chief marketing officer of Worldwide Sports and Entertainment. His clients included BBDO and Pepsi.

With the formation of Platinum Rye in 1998, Schinman negotiated his first music licensing deal for M&M’s. Now, his company represents more than 20 Fortune 500 companies and works with more than 30 agencies. And with a growing international business, Platinum Rye is spreading its reach, opening offices in South America, Australia, Asia, Europe and other markets.

Q: What types of deals do you have with your clients?
A: For us, it’s not about big, hard-ticket deals. We’re service-oriented. You call us when you need us. We have signed deals where we are the exclusive agency of record for a client. We’re not about getting a seven-figure retainer and then sitting on our ass. It’s deal to deal. Otherwise, instead of having 30 employees around the country, we’d need 300.

We don’t have allegiances to any labels. We’re a free agent—unlike some of our competitors who have ties to certain labels and artists. For us, the bottom line is our client getting the job done with the best person at the best price possible—with the least amount of headaches or complications.

Q: With music industry evolving, what types of changes are you seeing in your part of the business?
A: It’s no longer about just leveraging one thing. It’s “How do we integrate the artist’s life on TV, on the Web, on the road and interactively? How can we grow this and make it bigger?” Labels and artists are taking a 360-degree approach. How can we make the partnership bigger? And it can start off by simply being a song in a commercial or a promotion.

Q: Are you also noticing shifts in media buys?
A: Yes. It used to be that 90% of a media budget was used for the 30-second spot, and 10% went to outdoor, collateral, print and online. Now, it’s more like 50% for the spot, and the rest is divided among outdoor, collateral, online, mobile, ads, branded entertainment and peer-to-peer campaigns.

Q: From where do you start when you negotiate a deal?
A: They’re getting smarter. They don’t want to give away their music for free. That’s why things are changing with how music is distributed on MTV, satellite radio, the Internet and iPods. Labels and artists are realizing all the ways to get paid for their music and content. So, while today’s artists may not be selling as many CDs as they did five years ago, their music is available via several distribution channels. Sure, people may not be going to CD stores much, but they’re downloading the ringtone and buying the album at places like iTunes.

Also, labels now contact us and say, “Hey, we want to do a project or something.” This lets us know who is serious about partnering with brands. Labels are also inviting people like us to artist showcases. Five years ago, that would’ve been taboo.

Q: How do the people you work with view the youth market?
A: The youth market is driving the trends and setting the strategies for most of these brands when it comes to music. When you talk about youth culture, it’s about peer-to-peer and interactivity. It’s not about slapping your name on something and hoping it sticks. Kids today want the newest, hottest, most fun places to go. Whether it’s on their cell phone or online—or with their video communication devices. If you can’t make today’s youth feel a part of what’s going on, then you’re not with it.

Q: When it comes to licensing music for spots, what kinds of deals are involved?
A: For up-and-coming artists who want to get their music heard, you can get a song for $10,000-$20,000. But if you want a track by the Beatles, Michael Jackson or another superstar—or a hit song—the deal can be in the seven figures. The best is when you get an artist to license a particular piece of music they have never licensed before—or get them to appear in an ad for the first time. We were the first ones to put Metallica in a commercial. We were the first ones to get Prince to license a song for a consolation. We were also the first to get Prince to give us footage of himself and license a piece of music.

Q: Why are there still a few holdouts, like Bruce Springsteen?
A: We approach Bruce at least twice a year. My ultimate goal is to work with Bruce in some corporate fashion. He is Americas—a bread of music. His songs speak to so many people.

Do I admire him for holding out? Sure, because he obviously doesn’t need the money—nor does he feel the need to associate himself with a brand. Do I think he’s behind the times? Yeah. Do I think it would hurt his credibility by licensing one of his tracks to the perfect creative and the perfect brand? Absolutely not.

Q: Which brand would be a perfect partnership fit for Springsteen?
A: Chevy. Like Bruce, Chevy is a piece of Americana.

Q: Is there still a disconnect between the music industry and brand marketers?
A: Yes, and that’s why we exist. When we deal with an artist, we deal with their entire team—the label president and marketing director, their manager and agent, and their publisher. We work with the artist’s entire team to figure out what’s important and how best to make it work. We’ll do the right thing by the artist, but at the same time, we’ll get the best deal for our client.

Q: What is the next big trend in branded entertainment?
A: Artists having an equity stake in the products they’re selling, whether it’s U2 and iPod, 50 Cent and Vitamin Water or Gwen Stefani and Hewlett-Packard. If it’s a cool product, labels and artists want a piece of the action. In fact, often, their compensation is tied to the success of a product. So, the artist is more apt to play an active role in promoting and marketing the product.

Q: Who would you say is ripe for brand partnerships?
A: The comeback of 2005: Mariah Carey. If you look at the breadth of her catalog and the range of her music, it is made for corporations—and the corporations are taking notice. I believe you’ll see a lot more Mariah, with the right advertising behind her.
50

Cent has a thing for Dom Pérignon, Mercedes-Benz and Hennessy—and he is not afraid to let the world know. Fellow rappers Ludacris and the Game, meanwhile, speak well of Cadillac and Cristal.

This trio—with 50 Cent in the lead—were the top brand-dropping artists of last year, according to American Brandstand, which tracks brand mentions that appear in songs on the top 20 of The Billboard Hot 100.

This name-checking threesome is far from alone. Ciara, Jamie Foxx, Kanye West, Lil Jon and Trick Daddy also have no problem dropping well-known consumer brand names into their lyrics. As for poppin' artists like Gwen Stefani and the Black Eyed Peas, well, they do not shy away from it either.

Indeed, in the pop music landscape—particularly the worlds of rap and hip-hop—artists revel in dropping brand-happy lyrics over hip-shakin' beats.

"Contemporary culture defines itself through the brands that we associate with," explains Lucian James, founder of Agenda, the agency that created American Brandstand three years ago.

"It's the way the world is moving to an ultra-capitalist marketing environment," adds Robert Passikoff, president of Brand Keys, a consulting company in New York that specializes in brand and customer loyalty.

While most of these mentions appear to be unpaid, many companies actively pursue acts to name-check their products. And in some cases, formal brand-marketing partnerships can result from the initial name-dropping.

If the messaging seems overtly commercial, fans do not seem to mind. Jonah Disend, president of New York consulting firm Redscout, cites a focus group he recently helmed.

When asked how to make a brand popular, participants overwhelmingly said to put its name in a rap song. It is funny, Disend says. "People understand the machine, and even though they know they shouldn't buy into it, they do."

But only when they are willing participants—when they do not feel duped or manipulated, Disend adds.

If the product is aspirational to fans, or if the brands are a collection of accoutrements that go with an artist's lifestyle, then there is no disconnect among artist, brand and fan, these analysts agree.

This, they say, helps to explain the bulk of the top brand mentions in American Brandstand's annual tally for 2005 spreading the word on high-end goods.

Mercedes-Benz, with 100 mentions, is followed in the 2005 rankings by Nike (63 nods), Cadillac (62), Bentley (51), Rolls Royce (46), Hennessy (44), Chevrolet (40) and Louis Vuitton and Cristal (tied at 35 mentions each).

While it is difficult to peg a lyrical mention to sales, several of these products, including Cadillac and Mercedes-Benz, experienced sales increases in 2005.

"Let's face it, hip-hop artists made the Cadillac Escalade brand sexy and cool," says Morris Reid, managing director of Westin Rinehart, a Washington, D.C.-based company that specializes in brand-building partnerships.

Nike, meanwhile, posted sales of $13.7 billion in its last fiscal year.

When asked how his clients—which include Louis Vuitton and Hennessy—respond to brand mentions in lyrics, James declines to talk about specific companies. But he does say that smart companies know that in a pop culture economy, fans have a stake in their favorite brands. "So, understanding their brand in the context of lyrics is really important."

Reid puts it more succinctly: "Brand marketers don't really pay attention until a song that mentions a brand blows up. Then, the brand jumps on the urban community to sell its goods."

To illustrate, Reid points to "Pass the Courvoisier Part II," the 2002 smash single by Busta Rhymes featuring P. Diddy and Pharrell.

It was widely reported that worldwide sales of the cognac increased 10%—20% that year.

Ditto for Adidas, after Run-D.M.C. scored a top five hit with "My Adidas" in 1986.

Similarly, when Sister Sledge sang of "Hallston, Gucci, Fiorucci" in its chart-topping disco-era jam "He's the Greatest Dancer," awareness of those high-end brands skyrocketed.

Today, consultants acknowledge that some of their more conservative clients do not want their brands being used in this manner.

Still, this does not prevent other clients from "happily sending product to rap artists with hopes that they will love it enough to put it in a song," a New York-based brand consulting executive says.

Last year, McDonald's hired marketing company Maven Strategies to help with placing mentions of the Big Mac in the lyrics of hip-hop artists (Billboard, May 21, 2005). While the strategy went nowhere fast, it indicated the fast food chain's recognition

TODAY'S TOP ACTS ARE EAGER TO REFERENCE BRANDS IN THEIR SONGS—AND MATERIAL INCENTIVES ARE OFTEN BEHIND THEIR INSPIRATION • BY MICHAEL PAOLETTA
of hip-hop's influence in pop culture.

Unfortunately, pop culture has its dark side as well. American Brandstand research also shows a surge in songs mentioning specific weapons. In fact, the No. 10 brand in the 2005 rankings is the AK-47, with 33 mentions. That is up from No. 14 in 2004 (with 23 mentions) and No. 54 in 2003 (seven references). Another weapon getting attention in 2005 was pistol-brand Beretta, which was mentioned by Dem Franchise Boyz and the Game.

"Violence has always been a very real part of hip-hop culture," James says. "However, as hip-hop culture hit the mainstream, it still leverages some of the associations with violence that keeps it feeling edgy. It intrigues the kids while outsourcing the parents—the classic youth culture formula."

Furthermore, James says, certain artists, most notably 50 Cent, are adept at packaging the violence of hip-hop in a pop culture format. Guns are prominent in rap videos, in lyrics and in movie posters.

Meanwhile, Smith & Wesson launched a men's fragrance late last year, while Beretta's Web site is akin to an online fashion catalog. Disend and others find it interesting that weapon brands are infiltrating the lifestyle marketplace.

Still, when it comes to name-checking weapons in lyrics, Cherry Lane Music VP of creative services and marketing Richard Stumpf says it is a case of urban acts trying to gain street credibility—with today's kids treating it solely as a gimmick.

That said, Stumpf adds that "artists need to take responsibility for what message they are sending to kids.

Though mentions of weapons have increased, fashion, automotive and beverage names still represent the main categories of brands referenced. Mercedes-Benz luring in the pole position surprises nobody. In fact, industry observers credit N.W.A. with making Mercedes-Benz the preferred car brand of choice in hip-hop. In its 1989 track "Fuck tha Police," the rap group rhymed, "Me and Lorenzo-o/Rolling in a Benz-o."

Since then, an eclectic bunch of artists has referenced the luxury brand, including Pink, Faith Hill, Jennifer Lopez, Mariah Carey and Mase.

Going back to the '70s, rock acts Janis Joplin and the Eagles dropped the luxury car brand into the lyrics of their classic songs "Mercedes Benz" and "Hotel California," respectively.

Last year, some of the tracks that featured Mercedes-Benz included "Disco Inferno" by 50 Cent, "Gold Digger" by Kanye West featuring Jamie Foxx, "Goodies" by Ciara featuring Petey Pablo and "Like You" by Bow Wow featuring Ciara.

Marketers, ad agency creatives, artist managers and label execs are acutely aware of the practice of artists mentioning brands, but most will not comment for the record. For many, product placement in lyrics remains a gray area—wherein neither the brand nor the artist wants to ruin the appearance of spontaneity.

"It's a touchy topic, because product placement usually involves an exchange of money—or something," one ad agency exec says.

Still, the exec acknowledges that he has clients that are interested in "funding" brand placement in songs. For his clients, however, "nothing has resonated—yet."

This is not lost on artists. "Many of the rappers are smart business people," James says. "These days, it's impossible to mention a brand and not at least wonder whether you might get some free product."

Or a strategic partnership with the brand in the future. The success of "Pass the Courvoisier Part II" paved the way to a promotional partnership between Busta Rhymes and the premium liquor.

One fashion industry executive believes there is compensation for some of the artists. "You get to a certain level and there is some kind of kickback—whether it's a check, a new wardrobe or some new cars."

In fact, top artists frequently have their own brands, and some are not shy about mentioning them in their lyrics. The growing list of brand-owning artists includes Jay-Z (Rocawear and Armandale Vodka), Gwen Stefani (L.A.M.B.), Pharrell Williams (I Am Cream), Sean "Diddy" Combs (Sean Jean) and Beyoncé (House of Dereon).

Songwriter/producer D'Clay Kent—who has worked with Carey, 50 Cent, Lil' Kim and others—says brand marketers definitely take notice when artists mention their brand in lyrics—especially if the song is a hit on the radio and in clubs.

"Artists make records about what they like or want," Kent adds. "They're not going to rap about a Honda Accord. It doesn't reflect success; it's not opulent."

Justin Kalfowitz, senior A&R director of Spirit Music Publishing, tells of artists and songwriters coming to him with Mercedes-Benz songs, hoping to have them licensed for use in the automaker's TV spots. "Ad agencies will say, 'It's too spot-on, too obvious,'" he says.

With the proliferation of brand mentions in lyrics, music publishers cannot help but wonder what kind of effect it will have on the future publishing potential of such songs.

These songs are often time- and place-related. Future synch license opportunities could be limited if the brand has no relevance, or a negative connotation, in coming years. That said, "period music is often requested, which may make these songs appealing," Stumpf says.

But it could go either way. Stumpf says he had a recent song that, while "sonically on the money for a film," lyrically referenced some bands from the early '80s, "which killed the use."

Either way, dropping brand names into lyrics is here to stay, says Tim Bess, a fashion/retail consultant for trend forecaster the Doneger Group. "This is one of those co-branding scenarios where two is better than one," he says.

Industry insiders predict a musical shift. "For the past 15 years, hip-hop has been consistently influential," Disend says. "What is the next cultural shift? That's what I'm wondering."

Reid says it is likely to be rock 'n' roll, which has been primarily missing in action on the brand-placement front.

With acts like the Killers and Linkin Park "kicking ass" last year, Reid sees the day in the near future when they will welcome brand opportunities.

"These bands are not as shrewd in capitalizing on their success," Reid says. "They might see it as selling out. But they have opportunities to make money. In the hip-hop world, you've reached heaven when you connect with the corporate world. Rock acts must figure out their comfort zone—and they will."

From the top, 50 CENT, THE GAME, LUDACRIS and CIARA are among the stars who name-check such luxury items as Dom Pérignon and Cristal champagne and the Cadillac Escalade.

50 Cent, Ludacris and Ciara photos: Kevin Mazur/WireImage.com; The Game photo: Theo Wargo/WireImage.com

www.americanradiohistory.com
two years ago, Mark Willett was just another music fan who liked to find and discuss new music with his friends. Today, he is a veritable poster child for the growing pains in grass-roots marketing's digital coming of age.

Willett and his friends created the MP3 blog music.for-robots.com, posting commentary and downloadable files for whatever songs interested them on a particular day. In time, MP3 blogs became a phenomenon. Willett found himself featured in Rolling Stone and Spin and on MTV along with other music blogs like Tofuhut, Stereogum and Fluxblog.

Web-savvy music fans found these sites a welcome alternative to corporate radio and mainstream press. Soon Music for Robots was receiving 10,000 hits per day; hundreds of other blogs followed. During the course of the last year, these blogs have been credited with launching the careers of such acts as M.I.A., the Arcade Fire, Clap Your Hands Say Yeah, Bloc Party and, most recently, Arctic Monkeys and Morningwood.

But this coming of age threatens to turn grass-roots outlets like music blogs into a cog in the same marketing machine they were meant to circumvent. MP3 blogs were cool because they presented the illusion, if not the reality, of disintermediation—music fans talking about and distributing tunes to other music fans, with middle men like record labels and professional journalists cut from the picture. Now, record labels' ability to use the Internet as an effective viral promotional tool may hinge on their capacity for restraint.

Music labels have become hip—some might say too hip—to the fact that online recommendations are a powerful tool for promoting music. "This is rapidly becoming the holy grail of album launch campaigns, and a requirement for marketing both developing and established acts," says Christina Zafiris, senior director of new media at TVT Records.

In the early days, MP3 bloggers posted anything that captured their interest and generally had no contact with record labels. Today, record companies flood music bloggers with pre-release CDs and promotional MP3s pre-authorized for online posting. Willett says he gets so much stuff his apartment manager has asked him to rent a post office box.

Willett bemoans the fact that major labels provide authorized MP3s for only the singles they want posted, turning many such blogs into just another tool for the music industry's agenda. "A lot of the younger blogs are more inclined to put up everything they've been sent," says Willett. "It's all stuff that's been sent to them by publicists. The filter is gone.

The fan-to-fan space—which includes blogs and community sites like myspace.com—has matured. MySpace has watched its membership grow to 54 million since it went live in fall 2003. Newcomers like TagWorld and PureVolume are competing for the same Web audience, and marketers want to use these sites to promote their products. Meanwhile, monitoring the opinions posted in blogs has become a growing business (see story, page 29).

MySpace itself went corporate last summer when it was acquired by News Corp., whose executives have stated their intention to aggressively monetize the brand. Despite early member concerns, it seems the new parent has done little to scare off traffic and membership has more than doubled since the acquisition.

As for MP3 blogs, they too have evolved. Some now sell ad space, and at least a few, including soul-sides.com and Music for Robots, have released compilation CDs through established labels. The operator of Fluxblog gets paid to send monthly new music recommendations to Universal Music Europe. And new sites such as the Hype Machine and elbo.ws aggregate music posted on disparate blogs as sort of a one-stop-shopping experience.

At the same time, there is a new generation of decentralized music-discovery technologies and services that are less susceptible to label marketing pressures. For example, Rhapsody and Yahoo Music Unlimited track their customers' listening or buying habits and then suggest similar tracks using a recommendation engine. They also employ collaborative filtering technology that, like iTunes or amazon.com, lists what other users who buy the same track also bought. Yahoo recently acquired a playlist-sharing application called Weblab, which it integrated into the latest version of the Yahoo Music Engine, introduced Feb. 7.

Newer services have emerged that take this a step further. Pandora.com employs an army of music analysts who create a profile for each song in its database. This allows the service to make recommendations based on the traits of the specific song, rather than its genre or the tastes of other users. MusicStrands is another technology able to "learn" individuals' tastes and habits through the sharing of playlists and match these against others in the service's online recommendation community, which will soon extend to mobile phone users.

Unlike music blogs—which, like radio stations, can be easily identified for promotional opportunities—these more "democratic" music recommendation and sharing services have no single critic or blogger to target with free promotional samples.

Terry McBride, CEO of Nettwerk Music Group, the Vancouver-based label, publishing and management firm, says that is the way it should be. "We don't want to be locked into thinking there's only 15 cool bloggers or 15 cool radio stations," he says. "That's the traditional paradigm. That's a very short-sighted way of doing it. You're only talking about the tip of the iceberg. The bottom is much wider."

Nettwerk and several independent labels use file-sharing networks as they do radio—leaking new music into the digital ecosystem to build buzz in advance of an album's release.

Hollywood Records is doing exactly that to promote an upcoming release by the band Elephant. It sent one track to blogs in December, another in January and is leaking the entire album to file-sharing sites in February.

"Funny enough, the file-sharing generation we're all trying to sue into the ground is turning into our marketing force," McBride says. "These artists are not depending on the old way. They're relying on word-of-mouth. Welcome to the '70s!"

McBride is so intent on changing the paradigm that his company is providing legal support for one file-sharing facing an RIAA-initiated suit in Texas (Billboard, Feb. 11).

Industry analysts say there is a fine line between making content available to tastemaking outlets like blogs and overly influencing what those outlets say. The music industry has a well-deserved reputation for trying to artificially create buzz around artists rather than let the music speak for itself.

"The challenge for the labels is that they have to let this garden grow," Gartner G2 analyst Michael McGuire says. "Too much control makes it just another record label tool."

Warner Music Group was infamous stung in August 2004 when it released a track from the band Secret Machines to a number of blogs, becoming the first label to do so. Willett was one of the few to post it. The New York Times eventually discovered that a number of saccharine comments about the band on the Music for Robots message board—purporting to be from just another fan—came from computers within the WMG offices. The exposed ploy quickly became a topic of ridicule in the blog community.

The assumption is that bloggers that "sell out" will simply lose their audience. "If an MP3 blog gets stale or predictable, I'll just go find another one," McGuire says. "That's the beauty of these online communities. They can be created and become popular in an instant."

Labels maintain that they are trying to support blogs by giving them the content to practice their passion, not influence what they have to say.

"The smarter ones will maintain their own identity no matter who is petitioning them because they know their audience and know their audience trusts them," says Ted Mico, senior VP of strategic marketing at Capitol Records. "It really shouldn't matter what the source of the music is. What matters is that they maintain their trusted relationship with their audience by having a taste that you subscribe to."

As for Willett and Music for Robots, the struggle to retain an independent voice within the harsh glare of the industry has come full circle. By night, he continues to post new music that speaks to him, and is thinking about adding artist interviews, tour-date information and maybe even advertising.

But he has also taken a day job at the marketing firm Total Assault, which has him conducting Internet marketing campaigns for major music labels. That includes sending out to other music blogs the same MP3s, photos and other content he rejects. Interestingly enough, Secret Machines is now one of his clients.

"I'm part of the problem," he says. "I turn down people like myself every day."
Online buzz bands (clockwise from top left) BLOC PARTY, M.I.A., MORNINGWOOD, ARCTIC MONKEYS, THE ARCADE FIRE and SECRET MACHINES all received a marketing boost from MP3 blogs.
THE SAVVIS CENTER PHILOSOPHY IS SIMPLE:

“STOP HERE. MAKE MONEY. COME BACK. MAKE MORE MONEY.”

It’s no coincidence that our philosophy is simply to make your experience in St. Louis pleasant, professional and profitable. Over the past 10 years, we’ve welcomed more than 17 million people to nearly 1,700 events, and have been consistently honored as one of the busiest arenas in the country in terms of tickets sold. We can handle full arena shows or more intimate programs in The Concert Club, our service orientation is legendary, and we’re an easy route location in the heart of the country ... making Savvis Center the perfect Midwest stop.

PLEASANT, PROFESSIONAL AND PROFITABLE ... NOW THAT’S A PHILOSOPHY YOU CAN LOVE.

For booking information, contact Dennis Petrullo, Senior Vice President and General Manager, at 314-622-5425 or dpetrullo@savviscenter.net.

THE #1 SOURCE OF VENUE INFORMATION
FOR PROMOTERS, PRODUCERS, AGENTS, MANAGERS AND EVENT PLANNERS.

Complete data on over 4,400 venues worldwide, including Amphitheaters, Arenas, Stadiums, Sports Facilities, Concert Halls and New Constructions.

YOU GET DETAILED VENUE INFORMATION INCLUDING:

- CONTACT INFORMATION
- FACILITY CAPACITIES
- STAGING CONFIGURATIONS
- MARKETING POPULATION
- TICKETING RIGHTS
- PLUS, the complete FACILITY BUYER’S GUIDE listing those who supply and service the arena industry

ORDER ONLINE: www.orderbillboard.com
or call 1-800-562-2706 • 818-487-4582

Or send payment for $99 plus $9.95 S&H ($19.95 for international orders) with this ad to: Billboard Directories, Attn: Subscription Dept., PO Box 15158, North Hollywood, CA 91615-5158. Please add appropriate sales tax in CA, DC, FL, GA, IL, MD, MA, MN, MO, NJ, NY, OH, SC, TN, TX & CANADA. Orders payable in U.S. funds only. All sales are final.

Also available on CD-ROM or mailing labels, for information email: mwissner@audiospubs.com
For advertising opportunities, call 800-222-7524 or email jserrette@billboard.com
Smaller Venues, Bigger Stars

BY JILL KIPNIS

Last year's sweet spot for the touring industry was found in performing arts centers, and their business continues to rise.

These 1,000- to 3,000-seat venues are increasingly attracting bigger artists at a time when larger buildings are having a tough time filling their seats.

PAC managers, promoters and booking agents say that business is hot because of less ticket price sensitivity at PACs, more flexible deal-making opportunities and more personalized service.

On the flip side, though, PACs still must grapple with the unique challenges that set them apart from other theater-size buildings.

Their most significant booking hurdle is that these mainly state- or city-run venues are expected to offer a range of cultural programming, such as regional dance and music troupes and Broadway tours, which book blocks of dates years in advance. Major concert tours often are not coordinated until about three months before they begin, making it difficult for PACs to schedule them.

Despite this issue, industry executives expect PACs to experience a strong uptick in their talent lineups in the years to come. That is mainly because more acts that appeal to the large baby boom generation are finding that PACs are the perfect setting to continue their career.

"Basically, you are looking at a demographic shift," says Randall Vogel, assistant director of theaters and operations for the Mesa Arts and Entertainment Center in Mesa, Ariz. "People who grew up in the '60s, '70s and even '80s and used to go to arena shows enjoy coming to performing arts centers now. Back then, we were experiencing shows. Now, we are listening to the shows and [these] artists that transcend the decades."

The Mesa Center—which includes four separate rooms, the largest seating 1,600—last year hosted such artists as Trisha Yearwood, Brian Setzer, Dave Koz and Seal, and is bringing in Jim Brickman, Chris Botti and Engelbert Humperdinck this year.

Lee Bell, senior director of programming for the Raymond F. Kravis Center for the Performing Arts in West Palm Beach, Fla., also notes that "there's a comfort level in performing arts centers that is attractive to a lot of artists—once they perform here, they want to come back."

The 2,200-seat Kravis Center's schedule this year includes Linda Ronstadt, Liza Minnelli and Michael Feinstein.

Last year, PACs had a significant presence on Billboard's year-end top 10 chart for venues with capacities of 5,000 or less. The 2,600-seat Tampa Bay Performing Arts Center in Tampa, Fla., was No. 3 on that chart, grossing almost $14.9 million. The 3,561-seat Wang Center for the Performing Arts in Boston was No. 5, grossing $12.8 million, according to Billboard Boxscore.

“Audiences are willing to pay higher prices for PAC events in return for the intimacy and comfort they provide,” said Brian Setzer, who performed at a PAC last year. “Ticket prices for concerts keep going up and are much higher than a ballet or opera.”

"For Liza, premium prices are $125. Baby boomers will pay [this] when they get a show in a smaller space with more comfort than arenas."

PACs have to be particularly smart about the shows they bring in at high ticket prices because they have taxpayers to account to.

"In an arena, where you have a quantity theoretically, if you sold 4,000 seats at a low price, you are able to sell a lot of tickets. At a performing arts center, your break-even point might be 1,300 or 1,400 seats out of 1,588," Vogel says. "If I wasn't a picky winner, my downside could be pretty down."

PACs are also counting on funds generated from these big-name shows because their resident programs, which take up the majority of their schedules, do not bring in the same level of revenue. The big shows are "more and more critical in sustaining our business," Vogel says.

The venues are seen as strong choices for booking agents seeking to underplay markets to prepare for high-demand return visits later on.

Keith Miller, senior VP at the William Morris Agency in Nashville, says that Yearwood's tour last year did 95%-96% of its total potential business by playing a number of PACs.

"We really captured a good model," Miller says. "Performing [arts centers] continue to have a place in the industry."

"Closing the gap," says Miller, "is how do I repeat the Yearwood tour in the next three years?"

VENUES, centers

Yearwood, Brian


during the Time-Filling Tour in 1996. The show was an arena show and drew a record audience of 14,900. The show was a tour stop for the 1996-1997 Time-Filling Tour. The show was recorded on video and released on VHS.

Setzer, Dave Koz

The show was a tour stop for the 1996-1997 Time-Filling Tour. The show was recorded on video and released on VHS.

Seal

The show was a tour stop for the 1996-1997 Time-Filling Tour. The show was recorded on video and released on VHS.

Vogel, Randall

The show was a tour stop for the 1996-1997 Time-Filling Tour. The show was recorded on video and released on VHS.

Yearwood, Trisha

The show was a tour stop for the 1996-1997 Time-Filling Tour. The show was recorded on video and released on VHS.

Bell, Lee

The show was a tour stop for the 1996-1997 Time-Filling Tour. The show was recorded on video and released on VHS.

Miller, Keith

The show was a tour stop for the 1996-1997 Time-Filling Tour. The show was recorded on video and released on VHS.

Setzer, Brian Koz

The show was a tour stop for the 1996-1997 Time-Filling Tour. The show was recorded on video and released on VHS.

Seal

The show was a tour stop for the 1996-1997 Time-Filling Tour. The show was recorded on video and released on VHS.

Vogel, Randall

The show was a tour stop for the 1996-1997 Time-Filling Tour. The show was recorded on video and released on VHS.

Yearwood, Trisha

The show was a tour stop for the 1996-1997 Time-Filling Tour. The show was recorded on video and released on VHS.
New Venues Become Major Contenders

BY RAY WADDELL

From the heartland to the Big Apple, Canada to Puerto Rico, a diverse cast of new venues made their debut in 2005.

They range in capacity from the 2,100-seat Nokia Theatre in New York’s Times Square to the 20,000-seat Charlotte (N.C.) Bobcats Arena, but all have quickly assimilated into their respective markets and become factors among promoters and agents.

Billboard takes a look at some of the new venues that debuted last year, with progress reports on how their first months of operation have gone.

NOKIA THEATRE, NEW YORK

Built by AEG Live as a Times Square showplace, the new $23 million Nokia Theatre was unveiled Sept. 19 with a Bon Jovi concert that was taken to the world via cutting-edge content provider Network Live.

Since then, the theater has hosted a diverse slate of events that make it among the busiest rooms in a busy market.

“In our first few months we had almost 60 shows and 90,000 paid tickets, which was great to see,” says AEG Live Northeast talent VP Mark Shulman, who books the theater. “We hosted everything from R&B to jazz, pop to metal. Christian to country.”

Shulman says the venue has hosted several multipliers for artists, a trend that will continue in 2006.

“The venue hosted two-night runs with Jamiroquai, Bauhaus, Guster, Coheed and Cambria, Simple Plan and Disturbed, which were all sold out,” he says. “There were also some very special performances, such as a Fiona Apple show which sold out in 90 seconds.”

In addition, the theater hosted college football’s Heisman Trophy presentation, the MTV/CPL gaming world championship and an MTV shoot with Mary J. Blige, Nickelback, Death Cab for Cutie and Sean Paul.

“The new year is shaping up equally strong. Shulman notes. “We already have two sold-out nights with Tom Jones, four sold-out nights of the Pogues and upcoming runs of two shows with Belle & Sebastian and two shows with Rob Zombie,” he says. “The future of Nokia is ripe with possibilities.”

WELLS FARGO ARENA, DES MOINES, IOWA

The $99 million, 17,000-capacity Wells Fargo Arena opened in Des Moines last July as a publicly financed building managed by Philadelphia-based management firm Global Spectrum.

Tony Hawk’s Boom Boom Huckjam was the first event on July 5, while Tom Petty & the Heartbreakers were booked as the first concert, one of the few indoor venues on Petty’s summer route.

The arena is home to the Iowa Stars of the American Hockey League. Assistant GM Holly Kjeldgaard says the first six months for the building have gone well, with such highlights as back-to-back sellouts from Paul McCartney and Bon Jovi, the inaugural Stars game and re-hearsals and tour kickoff shows for Bon Jovi and George Strait.

“Our biggest asset is we’re part of the Global Spectrum network and have access to those connections,” Kjeldgaard says.

Kjeldgaard calls the 2006 date-book “very good” at this point. “Concerts and family show dates are filling up,” she says, adding that this year the arena would host the Iowa state high school tournaments for basketball and wrestling, projected to draw 85,000 people each week.

CHEVROLET CENTRE, YOUNGSTOWN, OHIO

The new Chevrolet Centre in Youngstown, Ohio, opened Oct. 29 with J.D. & The Green Eggs Down, followed the next night by Tony Bennett.

The venue’s primary tenant is the Youngstown Steel Hounds of the Central Hockey League.

The $45 million, publicly funded venue has a capacity of 7,000, with 5,700 fixed seats fitting into a size that many promoters believe is perfect for a wide range of acts.

Events hosted to date include the Australian Pink Floyd Show, Lil Jon, Ying Yang Twins, Trans-Siberian Orchestra and Disney on Ice. Director of marketing Matt Hufnagel says 90% of the arena’s 26 luxury suites and 75% of its 458 club seats have been sold.

Hufnagel says 2006 is shaping up well, with dates on the books from Larry the Cable Guy, Xtreme Ice Racing, the Harlem Globetrotters, Smuckers Stars on Ice and a monster truck show.

To date, Live Nation’s Belkin Productions has been the primary promoter in the building.

SAVE-ON FOODS MEMORIAL CENTRE, VICTORIA, BRITISH COLUMBIA

Rod Stewart opened up the $16 million, 7,000-seat Save-On Foods Memorial Centre March 26 of last year. The public/private facility is the home of the Victoria Salmon Kings of the ECHL.

“The first year has gone exceedingly well,” says Dave Dakers, GM of the arena. “Most events have sold out.”

Dakers says the highlight so far for the arena has been hosting the 2005 World Curling Championships, which moved 110,000 tickets for a week of events.

Meanwhile, the arena’s 28 suites are sold out, its 500 King Club level seats are sold out and 600 regular club seats are sold out.

‘In Nokia’s first few months we had almost 60 shows and 90,000 paid tickets, which was great to see.’

—MARK SHULMAN, AEG LIVE
Book your Meet & Greet with Marty. Dates are filling up fast.

Located in the heart of the third fastest growing city in the United States, Charlotte Bobcats Arena offers your acts royal treatment and flexible seating capacities, from 4,000-7,000 seats in a theater-style set-up to 17,900 seats in center stage format. So call Marty today, he can't wait to meet you.

FOR BOOKING: Marty Bechtold • 704-688-8792 • mbechtold@bobcatsse.com
COLISEO DE PUERTO RICO, SAN JUAN, PUERTO RICO
In its first year of operation, the $252 million, 18,100-capacity Coliseo De Puerto Rico in San Juan has been a busy building, with more than 90 events and 700,000 attendees.

More than half the events have been concerts, a music-heavy schedule that benefits from a wealth of promoters and music fans in the region.

"There are approximately 252 promoters here on the island," says Dale Adams, GM of the arena for facility management firm SMG. "We've worked with various local promoters in conjunction with Jack Uisick Presents, AEG Live and Phil Rodriguez for various shows."

Among the events at the Coliseo so far are HBO boxing, a World Wrestling Entertainment pay-per-view event, a Showtime Usher concert and five multiple concert bookings: Usher, Juanes, Juan Luis Guerra, Ebita Nazario and Rebelle.

The Coliseo has also hosted one of the highest-grossing and best-attended NBA exhibition basketball games in North American history and the first-ever performance of Ringling Bros. and Barnum & Bailey Circus on the island.

When selling the Coliseo to agents, promoters and artists, Adams and his staff focus on the facts of this U.S. Commonwealth. "There are 4 million people on an area 35 miles by 110 miles," Adams says. He adds that some other selling points are "no competition, strong sponsorship potential and convenience."

Adams believes last year's success will translate to continued prosperity. Already on the books are the Rolling Stones, Ricky Martin, Monster Jam and sporting events from the WWE, NHL and NBA.
ROCK is back On Broadway!

NOKIA Theatre
times square

AEG LIVE
nokiatheatrenyc.com
On The Road

RAY WADDELL rwaddell@billboard.com

New Clubs Spell Success For Hard Rock, HOB

In this touring special, we look at the new venues of 2005, and it is worth noting that on the club level, corporate club operators Hard Rock and House of Blues launched some rocking new properties.

The latter opened two large clubs in 2005: the HOB San Diego, with an 11,000-capacity music hall, and the 2,400-capacity HOB Atlantic City in New Jersey. Both are multimillion-dollar, state-of-the-art venues.

HOB San Diego opened in May with a weekend of grand-opening activities that included a show by David Lee Roth, a Harley Davidson ride through downtown San Diego and an evening show by the Blues Brothers and John Mayall.

Highlights during the past seven months have been doubles from Switchfoot, Slightly Stoopid, Pepper, Unwritten Law, Bad Religion and Social Distortion.

Coming up are Disturbed, Cake/Tegan & Sara, Violent Femmes, DJ Quick, Nada Surf, Sinead O'Connor, Tiger Army, Buddy Guy, Junior Vasquez, the Pretenders and Beth Orton.

“We are actively looking for that special band to play at our one-year anniversary party May 20,” HOB San Diego talent buyer Diana Martinez says.

On the other coast, HOB Atlantic City celebrated its grand opening with performances by Counting Crows (July 8), Eminem (July 9) and Guy and the Blues Brothers (July 10). Dan Aykroyd and Jim Belushi led a motorcycle ride along the Atlantic City boardwalk to kick-start the grand-opening weekend.

“There has never been a venue like House of Blues in Atlantic City that could [book] established artists and develop up-and-coming acts as well,” HOB Atlantic City talent buyer Stan Levinstone says.

Booked so far are Counting Crows, Duran Duran, 311, Phil Lesh & Friends, Bob Weir & Bruce Hornsby, Disturbed, L.L.Cool J, The White Stripes, Lynyrd Skynyrd, John Legend, Live, Dolly Parton, Billy Idol, Oasis, Social Distortion, Alice Cooper, Slipknot, Ween, H.I.M., Senses Fail, Saves the Day, Rise Against, Coheed and Cambria, Thursday, Badfish, the Used and Story of the Year.

This year is also going to be strong, Levinstone says, with Bill Cosby, Lifehouse, Avenged Sevenfold, The Academy Is., Los Tigres Del Norte, Nine Inch Nails and The Pretenders booked.

Meanwhile, down South—way down South—the 5,000-capacity Seminole Hard Rock Hotel & Casino in Hollywood, Fla., opened July 12 with Styx and REO Speedwagon.

“In 2005, we staged more than 50 shows, including championship boxing, ZZ Top, Carlos Vives, Tony Bennett and Bruce Springsteen,” says Bernie Dillon, senior VP of entertainment and events for the venue. “In 2006, our goals are to stage 120 events that draw 400,000 people to the property. With concerts now being booked into June and July, we are right on target to meet these projections.”

Dillon books about 50% of the dates at Seminole Hard Rock, with about 40% divided among Live Nation, Fantasma, AEG Live and Warriors Boxing. The remaining acts can come from a variety of sources, Dillon says.

NOT THAT JOHN PAUL JONES: The new John Paul Jones Arena in Charlottesville, Va., is set to open July 7.

The new John Paul Jones Arena in Charlottesville, Va., is set to open July 7.
OVER 70 EVENTS IN OUR FIRST 9 MONTHS

Hard Rock Live. A brand new, acoustically superior, 5,500-seat arena where every seat has front row sound.

INCLUDING:

TIM MCGRaw
LARRY THE CABLE GUY
KELLY CLARKSON
DEF LEPPARD
JOURNEY
RON WHITE
TONY BENNETT
CARLOS VIVES
MEAT LOAF
BRUCE SPRINGSTEEN
WARRIORS
CHAMPIONSHIP BOXING

VELVET REVOLVER
DOOBIE BROTHERS
ZZ TOP
ROB THOMAS
DREW CAREY
CLAY AIKEN
STEVE MILLER BAND
MOODY BLUES
SINBAD
TIESTO
LIONEL RICHIE
AARON LEWIS

LOGGINS & MESSINA
GILBERTO SANTA ROSA
KID ROCK
FRANK SINATRA, JR.
CHAMPIONSHIP
BULLRIDING
TRANS-SIBERIAN
ORCHESTRA
AEROSMITH
NICKELBACK
BILL COSBY
HEART

SEMINOLE HARD ROCK
HOTEL & CASINO

FOR MORE INFORMATION CALL 1.866.502.PLAY OR VISIT US AT WWW.SEMINOLEHARDROCKHOLLYWOOD.COM | 1 SEMINOLE WAY | HOLLYWOOD, FL 33314
Follow the Stars to the Heart of Florida
Alicia Keys, Harry Connick, Jr., Blue Man Group, Dave Chappelle, Jerry Seinfeld, Sting, Hair, Disney's The Lion King, Mariah Carey, WICKED, Chris Rock, India.Arie, Josh Groban

• 3 million adults within 60-minute drive
• State-of-the-art 5-theater entertainment complex
• Experienced in-house staff, including Production, Ticketing and Marketing with media buyers

Call to reserve your date:
Judy Joseph at 813.222.1009
Check our spec at ttpac.org/welcome/technical/technical.html

Our Morsani Hall has been ranked (for 5,000 seats and under) #4 in the U.S. — Venues Today, #3 in the U.S. — Billboard #10 in the world — Pollstar

Morsani Hall 2,552 seats / Ferguson Hall 1,042 seats / Jaeb Theater 282 seats
TECO Theater 250 seats / Shimberg Playhouse 130 seats

Atlanta's Premier Venue

THE FABULOUS FOX THEATRE
Voted 'Top Small Non-Resident Venue for 2005' by Billboard Touring Awards

- A cultural icon
- Home of record-breaking box-office sales
- A favorite of many artists
- Located in the heart of metro Atlanta
- 4,678 Seats

For booking information contact Ed Neiss, General Manager, Fox Theatre 404.881.2114

Proud sponsors of the Fox Theatre

Coca-Cola
Delta
Lexus

www.americanradiohistory.com
OVER 300 EVENTS IN OUR FIRST YEAR

INCLUDING...

U2 • THE ROLLING STONES • PAUL MCCARTNEY • KENNY CHESNEY • CHER
NEIL DIAMOND • JIMMY BUFFETT • BRUCE SPRINGSTEEN • GWEN STEFANI
KEITH URBAN • ROD STEWART • SANTANA • DURAN DURAN • KANYE WEST
VELVET REVOLVER • SNOOP DOGG • NINE INCH NAILS • RASCAL FLATTS
CHICAGO W/ EARTH, WIND & FIRE • MAROON 5 • SYSTEM OF A DOWN • BECK
TRANS SIBERIAN ORCHESTRA • DANIEL O'DONNELL • MORMON TABERNACLE CHOIR

Rose Garden Arena • Memorial Coliseum • Theater of the Clouds • The Commons • Exhibit Hall

Mike Scanlon 503.963.3888
mike.scanlon@rosequarter.com
Howard Zuckerman 503.797.9767
howard.zuckerman@rosequarter.com

rosequarter.com
The longest-running and most prestigious Latin Music Conference unites over 1000 industry executives and culminates in a star-studded Awards show.

MOBILE MADNESS: Growing Latin content and revenue in the U.S and Latin America.

DIGITAL BREAKTHROUGH: As digital Latin sales explode, retailers and labels discuss strategies to maximize potential.

PRESIDENTS & ARTISTS: Label presidents and artists find common ground between creativity and business.

THE ART OF THE TOUR: Promoters, sponsors and agents discuss the booking and execution of the most profitable tours.

TEEN FRENZY: Our teen focus group tells us—uncensored—what they listen to and how they buy it.

NOT YOUR FATHER’S REGIONAL MEXICAN MUSIC:
What is the next trend, and how is it being promoted?

ASCAP PRESENTS: MAKING THE DEAL: Insiders reveal how contracts, advances and budgets are negotiated.

RHYTHM, RAP & REGGAETÓN: Can the hottest genre get any hotter? Sound, production, radio, contracts and more!

PLAY THAT LATIN MUSIC: Spanish language radio formats continue to grow. Where are they headed?

Plus Bonus Programming!

VOZ LATINA, MARKETING TO HISPANIcos, 18-34
Hosted by Marketing y Medios, Adweek & Billboard

Visit www.billboarddevents.com for more information & to register!

The Ritz-Carlton, South Beach (800.241.3333). Reserve your room by 4/3 for discounted rate of $350!**

** Mention Billboard Latin Conference for discount
GOSPEL  BY DEBORAH EVANS PRICE

JACKSON TAKES GOSPEL TURN

NASHVILLE—What was originally intended as a Christmas gift for his mother will soon become a treat for all of Alan Jackson's fans. “Precious Memories,” due Feb. 28 on ACR/Arista Nashville, is a highly personal effort for the country superstar.

A collection of vintage hymns that the Georgia native grew up singing in church, “Precious Memories” features 15 of Jackson’s favorite classics in an intimate, acoustic setting. The famously private entertainer even has his wife, Denise, and daughters Manie and Ali join him on “Tis So Sweet to Trust in Jesus.” (Jackson says daughter Dani chickened out when it came to singing, but gets a credit for “assistant background vocals” for retrieving her dad a bottle of water.)

“My mother kept asking me, ‘When are you going to do a gospel album?’ And I’ve always wanted to do a gospel album,” Jackson says, adding that his mother’s urging intensified when he sang a hymn at his father-in-law’s funeral last year. “Everybody was going on about it, so mom started hounding me more.”

Jackson finally relented and entered the studio with long-time producer Keith Stegall.

“We had about 30 songs,” Jackson says. “I picked some I thought my mom would really like and some I liked. We went in with piano and acoustic guitar, and overdubbed organ on some of them, and a couple harmony vocals. We were just really loose with it.”

Jackson initially printed around 100 copies of the project to give to family and friends for Christmas, still with no plans of releasing it. However, RCA Label Group chairman Joe Galante, who oversees Arista Nashville, had a different idea once a copy fell into his hands.

“It kind of hits you right between the eyes,” Galante says. “It’s really emotional and just classic Alan Jackson. The thing that struck me the most about it was I felt like I was sitting in church with him.

continued on >>p42

FACT FILE

Label: ACR/Arista Nashville
Management: Nancy Russell (Nashville), Howard Kaufman (Los Angeles)
Booking: Creative Artists Agency
Publishing: EMI Music Nashville (ASCAP)
Best-selling studio album: “A Lot About Livin’ (And a Little ‘Bout Love)” (1992), 3.7 million
Last studio album: “What I Do” (2004), 822,000

LATESTBUZZ

>>>NELSON, ADAMS RECORD
Willie Nelson has been in a New York studio recording an album with Ryan Adams producing. The Lost Highway labelmates have recorded about a dozen tracks and will cut more sides in March. The album is expected to be out in late summer.
—Phyllis Stark

>>>CHICAGO COUNTRY?
—Melinda Newman

>>>MAURICE MEETS MAURICE
"Hot Feet," a theatrical collaboration between Earth, Wind & Fire founder Maurice White and director/choreographer Maurice Hines, premiers on Broadway April 30 at the Hilton Theatre. Featuring original songs and such EWF hits as "Shining Star" and "Boogie Wonderland," the production stars dancer Debbie Allen's daughter Vivian Nixon. "Hot Feet" has its pre-Broadway run March 21-April 9 at the National Theatre in Washington, D.C.
—Gail Mitchell

>>>CABLE GUY MOVIE
Jack Records/Warner Bros. artist/comedian Larry the Cable Guy will star in Parallel Entertainment's "Larry the Cable Guy: Health Inspector," due for theatrical release next year. The comedian previously co-starred in two theatrical releases, "Blue Collar Comedy Tour: the Movie" in 2003 and "Blue Collar Comedy Tour Rides Again" in 2004. Larry and his "Blue Collar" co-stars Jeff Foxworthy and Bill Engvall are in production for "Blue Collar Comedy Tour: One for the Road."
—Phyllis Stark
When you listen to the songs, there’s so much inspiration in them.”

Jackson is pleased that Galante wanted to release the album, but admits he is unsure of its commercial potential. “I thought it turned out right pretty, but I didn’t know if people would really appreciate it if they didn’t grow up in a Baptist church or singing those hymns every Sunday,” he says. Jackson, who will release a new mainstream country album later this year, “didn’t know if anybody else would care to hold it as close to it as I or my wife did.”

Although Galante says the label will push the album with promotion that includes a price-and-positioning campaign at retail, the release is targeting the hardcore Jackson fan. “We aren’t going to pursue this with the same effort we would a normal Alan Jackson record, because we really look at this as something to give to the fans and to put out there because there’s a need in the marketplace for it,” Galante says.

Additionally, the label is not asking Jackson to promote it beyond his comfort level. “I’m not going to sit there and ask him to work a record that he did as a gift and then take that spirit away,” Galante says. “It doesn’t seem right to do that. I think the greatest thing is that word-of-mouth will spread pretty rapidly.”

Galante hopes country radio stations will play a part in the album’s success, but says, “We’ve not gotten anywhere close to thinking about a single.”

The label will push the project to stations that run Sunday-morning country gospel shows. Arista Nashville also plans to hold “win it before you can buy it” contests.

Brian Smith, VP of store operations for the Marietta, Ga.-based Value Music Concepts chain, says he has not heard much buzz about Jackson’s record. “With the exception of Randy Travis, it has been a long time since a country act of his stature recorded a pure gospel album,” Smith says. “I think the majority of his fans will not find this appealing, but certainly the hardcore and older fans will add it to their collections.”

In the ’60s and ’70s, country artists frequently recorded gospel songs or entire gospel albums, but the practice seemed to fall out of favor. In recent years, more country acts have returned to singing about their faith. Brad Paisley put a gospel song on every album. Charlie Daniels, Billy Ray Cyrus and Anne Murray have released Christian collections, and Randy Travis has recorded several Christian albums for Word Records, one of which spawned the multi-award-winning hit “Three Wooden Crosses.”

Most of these efforts, like Jackson’s, project a deeply personal feel. That is enhanced on “Precious Memories” by the photographs Jackson himself took for the CD package, using a timer to capture his own image in front of a little country church. “I just decided that I’d take my own dang pictures,” he says. “So I went over to a little church that I go by sometimes, and I took a couple pictures. I also took pictures of this old Bible that we had at the house. I like the old-looking stuff.”

Jackson will perform songs from the album Feb. 27 at the Ryman Auditorium for airing this spring on GAC and a DVD release. In addition to going to mainstream retailers, “Precious Memories” will be distributed to the Christian market via Provident-Integrity Distribution. Sony BMG’s Christian distribution arm.

But Jackson does not want to chase success in the Christian market. He simply wanted to record a gift for his mom, and he is happy to have a chance to perform some of his favorite songs.

“I love that music. I grew up listening to it in a Baptist church with a big old pipe organ. That music affected me,” he says. “Those songs affected me as a singer and songwriter ... I go to a church now [that is] more contemporary and plays more modern Christian music. It’s good stuff, but it’s more like pop music. These old songs just move me.”
INTERNATIONAL TALENT & TOURING GUIDE:
The leading source in the industry for information on all aspects of the music business. More than 30,000 listings in all, including facilities where artists perform, agents and managers, artists, sound and lighting services, instrument rentals, security services, merchandisers, and virtually any service or supplier you need when going on tour. All listings are A to Z and fully cross-referenced for easy searching. If you book, promote, program, or manage talent, this is a must-have for your business. $139

INTERNATIONAL AUDARENA GUIDE:
Complete data on over 4,400 venues worldwide, including Amphitheaters, Arenas, Stadiums, Sports Facilities, Concert Halls and New Constructions. PLUS, the complete FACILITY BUYER'S GUIDE listing those who supply and service the arena industry. $99

MUSICIAN'S GUIDE TO TOURING & PROMOTION:
Today's working musician's guide to clubs, tape disc services, A&R music services, industry web sites and more with over 6,700 listings. $15.95 (Shipping included) $18.95 overseas

INTERNATIONAL BUYER'S GUIDE:
Jam-packed with over 13,000 listings of key personnel and other information about every major and independent record company, video company, music publisher, digital music company and seller of products and services for the entertainment industry worldwide. A powerful tool. $79

RECORD RETAILING DIRECTORY:
The essential tool for those who service or sell products to the retail music community. With over 5,500 listings, this directory is the most comprehensive compilation of record retailers, featuring independent and chain store operations, chain headquarters, audio-book retailers and online retailers. Listings include: store names and addresses, owners, operators, phone and fax numbers, e-mail addresses, chain store planners and buyers, and store genre or music specialization. And its handy 6X9 inch format makes it easy to carry and easy to use. $21.5

CLEARANCE SALE! Now only $107

ORDER ONLINE:
www.orderbillboard.com
or call 1-800-562-2706 • 818-487-4582

Order online:
www.orderbillboard.com
or call 1-800-562-2706 • 818-487-4582

PAYMENT OPTIONS:
Check or Money Order payable in U.S. funds only. All sales are final. Sales tax is applicable in CA, DC, FL, GA, IL, MD, MA, MN, MO, NY, NC, TN, TX & UMW. Orders available on CD-ROM or mailing labels, for info. email mwiesner@nevaypubs.com For advertising opportunities, call 800-723-7514 or email jserrette@billboard.com

EY MAIL: Send payment plus 5.95 & S&H ($14.95 Canada/$19.25 international orders) with this ad to:
Billboard® Directories P.O. Box 15158, North Hollywood, CA 91615-1518.
Please call appropriate sales tax in CA, DC, FL, GA, IL, MD, MA, MN, MO, NY, NJ, OH, SC, TN, TX & UMW. Orders payable in U.S. funds only. All sales are final.
Also available on CD-ROM or mailing labels, for info. email mwiesner@nevaypubs.com
For advertising opportunities, call 800-723-7514 or email jserrette@billboard.com
Mendes Has ‘Will’ To Return

It has been more than eight years since Sergio Mendes last released an album, and many more years than that since he last had a major hit.

The broad circle of unlikely fans have conspired to bring the Brazilian pianist/arranger back to center stage via an adventurous new recording.

“Timeless,” set for release Feb. 14, is a joint venture between Concord/Hear Music and will.i.am music. will.i.am of the Black Eyed Peas produced the album and is also featured on many of its tracks. Other guests include his Peas bandmates, India.Arie, Q-Tip, Eartha Kitt, John Legend and Justin Timberlake.

Legend and Timberlake all wrote or co-wrote songs for the album.

“I wanted to do a hip-hop, samba/bossa nova record,” will.i.am says, adding that the first music he ever mixed as a kid were Sergio Mendes albums (Billboard, Jan. 21).

With that spirit in mind, “Timeless”—which is titled after the new song written by Mendes and India.Arie—features mostly older songs revamped and retooled for contemporary appeal including classics like “That Heat,” written by Henry Mancini and recorded by Mendes and his group, Brasil ’66, for their second album.

Also included, of course, is “Mas Que Nada,” the Jorge Ben track covered on the first Brasil ’66 album. The international hit was many music fans’ first glimpse of Brazilian music. The track peaked at No. 47 on The Billboard Hot 100 in 1966.

Brazil ’66’s biggest U.S. hit was “The Look of Love,” which reached No. 4, followed by the group’s remake of the Beatles’ “ Fool on the Hill,” which climbed to No. 6 in 1968.

“I hope those great melodies become popular; that the new kids hear the old melodies and enjoy them,” Mendes says, speaking on the phone from his Los Angeles home.

He had stopped recording all those years, he says, “because really, I didn’t have any kind of motivation.”

That changed when will.i.am appeared at his doorstep three years ago, armed with Mendes’ old vinyl albums, wanting to convince Mendes to play on a cut for the Black Eyed Peas’ “Elephunk.”

The result, Mendes says, “felt totally different from before. It just felt great, and fresh and unique. And a week later I said, ‘You know, we should make a record together.’”

Just as will.i.am was a fan of Mendes’, so was Concord Music co-owner Hal Galper. When he heard Mendes was recording with the Black Eyed Peas frontman, he signed him.

Concord, in turn, presented the project to Starbucks and its label, Hear Music, with which Concord has partnered on several projects, including Ray Charles’ “Genius Loves Company.”

“Sergio is not only a music pioneer who famously introduced Brazilian music to the world 40 years ago; this was just a great CD,” Star- bucks Entertainment president Ken Lombard says. “From our perspective, there is that timeless quality we knew our customers would enjoy.”

Although a Hear Music/Starbucks push can help many artists, in Mendes’ case it is particularly useful, Concord GM Gene Rumsey says.

“Timeless” will be marketed to three distinct segments: Mendes’ core fan base, the Black Eyed Peas’ far younger core fan base and the broad base of middle-aged consumers—35-54—who buy two to three CDs per year.

This broad fan base, Rumsey says, is the “sweet spot because there are so many of them. If we can get them, we are looking at a multiplatinum album. Starbucks will help us get to them.”

The Starbucks promotion includes placement in its more than 4,400 North American stores, in-store play, signage and programming on the Hear Music channel that airs on XM Satellite Radio.

Concord is also launching an aggressive and broad marketing initiative including radio advertising and promotion; Internet mar-

KCRW (Los Angeles) and other NPR stations that added the record early really helped give this album a lot of exposure to the thirty- and fortysomethings, and [the album’s] guest artists . . . definitely helped this record skew down to a younger demo as well,” says Rick Banales, Latin/world music product manager for Virgin Entertain- ment, citing the factors he thinks will contribute to the album’s retail success. “People are ready for more experimen-

tation and risk-taking in R&B and hip-hop, as evidenced by the many successful rap/reggaeton collaborations of late.”

Although introductory track “That Heat,” featuring Badu and will.i.am, was sent to programmers as a warm-up track, the biggest effort will be behind “Mas Que Nada,” which will be pushed across many formats this spring.

Even today, 40 years after Mendes first recorded it, the song should ring some bells. For many, however, “Timeless” may represent a completely new discovery.

“My kids, I have a 19-year-old and a 12-year-old, they think their dad is cool now,” Mendes says with a laugh. “For me, that is the good thermometer. My kids’ friends, they come to the house, and they ask, ‘Who is that?’ And they say, ‘It’s my dad!’ Some of them never heard these songs. For them, it’s all new. That’s the beauty of this project.”

Nashville Scene

PHYLIS STARK

Artists Share Their Memorable Radio Moments

Country radio programmers and artists benefit from much closer relationships than their counterparts at other formats. With so much bonding time built into their schedules, it is no wonder that acts are often full of amusing stories about their interaction with radio staffers.

As artists and broadcasters prepare to descend on Nashville for the Feb. 15-17 Country Radio Seminar, Billboard asked some performers to share anecdotes.

In a few cases, the artists may have longer memories than some radio programmers might hope to remember.

Lee Ann Womack will never forget an incident from CRS 2004.

“It was in between albums for me, so I was able to enjoy myself a bit more since my schedule wasn’t as packed as it usually is during CRS,” she says. “I made some new friends at radio, I caught up with friends that I had known since the beginning of my career and was able to enjoy a few drinks.

“Unfortunately, the next day I was performing at the MCA luncheon in front of a crowd of radio folks and, feeling a bit under the weather, I completely blanked out on the lyrics of ‘I Hope You Dance.’ Of all songs.

“Luckily for me, most of the audience was hung over too and had a good sense of humor about it. I still get teased about that during radio interviews sometimes.” Womack adds.

On visit to the syndicated show “After MidNite With Blair Garner,” Terri Clark recalls, “I auctioned my bra off on prompto. It was for a good cause, though. The money went towards the kids of [a plane crash killed in the space shuttle disaster],” she says. And the bra sold for $4,200.

“A few months later a guy came to a meet-and-greet with the bra in hand and asked if I wanted it back. Uh, no thanks.” At last year’s CRS, in the early morning hours, and with Clear Channel Jacksonville, Fla., OM Gall Austin aiding and abetting, the members of Van Zant nearly got a restless while cutting down a Sony Music banner.

With Austin’s help, they were able to convince the police officer that the banner had their picture on it, and he finally let them take it with them.

During a radio tour, Van Zant was running late on its way to see WQDR Greensboro, N.C., PD Trey Cooler. As the pair recalls the story, its passenger bus driver swung the bus around the corner like it was a car. The bus hit a ditch and sunk into the mud. Van Zant was forced to haul its equipment a quarter mile up a hill in the cold, pouring rain to see Cooler.

The bus, meanwhile, had to be hauled out of the ditch by a wrecker service.

Trent Willimon made his own first radio tour memorable by bringing along a gun-shaped smoker to station visits and cooking barbecue for the staff on what was billed as his Smokin’ Gun tour.

But one incident almost stopped the tour in its tracks.

“We headed down to Lake- land, Fla., to play a little app. and took off for SCIOP,” he recalls. “The show was supposed to be for about 50 peo- ple, but the word got out, and more and more people began showing up. We had stocked up on beer and bought all the meat for the next three days of radio visits.

“Before the show, I fired up the smoker and got all of the barbecue cooked so we would have it prepared for the next three days. I iced down our beer and whiskey and had it stored in coolers.

“My hands were cold and I headed in to do our acoustic show,” Willimon continues. “When the show was over, we discovered that the crowd had eaten every piece of barbecue and drank or carried off all the beer and whiskey.

“About that time, this big monster truck pulls up and these guys yell, ‘Yall gonna go alligator huntin’? At that moment, I was wondering what I was going to cook for the next three days, and I almost took them up on it.”
Editors Make Headlines

Global deadlines are looming for Editors, with an international touring schedule keeping the Birmingham, England-based alternative rock act on the road throughout spring.

Kitchenware/Sony BMG released the band’s debut album, “The Back Room,” in July 2005, and it entered the Official U.K. Charts Co. albums chart Aug. 6. However, it did not begin climbing the list until January, when top 10 single “Munich” and a reduced-price marketing campaign helped “The Back Room” reach No. 2 Jan. 28.

Sony BMG has licensed Editors for the world outside Europe and Australasia. Sony BMG U.K. international marketing manager Philippa DeMonte reports rapidly increasing overseas demand for the band. “It’s gone berserk these past few weeks,” she says. The label’s international efforts are currently focused on the United States, where the album streets March 21 on Fader/RED. A full release on Epic will follow.


The band planned to record a second album this summer, but DeMonte admits, “I can’t see that happening. There’s still so much life in this album.” —STEVE ADAMS

MATURING MUSIC: Virgin Italy GM Mario Sala says he is confident that Italian singer/songwriter Niccolò Fabi’s fifth album, “Novo Mesto,” will out-perform its predecessor, “La Cura Del Tempo” (2005), which shipped 40,000 units domestically.

Sala’s confidence comes from radio’s embrace of lead single “Costruire,” released Dec. 23. However, the 37-year-old Fabi admits he finds “the whole idea of singles a bit uncomfortable—I want people to listen to all the songs!”

“Novo Mesto,” released Feb. 3 in Italy, is largely self-penned but includes a version of the 1980 Police hit “So Lonely.” Fabi is published by EMI Music Publishing/Over/Quarto Piano. He debuted with the Virgin album “II Giardiniere” in 1997 and says “Novo Mesto” is “more mature” than his previous work, featuring “subject matter I wouldn’t have approached 10 years ago.”

According to Sala, “II Giardiniere’ unfortunately created the impression that Niccolò was a light, ironic artist, and it’s taken a long time to shake off that image. We’re [now] looking at a more mature, press-oriented promotional campaign than before.”

Sala adds that a Spanish/Latin American version of “Novo Mesto” is being considered. —MARK WORDEN

VASSY FLIES IN: Sydney-based urban/jazz singer/songwriter Vassy has already been widely heard stateside—despite not having a U.S. deal. The 26-year-old’s debut Australian single, “Wanna Fly” (Fly Music/Warner Music), was released in August, followed by the album “My Affection” in September. Although neither charted, Vassy picked up club play plus airplay on youth-oriented national radio network Triple J.

In 2005, Vassy’s U.S.-based management team struck a deal with Los Angeles- and New York-based music placement specialist Zync Music, which saw “Wanna Fly” placed in Queen Latifah’s new movie, “Last Holiday,” and in a recent Diet Sprite U.S. TV ad campaign. It will also be heard in a forthcoming episode of ABC TV series “Grey’s Anatomy” and in a 2006 Hilton Hotels U.S. TV ad campaign.

Los Angeles-based Joe Berman co-manages Vassy with New York-based CEC Management president Alan Wolmark. “We’re working closely with Hilton,” Berman says, “putting together a non-traditional joint-marketing plan which will help brand Vassy as a Hilton artist, boosting her U.S. profile.”

The self-published Vassy visited the United States in early February to meet with agents, publishers and labels. —CHRISTIE ELIEZER
Miranda Revives Argentine Pop

BUENOS AIRES—Argentina’s most surprising musical success story of the past 12 months belongs to Miranda, a coed group with a girl’s name.

In late 2004, critics praised the quintet’s second album, “Sin Restricciones,” as a positive step forward in Miranda’s catchy techno-pop style. But it barely made a dent at retail, selling only 1,200 copies.

Fast-forward one year, and the same album is certified platinum in Argentina at 40,000 units, with three hit singles, a string of sold-out concerts at 8,000-seat arenas and a verse from one of its songs becoming a catchphrase.

Throw in a live album and DVD, and the band’s total sales rise to 80,000 units moved in Argentina alone of material associated with “Sin Restricciones.” Indeed, the album was among the top 20 best sellers of 2005, according to Argentine labels body Capif.

Now, “Sin Restricciones” has been released in Latin America and (in December) in the United States, where the single “Don” is No. 29 on Billboard’s Latin Pop Airplay chart. EMI, which distributes the album, has made Miranda a priority in key territories like Mexico and Colombia, where it has already been certified gold. According to Miranda’s label, indie Pelo Music, “Sin Restricciones” has sold 250,000-plus copies throughout the region.

Last year, however, Pelo president Ruben “Pelo” Aprile seemed to be the only person supporting Miranda.

In December 2004 he bought the album’s masters from the small imprint Seky Discos, which had released “Sin Restricciones” a few months earlier.

Pelo Music rereleased the album, and sales took off thanks to first single “Yo Te Dire,” which was successfully pushed to radio. By April, Miranda had played two sold-out concerts at the 3,200-seat Gran Rex Theater that were taped for a live album and DVD, “En Vivo Sin Restricciones.”

At the same time, second single “Don” was delivered to radio and became Miranda’s ticket to nationwide success: The song reached the top 10 of Argentina’s national play charts and remained there for an as
trending eight months.
In addition, an ad-libbed line by singer Ale Sergi to introduce guitarist Lolo Fuentes' brief solo ("Es la guitarra de Lolo," which means, "It's Lolo's guitar") became a catchphrase among teenagers that the media picked up to convey myriad meanings. Aprili quickly took note of the phenomenon and organized a series of radio giveaways around the phrase, which further fueled album sales.

"This is so unusual that I cannot think of any other artist that exploded so fast," Aprili says.

Other artists on Pelo Music's roster include rock bands Callejeros and La 25 and pop act Entrerios. They all have benefited from intense airplay thanks to a strategic alliance with Argentine radio and promotion company Pop Art.

Miranda's story began in July 2001 when Sergi met singer Juliana Gatas in another group. They clicked and soon recruited Fuentes, programming wizard Bruno De Vicentis and bassist Moneto Grimaldi. Secue Discos released Miranda's debut album, "Es Mentira," in mid-2003 to good reviews. The group was soon playing electronic festivals and small clubs. MTV invited Miranda to perform at the local nomination party for the MTV Video Music Awards Latin America.

"Miranda renewed the pop/rock scene in Argentina after several years that had been dominated by hard rock bands," says Charly Vazquez, senior director of music and artist relations for MTV Latin America.

"They are successful because teenage fans that used to hear 'Popstars' style bands like Bandana, Mambora and Erwayad adopted them," Vazquez adds.

While Miranda's sound can often be described as catchy, bubble-gum techno-pop, the lyrics go deeper, with topics that include depressing holidays, tortured souls, magnetic impulses and even sexual fantasies.

"Maybe we give teenagers some happiness and fun in a stage of life that is somehow confusing," Sergi says.

Aprili adds, "It's a true band and not a marketing concept sold through a television show.

Beyond record sales, Miranda has also sold 4 million ringtones in South America, and the group was invited to perform at February's Viña Del Mar festival in Chile. Miranda will begin its North American promotion with a weeklong stay in Puerto Rico. Plans call for the release of "Sin Restricciones" in Spain and Portugal this month, through Dro/Warner.

MUSICAL ADVENTURES:
During last month's Chamber Music America conference, ASCAP presented its annual Adventurous Programming awards. In the category for organizations presenting 10 or more concerts per year, first place went to Music at the Los Angeles County Museum of Art and second place to Columbia University's Miller Theatre in New York.

First place winner in the self-presenting chamber ensembles/new music category was Opus 21 (Kalamazoo, Mich.); Celtic Lynden, Va.; and So Percussion (Brooklyn, N.Y.) tied for second place.

In the group of self-presenting chamber ensembles/mixed repertory, first place went to San Francisco's Del Sol String Quartet, while Los Angeles' Pacific Serenades took second place.
**Questions with Adrian Posse**

When Adrian Posse wants someone to listen to music, he does not send over a CD: He takes the person into his office, pumps up the volume and directs his recording—the lyrics, the key changes, the particulars of an arrangement. The excitement is contagious.

Posse, who was most recently international VP of A&R for BMG’s Latin operation, has written for or produced dozens of artists, from Luis Miguel to Alejandro Sanz, and was involved in signing and developing such talents as Thalía, Belinda and Alexs Syntet. Now as senior creative VP for the newly created partnership between EMI and media conglomerate Televisa, he makes the creative decisions for a unique hybrid.

**Q:** In your new post, you also continue to work on your own productions. How does that work?

**A:** I continue to produce, but exclusively for this deal. It is normal for A&R directors to have their own productions, but I always put on my label T-shirt. Everything I see around me, I think about how it can translate into business for EMI/Televisa.

**Q:** You have always been a big proponent of pop, a genre new in town. Where are you going with it?

**A:** I continue to believe in pop. I believe in projects like [EMI/Televisa] RBD, which has sold 2 million pop albums in the United States and Mexico alone.

Having said that, at this point you can’t release an album that has no musical fusions. All pop songs ultimately have the same structure. When you incorporate fusions, you have unique opportunities, where you can mix our folklore—which all has the same four-by-four rhythm—with other styles. I would say that 70% of what I’m doing now is very fusion-oriented. It’s not a question of marketing; it’s a need people have. They like that sound.

For example, we have a project with flamenco dancer Rafael Amargo where we’re fusing music and dance, Spanish rumba and reggaeton. And pop/flamenco group Anacar Moreno is releasing a 90th-anniversary album that fuses tropical music, reggaeton, rumba and salsa.

**Q:** How did the EMI Televisa fusion come to be?

**A:** At the request of [EMI/Televisa president] Rodolfo Lopez Negrete and I came up with the notion of having a company like Televisa have its own label made all the sense in the world. We presented it to Televisa’s [executive director of artistic development] Alejandro Benitez, and finally [Television group VP of operations] José Bastón and Televisa chairman Emilio Azcárraga approved it. After that, we went to negotiate with different music companies, because we wanted the infrastructure of a major. I pushed very hard for EMI. And of course, [EMI Music Latin America president/CEO Marco Bossi] thought it was a good idea.

**Q:** Can you develop new acts without the aid of TV?

**A:** We go back to the same issue. It’s a fusion, strategic as well as musical. Today, people only listen. If they see you, they believe. We are selling music through images.

There has never been so much music listened to as there is today, and the industry has to find a way to channel that.

For example, I am now judging a Televisa TV reality show in Mexico called “Cantando Por Un Sueño.” The theme song is performed by [EMI artist] Thalía, and it will be included in a new version of her current album.

**Q:** Many of the albums you have released are themed, such as [EMI/Televisa] “Festín Montenegrino singing raggae-ton: Why?

**A:** Because at the beginning, we need to fortify what we can sell through television. At the same time, we’re developing new artists.

**Q:** What is the biggest difference between a traditional major label and EMI/Televisa?

**A:** This is far more agile, fun and definitive when it comes to results, thanks to the resources we have at our disposal and the penetration of the media campaigns. I’ve always believed in taking musical risks, and now, we have the possibility of taking on projects that go beyond what a “traditional” label might be able to tackle. It’s about betting on dreams.

When it comes to reggaetón, the name White Lion is a Puerto Rican institution. Founded by producer Elías De León, White Lion is best known as the label that released Tego Calderón’s “El Ahuyame” in 2002, helping propel the reggaetón artist to become a local phenomenon. It then presented him to the mainstream via a pioneering distribution deal with BMG U.S. Latin.

Much has changed since then. Reggaetón is part of the mainstream, and Calderón has since signed a multimillion-dollar contract with Atlantic Records. Major licensing and distribution deals are no longer the exception but the norm for many successful Puerto Rican labels—if that is, they have not been bought over by majors.

And yet, White Lion has managed to stay ahead of the curve thanks to De León’s knack for identifying talent and a series of unique arrangements. On the label end, White Lion is now distributed by Sony BMG, which also handles marketing and promotion duties for White Lion artists. The two labels split the profits.

White Lion’s acts include Volito, a rapper marketed and distributed jointly by Sony BMG and Epic, and Calle 13, an irreverent hip-hop reggaetón group that recalls a Spanish Eminem.

Also, White Lion recently closed a co-publishing deal with EMI Publishing Latin America. It includes De León’s publishing in addition to everything he generates as a producer or label. All acts signed to White Lion, except for Calle 13, are also signed to publishing deals through Leon Blanco and León Negro.

Finally, artists signed to White Lion are booked through a partnership negotiated with UTA.

Upcoming activities include a White Lion bus tour that will kick off in April and hit some 20 markets.

The only area that White Lion steers clear of is management. “I see it as a conflict of interest,” White Lion president Ricardo Cordero says. “We look for experienced managers, but we want that outside point of view that comes from them.”

Cordero, who was most recently Rolía Ross’s manager, was brought in as president of White Lion a year ago.

“My objective was to organize the company in every sense of the word,” he says. White Lion, like many reggaetón labels, often functioned solely on friendly handshakes. Occasionally, as was the case with Calderón, record deals were not even signed.

Now, Cordero says, he can move the company forward. The deal with EMI, for example, was finally signed after every song in the White Lion catalog was properly attributed to producers and songwriters.

---

**Latin Notas**

**LEILA COBO**

lcobo@billboard.com

---

**White Lion’s Reggaetón Roar**

Several of Christian music’s most beloved acts are in the final phases of their careers. Audio Adrenaline announced it was bowing out at the end of this year (Billboard, Feb. 4), and veteran rock act Petra recently released a final CD on Inpop Records. Also on the road to retirement is 4Him, the award-winning pop foursome that is embarking on a 40-city farewell tour this spring.

“The years pass by, and you wake up one day and say, ‘What do I want to do the rest of my life?’” 4Him’s Mark Harris says. “It’s not that doing 4Him is a bad thing; it’s just that you kind of get to the point where you are thinking, ‘I know there’s more that God has for me to accomplish.’”

During their 16 years together, Harris, Andy Chrisman, Kirk Sullivan and Marty Magee recorded 11 albums spawning such hits as “Basics of Life” and “For Future Generations.” They won eight Gospel Music Assn. Dove Awards, including three group of the year accolades.

Released last month on INO Records, “Encore . . . For Future Generations” includes nine 4Him classics, a medley and new track “Unity.” There are also bonus solo songs from each member.

Harris and Chrisman have already released solo projects. Magee and Sullivan are working on their solo debuts.

“I just heard Marty’s first song, and it’s incredible,” says Chrisman, who is also a worship pastor in Tulsa, Okla. “Mark and I have sung the most songs on the radio and have had a higher profile than the other two members because of that. Kirk and Marty will probably be the most successful solo artists out of the group, because people haven’t really heard what they can do yet.”

The group is proud of what it has accomplished. “The ministry aspect of it has always been the priority,” Harris says. “The art was a form that we used to spread the message of Jesus. That was a priority from the beginning, and that’s the reason we felt so strongly in knowing when the timing was right to say farewell!”

**Historic Series: Black History Month**

In celebration of Black History Month, the Gospel Music Channel is premiering two new series hosted by Dr. Bobby Jones. “Black History Moments: Gospel Greats” features early TV footage of such legends as Albertina Walker, the Staple Singers and Andreã Crouch, and “Black History Moments: Remembering Mahalia” focuses on the distinguished career of gospel singer and civil rights activist Mahalia Jackson. General Mills is sponsoring both series.

**News Notes:** Crystal Burchette is exiting her publicity post at Daywind Music Group for the Crabby Family’s new imprint, Clear Cool Music (Billboard, Feb. 4). In her new post, Burchette will work in management and publicity. Caseyl Emby will assume Burchette’s Daywind duties.
REVIEWS

BÉLA FLECK & THE FLECKTONES
The Hidden Land
Producer: Béla Fleck
Columbia
Release Date: Feb. 14
While the banjo fig-
ured prominently in
early jazz history, Béla Fleck revolutionized
its stature as a virtuoso instrument. His
bluegrass-meets-bobop purview was novel and
commercially palatable, yet lukewarm
overall. But after a two-year-plus hiatus, Fleck and the Flecktones return with
by far their best album, essentially recorded live in
the studio. What makes this quartet date—sans the usual guest artists—so appealing is its ability to
emerge beyond its own stockpiled breadth of repertoire, opening with a jazz
spin through two Bach fugues and closing with a bluegrass-y melody. Fleck and com-
pany put fusion flame "Labyrinth," go blu-bop on "Kaledoscope" and cruise through
by variety of charged sound-
scapes on the segueing "Weed Wacker" and "Couch Potato." Best track: Fleck's
lyrical Gershwin-esque original "Who's Got Three?"—DO

SERGIO MENDES
Timeless
Producers: Will.I.am,
Sergio Mendes, Printz
Board
Concord/Starbucks
Hear Music
Release Date: Feb. 14
On Sergio Mendes' "Timeless," hip-hop rules
with the samba andbossa nova.
His first studio album in eight years is an
outgrowth of the Latin pioneer's earlier
collaborations with the Black Eyed Peas
on the group's "Elephunk" album and the "Be
Cool" soundtrack.
Mendes and Peas
frontman Will.I.am create
polyrhythms, hip-hop beats, contemporary R&B
and rap for an intriguing change of pace.
Artists joining in this syncopation cele-
bration include Stevie Wonder,
Badu, Justin Timberlake and John Legend.
The troupe breathes new life into such
Brazilian classics as "Mas Que Nada" (a 1966
hit for Mendes, Badu and "Let's
Go"), however, the original tracks—especially
Legend's "Please Baby Don't" and "Time-
less"—with India.Arie—are what boost
the album beyond novelty status.—GM

MARTY STUART & HIS FABULOUS SUPERBAND WITH TONES
Live at the Ryman
Producers: Marty
Stuart, Harry Stinson
Superior/Universal
South
Release Date: Feb. 7
On the third release on his own Superla-
tone imprint, Marty Stuart
maintains the standard of excellence with this live
bluegrass workout. The liner notes
say he was aware the show was being recorded,
which likely contributes to these free-
wheeling performances. Stuart's own
mandolin and his killer Superlatones are joined by Stuart Duncan on fiddle, Charlie
Cushman on banjo and Josh Graves on
dobro. It works without a net on a wild
"Orange Blossom Special," a swinging
"No Hard Times" and a reverent "The Great
Speckled Bird." Reworkings of Stuart
country gems like "The Whiskey Ain't
Working Anymore" and a sizzling "Hillbilly Rock" fit nicely alongside chestnuts
like "Shuckin' the Corn" and "Sure Want a
Piece of My Wine." Stuart is on a hell of a roll.—RW

T.I. What You Know
(4:34)
Producer: DJ Toomp
Writers: C. Harris,
A. Davis, C. Mayfield,
L. Hutson, D. Hollaway
Publishers: Crown Clubs/
Toomp Stone (BMI)
Atlantic (CD promo)
With his last album, "Urban Legend," T.I. proved to be on his way to becoming a
leading rap figure. This first cut from the
Atlanta artist's upcoming fourth effort,
"King," has the same self-assured tone as
previous singles "Bring Em Out" and "U
Don't Know Me." But with less intensity.
Alongside a fittingly majestic tune (in-
cluding a tuba and shrieking violin), the
self-proclaimed "King of the South" cooly
flaunts the high life ("SOO on the pinky ring
just to make my flat glow") while defending
his "street cred." His flow is still com-
manding, his metaphors crisp and his
swagger intact. But now that T.I. is a force,
we expect more than just boasting; we
hope the rest of "King" will deliver.—CH

THE ISLEY BROTHERS Just Came Here to Chill
(4:12)
Producers: Troy Taylor,
Gordon Chambers
Writers: T. Taylor,
G. Chambers
Publisher: not listed
Def Soul/Def Jam (CD promo)
The Isley Brothers return with the fourth
installation of Ronald Isley's incarnation as
the suave Mr. Biggs. With an album title like
"Baby Makin' Music," it's pretty clear that
this is not a collection about hooking
teaquila and doing the limbo. First single
"Just Came Here to Chill" accomplishes
everything you might hope it to, from
Isley's super-smooth vocal and a romantic
lyric about a VIP in a VIP room ("She has two, to
hip-
swaying production that confines timeless
R&B from the 1970s. All that is needed
is champagne and a flickering candle. The
rest will take care of itself. As vital as the
day these guys first got it going on some
40 years ago.—CT

THE SWORD Age of Winters
Producer: JD Crowe
Humble and Good
Release Date: Feb. 14
The Sword forged a name for itself at last
year's South by Southwest gathering, and
the advance hype on the Austin-based retro
metal act was well-deserved. With rock
this is the second coming of Black Sabbath.
Not quite, but in spite of the multiple
mythological and fantasy references in the
lyrics, the Sword's debut is full of hard-hitting guitar
masteries that are so thick that
at times "Age of Winters" feels like it is more about
showboating than it is

COUNTRY
JAMEY JOHNSON The Dollar
Producer: Buddy Cannon
BNA Records
Release Date: Jan. 31
Jamey Johnson's BNA
debut, "The Dollar," showcases his unique
voice, a barroom-tempered Southern drawl put
to good use on such up-tempo
tunes as "Ray Ray's Juke Joint" and ballads like the
gospel prayer "Lead Me Home." One of Music Row's
most skilled producers, Buddy Cannon puts
the continued on p550

www.americanradiohistory.com
from >>>49 emphasis squarely on Johnson's weathered vocals. The songs, however, are a mixed bag. A couple run-of-the-mill Nemadine anthems like "Redneck Side of Me" and "Rebelicious" are stale filler, but the Johnson original "My Saving Grace" is a poignant portrait of a dysfunctional family. On the flipside, "Bamaface" is at his best on traditional country fare like "Keeping Up With the Joneses." This report features the legendary George Jones. —DEP

FOLK

VARIOUS ARTISTS

I Am the Resurrection: A Tribute to John Fahey

Producers: M. Ward, Stephen Brower

Vanguard

Release Date: Feb. 14

Late guitar legend John Fahey was nothing if not irreverent, so one wonders what he would make of this lovingly assembled tribute featuring several indie rock notables. Peter Case's version of "When the Catfish Is in Bloom" is nearly identical to the source, and Pelt's "Sunflower River Blues" comes close. But the best moments come when these devotees attempt a new twist, such as Hawie Grant offering "My Grandfather's Clock" for an endearingly out-of-tune piano. Fruit Bats' sprinkle wordless vocals, weird effects and a light drumbeat atop the usually spartan "Death of the Clayton Peacock," while Sufjan Stevens' "Variation on 'Commemorative Transfiguration & Commencement of the lower Park'" could have been an outtake from his own "Illinois" album. It is all pleasant enough, but in no way a substitute for Fahey's trailblazing originals. —LC

LATIN

GRAICELA BELTRÁN

Rancheras Con Banda

Producer: Louis Enrique Payán

Univision

Release Date: Jan 31

Gracelita Beltrán celebrates 20 years in the music business with an all-banda album that is equal parts quantity and zest. On this collection of mostly standards, she is aided by good arrangements that lend credibility to the genre. "Carro Nuevo" starts slow and romantic, infused with languorous chords. Then the music breaks into a faster waltz time before returning to the original tempo. And "Tus Desprecios" juxtaposes Beltrán's melody line against the band's sometimes jazzy counterpoint. For those who are more traditional, "Perdón Si Te Molesta" tilts toward ranchera in interpretation, while the track "Ensenada A Olvidar" is a peppy, straight-ahead banda track. Overall, this is a happy and appropriate celebration of tradition and contemporary flair. —LC

FOLK

FLOOK

Haven

Producers: Flook, Mark Tucker

World Village

Release Date: Feb. 14

While there is no shortage of fine Celtic bands, this should make special note of Irish/English quartet Flook. Flutists Sarah Allen and Brian Finnegann, bodhrán, mandolin player John Joe Kelly and guitarist Ed Boyd are virtuosos known for their innovative approach to traditional Celtic music. "Haven" is loaded with jigs and reels, many of which are originals. The two forms make for a sweet contrast: The jigs are fiery and technically challenging, and the reels are melodically intricate and wistful. Recommended tracks include "Road to Errigal" and "Tir Refarthaigh," which dissolves into one of the most righteous jigs you have ever heard. —PVV

POP

JAMIE FOXX FEATURING TWISTA "DJ Play a Love Song" (3:59)

Producers: Polow Da Don, Sean Garrett, the Practice Team

writers: J. Jones, S. Garrett, J. Perry

Publishers: various

J-Records (CD promo)

This radio star and a picture per week in US magazines are often more valuable to a chart act than an otherwise good song, and nobody is enjoying a more robust media ride than actor-turned-instant-soul-singer Jamie Foxx. His No. 1 album and single under his belt, there is no reason to believe that "DJ Play a Love Song" will not sustain that success. The groove here is fine, and the guest appearance from Twista adds the requisite rap. But when Foxx sings the chorus, there are enough fluffed-up layers to rob the song of any telltale personality. Perhaps that is best, because on the verses, Foxx's vocals are whiny and thin. The song itself is an effective midpoint grind. The artist, however, spoils the mood. —CT

NEW & NOTEWORTHY

PEOPLE IN PLANES If You Talk Too Much (My Head Will Explode) (3:35)

Producer: Sam Williams

Elephant (CD promo)

Arriving from Cardiff, Wales, newcomer People in Planes carries a cargo of atmospheric post-electronic riff rock, nubbing shoulders with fellow U.K. acts Snow Patrol and Muse. Their paranoiac debut anthem boasts a hypnotically soothing chorus, delivered with typical indie-understatement. "I love jazz to a good hook, but distrusts gloss. Gerald Jones' moody vocals are raw and rooted as he croaks, "If you talk too much my head will explode," slow-burning his one-liner into a powerful mantra. With its ambitious arrangement—lush, warm layers of vocals—followed by the muffled audio quality heard beneath the ocean. The wall of sound breaks through as lyrics about the crises, as the guitars and drums of drummer Riley Breckenridge's cymbals roar like a storm-tossed sea. A richly cultivated ode to death. —CLT

OPINION

HAL KETCHUM Just This Side of Heaven (Hal-Lelujah) (5:41)

Producer: Doug Johnson

Writers: D. Johnson, M. Eugene, H. Ketchum

Publishers: various (Asylum/Curb (CD promo)

Hal Ketchum is back with a shimmering new effort that boasts a radio-friendly melody and sing-along chorus. "Just This Side of Heaven (Hal-Lelujah)" is a sweet, mellow ballad riddled with romantic imagery. The best part of this delicious treat is Ketchum's vocal. He has long had one of the most unique voices in the industry. He is a stylist in the best sense of the word, an artist able to infuse any lyric with a sense of drama and urgency. This should remind programmers why he was blessed with a string of hits early on in his career. Here's hoping his brethren at country radio show him a little more love. —DEP

R&B

PRINCE Black Sweat (3:11)

Producer: Prince

Publisher: not listed

Universe (CD promo)

Prince's "Te Amo Corazon," the first release from his universal debut, "3121," was a pleasant melodic ballad that restored faith on the charts in Spain, Canada, Norway, Italy and elsewhere. Follow-up "Black Sweat," however, is sure to stall whatever momentum Prince may have regained; one can imagine that Universal and hopeful fans must be gritting their collective teeth. This song sounds like a reluctant B-side, recorded late one night when inspiration was running low. Prince squawks, charting the chorus ("Workin' up a black sweat") and speaks the verses in a monotone. As he continues to strive for a real comeback to help inspire an increasingly stagnant R&B scene, "Black Sweat" is disappointing, if not irritating. —CT

TAMAR FEATURING
Manilow Rules; Waiting For Grammys’ Muscle

This time he did not write the songs, but Barry Manilow is probably happy to trade in his composer credits for his first No. 1 album in almost three decades (see story, page 22).

THE CHALLENGE: Call it the Grammy Awards’ Super Bowl shuffle. Following the example the Academy Awards set a few years earlier, the Recording Academy moved to a Sunday broadcast for the coronation of Norah Jones. . . . I mean, the Grammy telecast of 2003. A Sunday show worked particularly well the next year, when a move forward by the Oscars prompted CBS and the Grammys to seek an earlier perch. The Feb. 8 telecast in 2003 created a tent that had the Grammys hitting airwaves the night before the tracking week began, with Valentine’s Day parked on a Saturday toward the end of the week, with the release of Jones’ second Blue Note album and its million-plus opener sandwiched in the middle. Music retailers and this columnist quickly fell in love with the idea of a Sunday Grammy leading into Valentine shopping, as 17.3 million album units were sold, more than in any other week outside of November or December since Nielsen SoundScan opened its doors in 1991.

That, however, was one of those rare years when the NFL took only a one-week break between its playoffs and the Super Bowl. The NFL moved back to its preferred two-week window last year, prompting the Grammys to drop back one week, just one day before Valentine’s Day.

Squaring off against ABC’s then-breaking hit “Desperate Housewives,” the Grammys fell from a 15.7 rating and a 24 share to an 11.6/28 showing. OK, so I understand CBS and the academy shying away from Sunday, but I have a hard time figuring out why the Grammys returned to its old night, Wednesday, rather than an alternative.

Wednesday plays host to “Lost,” the other big hit that ABC launched in 2004, which generally hovers in or close to the top 10 of the weekly ratings race. And, oh, yeah, Wednesday belongs to an episode of TV’s current ratings kings, Fox’s “American Idol.”

Although not viewed as much as the Tuesday “Idol,” the Wednesday edition ranked no lower than third for the week and earned no less than an 18.2 rating in either of its first two telecasts of the 2006 season. That set up the distinct and disturbing possibility that “music’s biggest night” might lose to an amateur hour of singers.

And lose it did. According to Nielsen Media Research, the Grammys averaged 17.6 million viewers and pulled a 7.3 rating/18 share among adults 18-49. “Idol,” meanwhile, reeled in 28.3 million viewers and a 12.0/28 in the demo, allowing Fox to claim the nightly victory in viewers (20.5 million) and adults 18-49 (8.1/13). Despite the ratings decline, the Grammys will in all likelihood still be the year’s most-watched music awards show and will absolutely have an impact on sales.

Last year, Billboard’s charts saw at least 20 albums reach higher ground on Grammy’s shoulders, as well as several striking spikes on Hot Digital Songs. Also, that night’s big winner, the late Ray Charles, motored into No. 1 on The Billboard 200, just as Jones, the “O Brother, Where Art Thou?” soundtrack and Santana did in recent years.

Although some critics question the relevance of the Grammys, the impact this show delivers at the cash register each year proves it indeed resonates with consumers.

We are eager to see the telecast’s ripple on next week’s charts, as well as the album volume resulting from the combined influence of the Grammys, Valentine’s Day and the music showcased at the Super Bowl and during the first weekend of Olympics coverage. Could be fun...
<table>
<thead>
<tr>
<th>ARTIST</th>
<th>Title</th>
<th>Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>BARRY &amp; ROSS</td>
<td>The Greatest Songs Of The Pastime</td>
<td>1</td>
</tr>
<tr>
<td>SHANE &amp; ROSS</td>
<td>The Greatest Songs Of The Pastime</td>
<td>1</td>
</tr>
<tr>
<td>THE MUSICALS</td>
<td>The Greatest Songs Of The Pastime</td>
<td>1</td>
</tr>
<tr>
<td>ANDREW BOGEL</td>
<td>Amore</td>
<td>2</td>
</tr>
<tr>
<td>JAMIE FOXX</td>
<td>Unpredictable</td>
<td>2</td>
</tr>
<tr>
<td>HEATHER HEADLEY</td>
<td>In My Mind</td>
<td>2</td>
</tr>
<tr>
<td>IL DIVO</td>
<td>sprawling in a sand</td>
<td>2</td>
</tr>
<tr>
<td>EMINEM</td>
<td>Curtain Call: The Hits</td>
<td>2</td>
</tr>
<tr>
<td>CARRIE UNDERWOOD</td>
<td>Some Hearts</td>
<td>2</td>
</tr>
<tr>
<td>JAMES BLUNT</td>
<td>Back To Bedlam</td>
<td>2</td>
</tr>
<tr>
<td>TRAIN</td>
<td>For Me, I'm You</td>
<td>2</td>
</tr>
<tr>
<td>ANTHONY HAMILTON</td>
<td>WOH Gospel 2006</td>
<td>2</td>
</tr>
<tr>
<td>VARIOUS ARTISTS</td>
<td>Monster Ballads: Platinum Edition</td>
<td>2</td>
</tr>
<tr>
<td>JOHNNY CASH</td>
<td>The Legend Of Johnny Cash</td>
<td>2</td>
</tr>
<tr>
<td>WILBERT S. CUMMINGS</td>
<td>It's Time</td>
<td>2</td>
</tr>
<tr>
<td>THE PUGSYCATCH DOLLS</td>
<td>PCO</td>
<td>2</td>
</tr>
<tr>
<td>YELLOWCARD</td>
<td>Lights And Sounds</td>
<td>2</td>
</tr>
<tr>
<td>THE NOTORIOUS B.I.G.</td>
<td>Duets: The Final Chapter</td>
<td>2</td>
</tr>
<tr>
<td>FALL OUT BOY</td>
<td>From Under The Cork Tree</td>
<td>2</td>
</tr>
<tr>
<td>VARIOUS ARTISTS</td>
<td>Now Your Time: From Under The Cork Tree</td>
<td>2</td>
</tr>
<tr>
<td>DESTINY'S CHILD</td>
<td>Now Your Time: From Under The Cork Tree</td>
<td>2</td>
</tr>
<tr>
<td>KEITH URBAN</td>
<td>Be Here</td>
<td>2</td>
</tr>
<tr>
<td>VARIOUS ARTISTS</td>
<td>2006 Grammy Nominees</td>
<td>2</td>
</tr>
<tr>
<td>MATISYAMU</td>
<td>Live At Stubb's</td>
<td>2</td>
</tr>
<tr>
<td>KENNY CHESSY</td>
<td>The Road And The Radio</td>
<td>2</td>
</tr>
<tr>
<td>LIL WAYNE</td>
<td>The Carter II</td>
<td>2</td>
</tr>
<tr>
<td>NELLY</td>
<td>Sweatshop</td>
<td>2</td>
</tr>
<tr>
<td>SHE WANTS REVENGE</td>
<td>She Wants Revenge</td>
<td>2</td>
</tr>
<tr>
<td>SUGARLAND</td>
<td>Twice The Speed Of Life</td>
<td>2</td>
</tr>
<tr>
<td>P.O.D.</td>
<td>kick - ass bitches</td>
<td>2</td>
</tr>
<tr>
<td>PAIN</td>
<td>Rappin 'Till Sanga</td>
<td>2</td>
</tr>
<tr>
<td>JERRYS OF EARTH</td>
<td>Awesome Earth</td>
<td>2</td>
</tr>
<tr>
<td>R. ROY</td>
<td>Think About You</td>
<td>2</td>
</tr>
<tr>
<td>THE TRINITY</td>
<td></td>
<td>2</td>
</tr>
<tr>
<td>WALK THE LINE</td>
<td></td>
<td>2</td>
</tr>
<tr>
<td>DADDY YANKKE</td>
<td></td>
<td>2</td>
</tr>
<tr>
<td>MIRANDA LAMBERT</td>
<td></td>
<td>2</td>
</tr>
<tr>
<td>YOUNG JEEZY</td>
<td></td>
<td>2</td>
</tr>
<tr>
<td>KORN</td>
<td></td>
<td>2</td>
</tr>
<tr>
<td>GORILLAZ</td>
<td></td>
<td>2</td>
</tr>
<tr>
<td>KANYE WEST</td>
<td></td>
<td>2</td>
</tr>
</tbody>
</table>

**CD of Everything ’80s and ’90s rock tunes Nazis Pick - some peak’s of two previous “ballads”**

**Ironic, the album (the first one on a label other than Motown) is dedicated to covers of Motown classics.**

Price tags of $55.99 at Circuit City and $69.99 at Best Buy and Target hippie does the deal fly high ($69.99).
The Ultimate Deal-Making Tool!

The Worldwide Reference Source for Music Industry Information

International Buyer's Guide 2006

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

ORDER ONLINE: www.orderbillboard.com
or call 1-800-562-2706 • 818-487-4582

For over 50 years, Armed Forces Entertainment has helped deliver the laughs to America’s real stand-up guys. When you tour through Armed Forces Entertainment, you’ll gain unprecedented exposure to a loyal audience of over 500,000 troops and the satisfaction of knowing you stood up for America’s finest. For more information on touring, visit wwwarmedforcesentertainment.com.

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

OVER 13,000 LISTINGS FROM 49 COUNTRIES

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

ORDER ONLINE: www.orderbillboard.com
or call 1-800-562-2706 • 818-487-4582

Delivering laughs to the real stand up guys

By Mail: Send payment for $179 plus $9.95 S&H
($14.95 Canada/$19.95 international orders) with this ad to:
Billboard Directories, Attn: Subscription, P.O. Box 15158, North Hollywood, CA 91615-1515.

Please add appropriate sales tax in CA, DC, FL, GA, IL, MD, MA, MN, MO, NJ, NY, OH, SC, TN, TX & CANADA. Orders payable in U.S. funds only. All sales are final.

Also available on CD ROM or mailing labels – for information, email: mmwiesner@billboard.com

For advertising opportunities, call 800-223-7524 or email jserrate@billboard.com

www.americanradiohistory.com
### Billboard 200 - Week of February 18, 2006

<table>
<thead>
<tr>
<th>ARTIST / TITLE</th>
<th>LABEL</th>
<th>Peak Position</th>
<th>Sales</th>
<th>Sales Trend</th>
</tr>
</thead>
<tbody>
<tr>
<td>THE CHRONICLES OF NARNIA: THE VENGEANCE (PART II) (soundtrack)</td>
<td>Walt Disney Records</td>
<td>2</td>
<td>1,926,055</td>
<td>-</td>
</tr>
<tr>
<td>THE CHRONICLES OF NARNIA: THE VENGEANCE (PART II) (soundtrack)</td>
<td>Walt Disney Records</td>
<td>3</td>
<td>1,926,055</td>
<td>-</td>
</tr>
<tr>
<td>THE CHRONICLES OF NARNIA: THE VENGEANCE (PART II) (soundtrack)</td>
<td>Walt Disney Records</td>
<td>4</td>
<td>1,926,055</td>
<td>-</td>
</tr>
<tr>
<td>THE CHRONICLES OF NARNIA: THE VENGEANCE (PART II) (soundtrack)</td>
<td>Walt Disney Records</td>
<td>5</td>
<td>1,926,055</td>
<td>-</td>
</tr>
<tr>
<td>THE CHRONICLES OF NARNIA: THE VENGEANCE (PART II) (soundtrack)</td>
<td>Walt Disney Records</td>
<td>6</td>
<td>1,926,055</td>
<td>-</td>
</tr>
<tr>
<td>THE CHRONICLES OF NARNIA: THE VENGEANCE (PART II) (soundtrack)</td>
<td>Walt Disney Records</td>
<td>7</td>
<td>1,926,055</td>
<td>-</td>
</tr>
<tr>
<td>THE CHRONICLES OF NARNIA: THE VENGEANCE (PART II) (soundtrack)</td>
<td>Walt Disney Records</td>
<td>8</td>
<td>1,926,055</td>
<td>-</td>
</tr>
<tr>
<td>THE CHRONICLES OF NARNIA: THE VENGEANCE (PART II) (soundtrack)</td>
<td>Walt Disney Records</td>
<td>9</td>
<td>1,926,055</td>
<td>-</td>
</tr>
<tr>
<td>THE CHRONICLES OF NARNIA: THE VENGEANCE (PART II) (soundtrack)</td>
<td>Walt Disney Records</td>
<td>10</td>
<td>1,926,055</td>
<td>-</td>
</tr>
</tbody>
</table>

**After "Taylored" performances during Grammy week, this collected album jumps 6% in sales.**

# Latest single "SUS" is featured in Nike ad campaign and is the red track from her new album, due April 11.

**Cast Recording**

In 2006, the cast recording for the Broadway revival of "Sweeney Todd" reached a Billboard 200 chart by 100% units. Debuts at No. 3 on Top Cast Albums at billboard.biz.

**Album re-enters (up 40%) in advance of his Grammy Awards performance, which is sure to spark bigger space next week.**

---

**The Billboard Charts**

- **Artist:** Michael Bublé
- **Title:** Catch Me
- **Week:** February 18, 2006
- **Position:** 1
- **Sales:** 1,926,055
- **Chart Trend:** -

**Other artist information:**

- **My Chemical Romance:** Three Cheers For Sweet Revenge (With Teeth) | Sales: 72,000
- **Purple Ribbon All-Stars:** Big Box Presents: God Purr? Vol. II | Sales: 1,000
- **Chris Cagle:** Anything But Here (Mercury Nashville) | Sales: 1,000
- **Mary Mary:** Get Up! (Cherrytree) | Sales: 1,000

---

**Chart Data**

- **Website:** [www.billboard.biz](http://www.billboard.biz)
- **Additional information:**
  - Chart covered by Billboard: Billboard 200

---

**Charts Legend**

- **Source:** Billboard
- **Date:** February 18, 2006
- **Editor:** Todd Van Buskirk

---

**Contact Information**

- **Billboard Magazine:** 300 East 42nd Street, New York, NY 10017
- **Phone:** 212-316-5000
- **Website:** [www.billboard.com](http://www.billboard.com)
### HOT 100 AIRPLAY

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist (Label)</th>
<th>Week</th>
</tr>
</thead>
<tbody>
<tr>
<td>Top 20</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Check On It</strong></td>
<td>Avril Lavigne (Interscope)</td>
<td>1</td>
</tr>
<tr>
<td><strong>Rock Wit It</strong></td>
<td>Rihanna (RCA/RMG)</td>
<td>2</td>
</tr>
<tr>
<td><strong>Possible</strong></td>
<td>Summer Rae (Def Jam)</td>
<td>3</td>
</tr>
<tr>
<td><strong>Say It All</strong></td>
<td>Fergie (Interscope)</td>
<td>4</td>
</tr>
<tr>
<td><strong>Man Made</strong></td>
<td>Fergie (Interscope)</td>
<td>5</td>
</tr>
<tr>
<td><strong>Shake That</strong></td>
<td>Timbaland (Interscope)</td>
<td>6</td>
</tr>
<tr>
<td><strong>Jilted Vanities</strong></td>
<td>Jamie Foxx (Jive/Zomba)</td>
<td>7</td>
</tr>
<tr>
<td><strong>Larger Than Life</strong></td>
<td>Jamie Foxx (Jive/Zomba)</td>
<td>8</td>
</tr>
<tr>
<td><strong>What The Hell</strong></td>
<td>Avril Lavigne (Interscope)</td>
<td>9</td>
</tr>
<tr>
<td><strong>Fire It Up</strong></td>
<td>Timbaland (Interscope)</td>
<td>10</td>
</tr>
<tr>
<td><strong>I'm Not a Girl, No I'm a Woman</strong></td>
<td>Katy Perry (Warner Bros.)</td>
<td>11</td>
</tr>
<tr>
<td><strong>Perfect</strong></td>
<td>Justin Timberlake (Reprise)</td>
<td>12</td>
</tr>
<tr>
<td><strong>Monday, We're Goin' Down</strong></td>
<td>Will.i.am (Interscope)</td>
<td>13</td>
</tr>
<tr>
<td><strong>I'm Beautiful</strong></td>
<td>Kelly Rowland (RCA)</td>
<td>14</td>
</tr>
<tr>
<td><strong>I'm Beautiful</strong></td>
<td>Kelly Rowland (RCA)</td>
<td>15</td>
</tr>
<tr>
<td><strong>I'm Beautiful</strong></td>
<td>Kelly Rowland (RCA)</td>
<td>16</td>
</tr>
<tr>
<td><strong>I'm Beautiful</strong></td>
<td>Kelly Rowland (RCA)</td>
<td>17</td>
</tr>
<tr>
<td><strong>I'm Beautiful</strong></td>
<td>Kelly Rowland (RCA)</td>
<td>18</td>
</tr>
<tr>
<td><strong>I'm Beautiful</strong></td>
<td>Kelly Rowland (RCA)</td>
<td>19</td>
</tr>
<tr>
<td><strong>I'm Beautiful</strong></td>
<td>Kelly Rowland (RCA)</td>
<td>20</td>
</tr>
</tbody>
</table>

### ADULT TOP 40

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist (Label)</th>
<th>Week</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>You're Beautiful</strong></td>
<td>James Blunt (BMG)</td>
<td>1</td>
</tr>
<tr>
<td><strong>Ever The Same</strong></td>
<td>Nelly (Universal/UMG)</td>
<td>2</td>
</tr>
<tr>
<td><strong>Better Days</strong></td>
<td>Joss Stone (Virgin)</td>
<td>3</td>
</tr>
<tr>
<td><strong>Home</strong></td>
<td>Adele (Atlantic)</td>
<td>4</td>
</tr>
<tr>
<td><strong>Feel Good Inc</strong></td>
<td>Kool &amp; The Gang (Virgin)</td>
<td>5</td>
</tr>
<tr>
<td><strong>Ashlee Simpson</strong></td>
<td>Ashlee Simpson (Geffen)</td>
<td>6</td>
</tr>
<tr>
<td><strong>Tears Are Summer</strong></td>
<td>Ben Folds (Reprise)</td>
<td>7</td>
</tr>
<tr>
<td><strong>We're All In This Together</strong></td>
<td>viewmore (Home MADE)</td>
<td>8</td>
</tr>
<tr>
<td><strong>We're In This Together</strong></td>
<td>viewmore (Home MADE)</td>
<td>9</td>
</tr>
</tbody>
</table>

### MODERN ROCK

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist (Label)</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Wasteland</strong></td>
<td>Nirvana (London)/Warner Bros.</td>
</tr>
<tr>
<td><strong>Every Day Is Exactly The Same</strong></td>
<td>Nirvana (London)/Warner Bros.</td>
</tr>
<tr>
<td><strong>Dance Dance</strong></td>
<td>Nelly (Virgin)</td>
</tr>
<tr>
<td><strong>Talk</strong></td>
<td>Aerosmith (London)/Warner Bros.</td>
</tr>
<tr>
<td><strong>Bat Country</strong></td>
<td>Alice in Chains (London)/Warner Bros.</td>
</tr>
<tr>
<td><strong>Lights and Sounds</strong></td>
<td>Muse (London)/Warner Bros.</td>
</tr>
<tr>
<td><strong>Save Me</strong></td>
<td>Linkin Park (London)/Warner Bros.</td>
</tr>
<tr>
<td><strong>Twisted Transistor</strong></td>
<td>Korn (London)/Warner Bros.</td>
</tr>
<tr>
<td><strong>The Delinquent</strong></td>
<td>Queens of the Stone Age (London)/Warner Bros.</td>
</tr>
<tr>
<td><strong>Out Of Exile</strong></td>
<td>Soundgarden (London)/Warner Bros.</td>
</tr>
<tr>
<td><strong>Smells Like Teen Spirit</strong></td>
<td>Nirvana (London)/Warner Bros.</td>
</tr>
</tbody>
</table>

### DIGITAL SONGS

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist (Label)</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Hypnotize</strong></td>
<td>Timbaland (Interscope)</td>
</tr>
<tr>
<td><strong>I'm Not A Girl, No I'm A Woman</strong></td>
<td>Katy Perry (Warner Bros.)</td>
</tr>
<tr>
<td><strong>Shake That</strong></td>
<td>Timbaland (Interscope)</td>
</tr>
<tr>
<td><strong>Sweetest Girl</strong></td>
<td>Timbaland (Interscope)</td>
</tr>
<tr>
<td><strong>Perfect Situation</strong></td>
<td>viewmore (Home MADE)</td>
</tr>
<tr>
<td><strong>Hollaback Girl</strong></td>
<td>Kool &amp; The Gang (Virgin)</td>
</tr>
<tr>
<td><strong>I'm Beautiful</strong></td>
<td>Kelly Rowland (RCA)</td>
</tr>
<tr>
<td><strong>I'm Beautiful</strong></td>
<td>Kelly Rowland (RCA)</td>
</tr>
<tr>
<td><strong>I'm Beautiful</strong></td>
<td>Kelly Rowland (RCA)</td>
</tr>
<tr>
<td><strong>I'm Beautiful</strong></td>
<td>Kelly Rowland (RCA)</td>
</tr>
<tr>
<td><strong>I'm Beautiful</strong></td>
<td>Kelly Rowland (RCA)</td>
</tr>
<tr>
<td><strong>I'm Beautiful</strong></td>
<td>Kelly Rowland (RCA)</td>
</tr>
<tr>
<td><strong>I'm Beautiful</strong></td>
<td>Kelly Rowland (RCA)</td>
</tr>
</tbody>
</table>

---

**Note:** The list provides a snapshot of the current chart positions for the specified week, with details such as the title, artist, and label. The data is sourced from Billboard magazine's Hot 100 and Adult Top 40 charts.
<table>
<thead>
<tr>
<th>WEEK</th>
<th>TITLE (ARTIST / LABEL)</th>
<th>SONG</th>
<th>WEEK</th>
<th>TITLE (ARTIST / LABEL)</th>
<th>SONG</th>
</tr>
</thead>
<tbody>
<tr>
<td>4</td>
<td>&quot;You're Beautiful&quot; (Ray J)</td>
<td>&quot;You're Beautiful&quot;</td>
<td>6</td>
<td>&quot;What You Won't Do for Love (Around the Block)&quot; (Sean Garrett &amp; Marianna)</td>
<td>&quot;What You Won't Do for Love (Around the Block)&quot;</td>
</tr>
<tr>
<td>5</td>
<td>&quot;What You Won't Do for Love (Around the Block)&quot; (Sean Garrett &amp; Marianna)</td>
<td>&quot;What You Won't Do for Love (Around the Block)&quot;</td>
<td>7</td>
<td>&quot;How Do I Live?&quot; (LeAnn Rimes)</td>
<td>&quot;How Do I Live?&quot;</td>
</tr>
<tr>
<td>6</td>
<td>&quot;I Don't Want To Miss A Thing&quot; (Goo Goo Dolls)</td>
<td>&quot;I Don't Want To Miss A Thing&quot;</td>
<td>8</td>
<td>&quot;One in a Million&quot; (weisler &amp; Martin)</td>
<td>&quot;One in a Million&quot;</td>
</tr>
<tr>
<td>7</td>
<td>&quot;One in a Million&quot; (weisler &amp; Martin)</td>
<td>&quot;One in a Million&quot;</td>
<td>9</td>
<td>&quot;You'll Be in My Heart&quot; (Elton John &amp; Tim Rice-Ox enjoying)</td>
<td>&quot;You'll Be in My Heart&quot;</td>
</tr>
<tr>
<td>8</td>
<td>&quot;You'll Be in My Heart&quot; (Elton John &amp; Tim Rice-Ox enjoying)</td>
<td>&quot;You'll Be in My Heart&quot;</td>
<td>10</td>
<td>&quot;Walking in the Air&quot; (Foster &amp; Stanion)</td>
<td>&quot;Walking in the Air&quot;</td>
</tr>
</tbody>
</table>

**Notes:**

- Week 4: Ray J's "What You Won't Do for Love (Around the Block)" debuts and rises to #6.
- Week 5: Sean Garrett & Marianna's "What You Won't Do for Love (Around the Block)" moves up to #7.
- Week 6: Elton John & Tim Rice-Ox enjoying's "You'll Be in My Heart" debuts at #8.
- Week 7: "You'll Be in My Heart" moves up to #6.
- Week 8: "You'll Be in My Heart" moves up to #3.
- Week 9: "Walking in the Air" debuts at #10.

---

**HitPredictor**

- **TOP 40 AIRPLAY**
  - "The Verona Effect" (Warner Bros.)
  - "I'm Not Gonna Miss You" (Shakur
- **Hot Singles Sales**
  - "Gotta Get My Baby" (John Doe & April freelancer)
  - "Walking in the Air" (Foster & Stanion)

---

**Additional Information**

- **Billboard 200**
  - Top 30 records according to mainstream top 40 radio audience impressions measured by Nielsen Broadcast Data Systems, and sales compiled by Nielsen SoundScan.
  - Chart Legend for rules and explanations.
  - The Nielsen SoundScan Airplay Monitor is the industry standard for monitoring airplay data worldwide.

**Legend**

- #1: Top single
- #2-10: Top 10 singles
- #11-20: Top 20 singles
- #21-30: Top 30 singles

---

**Top Singles & Tracks**

- "You're Beautiful" (Ray J)
- "What You Won't Do for Love (Around the Block)" (Sean Garrett & Marianna)
- "I Don't Want To Miss A Thing" (Goo Goo Dolls)
- "One in a Million" (weisler & Martin)
- "You'll Be in My Heart" (Elton John & Tim Rice-Ox enjoying)
- "Walking in the Air" (Foster & Stanion)
### Hot Country Songs

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Peak Position</th>
<th>Week</th>
<th>Label</th>
<th>Chart Peak</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>What Hurts The Most</em></td>
<td>Billy Currington</td>
<td>2</td>
<td>42</td>
<td>BNA</td>
<td>2</td>
</tr>
<tr>
<td><em>She'll Be Sorry</em></td>
<td>Montgomery Gentry</td>
<td>2</td>
<td>44</td>
<td>WARNER BROS</td>
<td>2</td>
</tr>
<tr>
<td><em>Tell Me</em></td>
<td>Trace Adkins</td>
<td>2</td>
<td>36</td>
<td>WARNER BROS</td>
<td>2</td>
</tr>
<tr>
<td><em>I'll Die Young</em></td>
<td>Faith Hill</td>
<td>2</td>
<td>45</td>
<td>SPRINGBANK</td>
<td>2</td>
</tr>
<tr>
<td><em>Living in Fast Forward</em></td>
<td>Tim McGraw</td>
<td>2</td>
<td>34</td>
<td>WW GRRL</td>
<td>2</td>
</tr>
<tr>
<td><em>My Old Friend</em></td>
<td>Sugarland</td>
<td>2</td>
<td>28</td>
<td>BUNNY</td>
<td>2</td>
</tr>
<tr>
<td><em>No One But You</em></td>
<td>Sara Evans</td>
<td>2</td>
<td>32</td>
<td>MCA NASHVILLE</td>
<td>2</td>
</tr>
<tr>
<td><em>Believe</em></td>
<td>Brooks &amp; Dunn</td>
<td>2</td>
<td>33</td>
<td>MCA NASHVILLE</td>
<td>2</td>
</tr>
<tr>
<td><em>In My Hallway</em></td>
<td>George Strait</td>
<td>2</td>
<td>35</td>
<td>WARNER BROS</td>
<td>2</td>
</tr>
<tr>
<td><em>Settle for a Slowdown</em></td>
<td>Garth Brooks &amp; Shania Twain</td>
<td>3</td>
<td>40</td>
<td>CAPITOL</td>
<td>3</td>
</tr>
<tr>
<td><em>Love Will Always Win</em></td>
<td>Garth Brooks &amp; Trace Youngblood</td>
<td>3</td>
<td>41</td>
<td>EMI RECOR</td>
<td>3</td>
</tr>
<tr>
<td><em>The Devil Wears Red</em></td>
<td>Danielle Peck</td>
<td>3</td>
<td>42</td>
<td>RECAPTURE</td>
<td>3</td>
</tr>
<tr>
<td><em>I'm Takin' the Wheel</em></td>
<td>Donavon Brown</td>
<td>3</td>
<td>43</td>
<td>MCA NASHVILLE</td>
<td>3</td>
</tr>
<tr>
<td><em>Once Upon a Redneck</em></td>
<td>Nancy Cartwright</td>
<td>3</td>
<td>44</td>
<td>MCA NASHVILLE</td>
<td>3</td>
</tr>
<tr>
<td><em>Going Nowhere</em></td>
<td>John Michael Montgomery</td>
<td>3</td>
<td>45</td>
<td>MCA NASHVILLE</td>
<td>3</td>
</tr>
<tr>
<td><em>I Don't Love You</em></td>
<td>John Michael Montgomery</td>
<td>3</td>
<td>46</td>
<td>MCA NASHVILLE</td>
<td>3</td>
</tr>
<tr>
<td><em>Drunkin' in My Sunday Dress</em></td>
<td>Susan Ashton</td>
<td>4</td>
<td>39</td>
<td>WARNER BROS</td>
<td>4</td>
</tr>
<tr>
<td><em>Good to Go (As If I Never Was)</em></td>
<td>Trent Tomlinson</td>
<td>4</td>
<td>40</td>
<td>COLUMBIA</td>
<td>4</td>
</tr>
<tr>
<td><em>Man of the People</em></td>
<td>Jason Aldean</td>
<td>4</td>
<td>41</td>
<td>COLUMBIA</td>
<td>4</td>
</tr>
<tr>
<td><em>Dirt Road Cowboy</em></td>
<td>Jason Aldean</td>
<td>4</td>
<td>42</td>
<td>COLUMBIA</td>
<td>4</td>
</tr>
<tr>
<td><em>That's Why You Got a Gun</em></td>
<td>Travis Tritt</td>
<td>4</td>
<td>43</td>
<td>MCA NASHVILLE</td>
<td>4</td>
</tr>
<tr>
<td><em>Y'all Ain't Seen Nothing Yet</em></td>
<td>Travis Tritt</td>
<td>4</td>
<td>44</td>
<td>MCA NASHVILLE</td>
<td>4</td>
</tr>
<tr>
<td><em>You Ain't Gonna Change Me</em></td>
<td>Travis Tritt</td>
<td>4</td>
<td>45</td>
<td>MCA NASHVILLE</td>
<td>4</td>
</tr>
<tr>
<td><em>That's Why You Got a Gun</em></td>
<td>Travis Tritt</td>
<td>5</td>
<td>38</td>
<td>MCA NASHVILLE</td>
<td>5</td>
</tr>
<tr>
<td><em>The Devil Wears Red</em></td>
<td>Danielle Peck</td>
<td>5</td>
<td>39</td>
<td>RECAPTURE</td>
<td>5</td>
</tr>
<tr>
<td><em>Mr. Goodbye</em></td>
<td>John Michael Montgomery</td>
<td>5</td>
<td>40</td>
<td>MCA NASHVILLE</td>
<td>5</td>
</tr>
<tr>
<td><em>I'm Takin' the Wheel</em></td>
<td>Donavon Brown</td>
<td>5</td>
<td>41</td>
<td>MCA NASHVILLE</td>
<td>5</td>
</tr>
<tr>
<td><em>Once Upon a Redneck</em></td>
<td>Nancy Cartwright</td>
<td>5</td>
<td>42</td>
<td>MCA NASHVILLE</td>
<td>5</td>
</tr>
<tr>
<td><em>Going Nowhere</em></td>
<td>John Michael Montgomery</td>
<td>5</td>
<td>43</td>
<td>MCA NASHVILLE</td>
<td>5</td>
</tr>
<tr>
<td><em>I Don't Love You</em></td>
<td>John Michael Montgomery</td>
<td>5</td>
<td>44</td>
<td>MCA NASHVILLE</td>
<td>5</td>
</tr>
<tr>
<td><em>Drunkin' in My Sunday Dress</em></td>
<td>Susan Ashton</td>
<td>5</td>
<td>45</td>
<td>WARNER BROS</td>
<td>5</td>
</tr>
<tr>
<td><em>Good to Go (As If I Never Was)</em></td>
<td>Trent Tomlinson</td>
<td>5</td>
<td>46</td>
<td>COLUMBIA</td>
<td>5</td>
</tr>
</tbody>
</table>

---

**HIT Predictors**

**Weekly Top 10 Hits**

- *No One But You* - Sara Evans
- *Believe* - Brooks & Dunn
- *Living in Fast Forward* - Tim McGraw
- *Settle for a Slowdown* - Garth Brooks & Shania Twain
- *Love Will Always Win* - Garth Brooks & Trace Youngblood
- *I Don't Love You* - John Michael Montgomery
- *Drunkin' in My Sunday Dress* - Susan Ashton
- *Good to Go (As If I Never Was)* - Trent Tomlinson
- *Man of the People* - Jason Aldean
- *Dirt Road Cowboy* - Jason Aldean

---

**BETWEEN THE BULLETS**

Country kingpin George Strait takes the Hot Shot Debut at No. 48 with "The Seashores of Old Mexico," which starts with 798,000 audience impressions on spins at 36 monitored stations.

The third single from Strait's "Somewhere Down in Texas" album, "Seashores" was written by Country Music Hall of Fame member Merle Haggard, and has been patiently waiting to become a hit for more than 30 years. It was never a single for its venerated composer, first appearing on "Merle Haggard Presents His 30th Album" in the fall of 1974. Strait, who recently celebrated his 40th No. 1 single, has an enviable record covering songs others have made famous. Eight of his 72 top 10 singles were updated versions of country classics from the likes of Bob Wills & His Texas Playboys, Hank Williams, George Jones, Faron Young and Vern Gosdin. Two of those top 10 covers reached No. 1, including Wills' "Right or Wrong" (1964) and Young's "If You Ain't Lovies' (1961)."
### LATIN AIRPLAY POP

<table>
<thead>
<tr>
<th>TITLE</th>
<th>ARTIST</th>
<th>DAY</th>
<th>WEEK</th>
<th>WEEK</th>
<th>WEEK</th>
</tr>
</thead>
<tbody>
<tr>
<td>COMO SI NO NOS HUBERAMOS AMADO</td>
<td>JUAN MAGAN</td>
<td>4</td>
<td>6</td>
<td>6</td>
<td>9</td>
</tr>
<tr>
<td>LO QUE ME GUSTA A MI JUAN</td>
<td>JIMENEZ</td>
<td>7</td>
<td>7</td>
<td>7</td>
<td>8</td>
</tr>
<tr>
<td>NUESTRO AMOR</td>
<td>REY</td>
<td>7</td>
<td>9</td>
<td>9</td>
<td>9</td>
</tr>
<tr>
<td>AMOR DE UNA NOCHE</td>
<td>YELLY</td>
<td>7</td>
<td>7</td>
<td>7</td>
<td>11</td>
</tr>
<tr>
<td>LLAME PA VERTE</td>
<td>YETII &amp; YENDI</td>
<td>5</td>
<td>6</td>
<td>6</td>
<td>8</td>
</tr>
<tr>
<td>SOY DIFERENTE</td>
<td>INDIAN FEATURING DIANA</td>
<td>5</td>
<td>6</td>
<td>6</td>
<td>8</td>
</tr>
<tr>
<td>NUESTRO AMOR</td>
<td>REY</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>5</td>
</tr>
<tr>
<td>LLORO</td>
<td>ANDA SI</td>
<td>4</td>
<td>4</td>
<td>4</td>
<td>2</td>
</tr>
<tr>
<td>SI ME FALTAS TU</td>
<td>PRINCESA</td>
<td>6</td>
<td>6</td>
<td>6</td>
<td>4</td>
</tr>
<tr>
<td>BANDOLEROS</td>
<td>BANDERO</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>CHULIN CHULIN THE RATTLESNAKE SONG</td>
<td>VICTOR TELOS X (11</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>COMPE</td>
<td>ROSE</td>
<td>2</td>
<td>2</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>RAY MADRE TE</td>
<td>YSA EL MUNDEO</td>
<td>3</td>
<td>3</td>
<td>3</td>
<td>3</td>
</tr>
</tbody>
</table>
| REGIONAL MEXICAN POP

<table>
<thead>
<tr>
<th>TITLE</th>
<th>ARTIST</th>
<th>DAY</th>
<th>WEEK</th>
<th>WEEK</th>
<th>WEEK</th>
</tr>
</thead>
<tbody>
<tr>
<td>CONTRA VIENTO Y MAREA</td>
<td>BONON</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>PERO TE VA A ARREPER EL</td>
<td>TRIBunas</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>ALGO DE MI</td>
<td>JESUS FRANCO</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>LAGRIMILLAS TONTA</td>
<td>GUSTAVO</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>SI NO QUIERAS VIVIR</td>
<td>ABUELITO</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>NO PODER OLVIDAR</td>
<td>SANTIAGO</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>EJIDO PROHIBIDA</td>
<td>JORGE</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>LOS HOSPICIOS DE DURANGO</td>
<td>EL MUNDEO</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>COSAS DEL AMOR</td>
<td>BANDERA</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>A CHILLAR A OTRA PARTE</td>
<td>BENIT</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>POR TU MALDITO AMOR</td>
<td>TOÑO</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>ALDIJO DEL TIEMPO</td>
<td>NUEVO AÑO</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
</tr>
</tbody>
</table>

### LATIN POP

<table>
<thead>
<tr>
<th>TITLE</th>
<th>ARTIST</th>
<th>DAY</th>
<th>WEEK</th>
<th>WEEK</th>
<th>WEEK</th>
</tr>
</thead>
<tbody>
<tr>
<td>POP THAT'S EXHIBITION</td>
<td>ROSA</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>PESADES SUCES</td>
<td>JAYMEY</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Guilty Is A USELESS EMOTION</td>
<td>JUNIOR</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>KAIYAH KAIYAH</td>
<td>SHAUN ROY</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>I'LL BE YOUR LIGHT</td>
<td>CARMEN SOTO</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>CHECK ON IT</td>
<td>ROYCE</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>UNWANTED</td>
<td>DEE</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>REBEL HEARTS (THE COLUMBIA TUNE)</td>
<td>THE TUNE HOUSE</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>NO BE WITHOUT YOU</td>
<td>JAYMEY</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>A PAINT THAT'S USELESS IN DEFENCE</td>
<td>JUNIOR</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>A HURRICANE</td>
<td>JUNIOR</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>DON'T FORGET ABOUT US</td>
<td>WES</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>TALK (FRANKO K-JUNKIE XL MIXES)</td>
<td>JAYMEY</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>JUST LIKE THAT</td>
<td>JAYMEY</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>NAMABE</td>
<td>JAYMEY</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>GLORY OF LIFE</td>
<td>JAYMEY</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>FUEGO DENTRO</td>
<td>JAYMEY</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>LA MIRA</td>
<td>JAYMEY</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>NUESTRO AMOR</td>
<td>REY</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>LLORO</td>
<td>ANDA SI</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>SI ME FALTAS TU</td>
<td>PRINCESA</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>BANDOLEROS</td>
<td>BANDERO</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>CHULIN CHULIN THE RATTLESNAKE SONG</td>
<td>VICTOR TELOS X</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>COMPE</td>
<td>ROSE</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>RAY MADRE TE</td>
<td>YSA EL MUNDEO</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
</tr>
</tbody>
</table>
| REGIONAL MEXICAN

<table>
<thead>
<tr>
<th>TITLE</th>
<th>ARTIST</th>
<th>DAY</th>
<th>WEEK</th>
<th>WEEK</th>
<th>WEEK</th>
</tr>
</thead>
<tbody>
<tr>
<td>TITOS</td>
<td>TITOS</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>BRING IT ON</td>
<td>MATT CORNETE &amp; MARK SIY</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>SOMOS</td>
<td>ADAM</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>HANG AROUND</td>
<td>MAXIMUS DECHAUX</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>BRING IT ON</td>
<td>MATT CORNETE &amp; MARK SIY</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
</tr>
</tbody>
</table>
| REGIONAL MEXICAN

### TROPICAL

<table>
<thead>
<tr>
<th>TITLE</th>
<th>ARTIST</th>
<th>DAY</th>
<th>WEEK</th>
<th>WEEK</th>
<th>WEEK</th>
</tr>
</thead>
<tbody>
<tr>
<td>ANDA Y TE</td>
<td>THE D</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>TU AMOR ME HACE BIEN MAL AYAYAY</td>
<td>THE D</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>AMOR DE UNA NOCHE</td>
<td>JULIO JOSÉ</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>UN BESO</td>
<td>JULIO JOSÉ</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>LLAME PA VERTE</td>
<td>YETII &amp; YENDI</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>SOY DIFERENTE</td>
<td>INDIAN FEATURING DIANA</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>NUESTRO AMOR</td>
<td>REY</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>LLORO</td>
<td>ANDA SI</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>SI ME FALTAS TU</td>
<td>PRINCESA</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>BANDOLEROS</td>
<td>BANDERO</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>CHULIN CHULIN THE RATTLESNAKE SONG</td>
<td>VICTOR TELOS X</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>COMPE</td>
<td>ROSE</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>RAY MADRE TE</td>
<td>YSA EL MUNDEO</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
</tr>
</tbody>
</table>

### ELECTRONIC ALBUMS

<table>
<thead>
<tr>
<th>TITLE</th>
<th>ARTIST</th>
<th>DAY</th>
<th>WEEK</th>
<th>WEEK</th>
<th>WEEK</th>
</tr>
</thead>
<tbody>
<tr>
<td>MADONNA</td>
<td>MARIAH CAREY</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>BAD BOY JOE</td>
<td>J ACKSON BUD</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>DEPECHE MODE</td>
<td>THE KINGS</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>JAYMEY</td>
<td>JAYMEY</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>MIKE RIJS</td>
<td>MIKE RIJS</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>THE HAPPY BOYS</td>
<td>THE HAPPY BOYS</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>THE REAL CORPORATION</td>
<td>THE REAL CORPORATION</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>D.H.T. FEATURING EDMEE</td>
<td>D.H.T. FEATURING EDMEE</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>JAMIROQUAI</td>
<td>JAMIROQUAI</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>SORRY</td>
<td>SORRY</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
</tr>
</tbody>
</table>

---

Data as of week of FEBRUARY 18, 2006 | For chart reprint $646.654.4633

Go to www.billboard.biz for complete chart data
### Japan

**Singles**

<table>
<thead>
<tr>
<th>Number</th>
<th>Title</th>
<th>Artist(s)</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>大関 (IT'S OVER)</td>
<td>松田聖子 (Sakai No Hanabiratachi)</td>
<td>ジャパンヒットチャートエンターテイメント</td>
</tr>
<tr>
<td>2</td>
<td>すべての世界で</td>
<td>シンチ</td>
<td>永井風</td>
</tr>
<tr>
<td>3</td>
<td>きのこ風</td>
<td>宇多田ヒカル (Umeda Hikaru)</td>
<td>サンミュージックエンターテイメント</td>
</tr>
<tr>
<td>4</td>
<td>Shoufou</td>
<td>イジワルな You</td>
<td>ユニバーサル</td>
</tr>
<tr>
<td>5</td>
<td>アイマスギホリ (LTD EDITION)</td>
<td>イマスギホリ (Ima Sugi Hoshi)</td>
<td>ユニバーサル</td>
</tr>
<tr>
<td>6</td>
<td>新たなる愛</td>
<td>シンチ</td>
<td>永井風</td>
</tr>
<tr>
<td>7</td>
<td>プロモーション</td>
<td>プロモーション</td>
<td>ユニバーサル</td>
</tr>
<tr>
<td>8</td>
<td>宇多田ヒカル</td>
<td>宇多田ヒカル (Umeda Hikaru)</td>
<td>サンミュージックエンターテイメント</td>
</tr>
<tr>
<td>9</td>
<td>VENUS (CD + DVD)</td>
<td>ヴェルニス (Venus)</td>
<td>サンミュージックエンターテイメント</td>
</tr>
<tr>
<td>10</td>
<td>NO REJECT</td>
<td>ノーリジェクスト (No Reject)</td>
<td>ジャパンヒットチャートエンターテイメント</td>
</tr>
</tbody>
</table>

### United Kingdom

**Singles**

<table>
<thead>
<tr>
<th>Number</th>
<th>Title (Original)</th>
<th>Artist(s)</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Run It!</td>
<td>Lily Allen (Allen Lily)</td>
<td>サンミュージック</td>
</tr>
<tr>
<td>2</td>
<td>Far Away</td>
<td>サンミュージック</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>The Infinite</td>
<td>サンミュージック</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>I'm Not On Drugs</td>
<td>サンミュージック</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>With or Without You</td>
<td>サンミュージック</td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>I'm Not On Drugs</td>
<td>サンミュージック</td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>Breaking the Night with Colour</td>
<td>サンミュージック</td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>Hello, My Love</td>
<td>サンミュージック</td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>Donnie</td>
<td>サンミュージック</td>
<td></td>
</tr>
<tr>
<td>10</td>
<td>河中永 (Kawauchi Ei)</td>
<td>サンミュージック</td>
<td></td>
</tr>
</tbody>
</table>

### Germany

**Singles**

<table>
<thead>
<tr>
<th>Number</th>
<th>Title</th>
<th>Artist(s)</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Nobody Belongs to You</td>
<td>ワンダーライトニング (Wonders)</td>
<td>サンミュージック</td>
</tr>
<tr>
<td>2</td>
<td>Love Generation</td>
<td>サンミュージック</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>Run It!</td>
<td>サンミュージック</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>You Spin Me Round (Like a Record)</td>
<td>サンミュージック</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>Say Say (Waiting 4 U)</td>
<td>サンミュージック</td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>That's My Goal</td>
<td>サンミュージック</td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>When the Sun Goes Down</td>
<td>サンミュージック</td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>My Humps</td>
<td>サンミュージック</td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>The Black Eyes Peas</td>
<td>サンミュージック</td>
<td></td>
</tr>
</tbody>
</table>

### Canada

**Singles**

<table>
<thead>
<tr>
<th>Number</th>
<th>Title</th>
<th>Artist(s)</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Run It!</td>
<td>サンミュージック</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>Far Away</td>
<td>サンミュージック</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>I'm Not On Drugs</td>
<td>サンミュージック</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>I'm Not On Drugs</td>
<td>サンミュージック</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>With or Without You</td>
<td>サンミュージック</td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>I'm Not On Drugs</td>
<td>サンミュージック</td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>Breaking the Night with Colour</td>
<td>サンミュージック</td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>Hello, My Love</td>
<td>サンミュージック</td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>Donnie</td>
<td>サンミュージック</td>
<td></td>
</tr>
<tr>
<td>10</td>
<td>河中永 (Kawauchi Ei)</td>
<td>サンミュージック</td>
<td></td>
</tr>
</tbody>
</table>

### France

**Singles**

<table>
<thead>
<tr>
<th>Number</th>
<th>Title</th>
<th>Artist(s)</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>J'Veuille</td>
<td>サンミュージック</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>Nolivie Nhov</td>
<td>サンミュージック</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>Amor Impossible</td>
<td>サンミュージック</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>Un Ange Frappe A Ma Porte</td>
<td>サンミュージック</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>La Camisa Negra</td>
<td>サンミュージック</td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>Gabriel</td>
<td>サンミュージック</td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>Moulin La Menteuse</td>
<td>サンミュージック</td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>Goodbye My Lover</td>
<td>サンミュージック</td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>Donnie</td>
<td>サンミュージック</td>
<td></td>
</tr>
<tr>
<td>10</td>
<td>UCKET</td>
<td>サンミュージック</td>
<td></td>
</tr>
</tbody>
</table>

### Spain

**Singles**

<table>
<thead>
<tr>
<th>Number</th>
<th>Title</th>
<th>Artist(s)</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Hunch Up</td>
<td>サンミュージック</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>Lamento</td>
<td>サンミュージック</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>Solo Te</td>
<td>サンミュージック</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>Advertising Space</td>
<td>サンミュージック</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>メサ・クララ (Mesas Clara)</td>
<td>サンミュージック</td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>Morenmore (I Love You)</td>
<td>サンミュージック</td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>Swan</td>
<td>サンミュージック</td>
<td></td>
</tr>
</tbody>
</table>

### Italy

**Singles**

<table>
<thead>
<tr>
<th>Number</th>
<th>Title</th>
<th>Artist(s)</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Vitale</td>
<td>サンミュージック</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>One More</td>
<td>サンミュージック</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>Un Abbraccio D'Amore</td>
<td>サンミュージック</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>Maggi</td>
<td>サンミュージック</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>La Fine</td>
<td>サンミュージック</td>
<td></td>
</tr>
</tbody>
</table>

### Austria

**Singles**

<table>
<thead>
<tr>
<th>Number</th>
<th>Title</th>
<th>Artist(s)</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Don't Cha</td>
<td>サンミュージック</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>Thug Life (1999 Version)</td>
<td>サンミュージック</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>Right</td>
<td>サンミュージック</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>Because of You</td>
<td>サンミュージック</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>Check on It</td>
<td>サンミュージック</td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>Live It Up</td>
<td>サンミュージック</td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>Help Is on the Way</td>
<td>サンミュージック</td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>The Trooper</td>
<td>サンミュージック</td>
<td></td>
</tr>
</tbody>
</table>

### Norway

**Singles**

<table>
<thead>
<tr>
<th>Number</th>
<th>Title</th>
<th>Artist(s)</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>ジェンダミング</td>
<td>ジェンダミング (Jendamming)</td>
<td>サンミュージック</td>
</tr>
<tr>
<td>2</td>
<td>シャイ</td>
<td>シャイ (Shy)</td>
<td>サンミュージック</td>
</tr>
<tr>
<td>3</td>
<td>Check on It</td>
<td>サンミュージック</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>オプシジョン</td>
<td>オプシジョン (Option)</td>
<td>サンミュージック</td>
</tr>
<tr>
<td>5</td>
<td>Hunch Up</td>
<td>サンミュージック</td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>マリーゴールド</td>
<td>マリーゴールド (Marygold)</td>
<td>サンミュージック</td>
</tr>
</tbody>
</table>

### Denmark

**Singles**

<table>
<thead>
<tr>
<th>Number</th>
<th>Title</th>
<th>Artist(s)</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Big Fat Snake</td>
<td>サンミュージック</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>シュウドイツ</td>
<td>シュウドイツ (Schweden)</td>
<td>サンミュージック</td>
</tr>
<tr>
<td>3</td>
<td>シェルガ (The Sherga)</td>
<td>サンミュージック</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>ジェイムス・ブラント</td>
<td>ジェイムス・ブラント (James Blunt)</td>
<td>サンミュージック</td>
</tr>
<tr>
<td>5</td>
<td>シュウドイツ</td>
<td>シュウドイツ (Schweden)</td>
<td>サンミュージック</td>
</tr>
</tbody>
</table>

### Portugal

**Singles**

<table>
<thead>
<tr>
<th>Number</th>
<th>Title</th>
<th>Artist(s)</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>IL Diva</td>
<td>サンミュージック</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>James Blunt</td>
<td>サンミュージック</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>Demis Roussos</td>
<td>サンミュージック</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>Michael Buble</td>
<td>サンミュージック</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>D'Zert</td>
<td>サンミュージック</td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>Madonna</td>
<td>サンミュージック</td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>Roberto Carlos</td>
<td>サンミュージック</td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>KATIE MELUA</td>
<td>サンミュージック</td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>NIELS HAUGAARD</td>
<td>サンミュージック</td>
<td></td>
</tr>
</tbody>
</table>

### Greece

**Singles**

<table>
<thead>
<tr>
<th>Number</th>
<th>Title</th>
<th>Artist(s)</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>το ΚΕΡΙ</td>
<td>サンミュージック</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>το ΚΕΡΙ</td>
<td>サンミュージック</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>το ΚΕΡΙ</td>
<td>サンミュージック</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>το ΚΕΡΙ</td>
<td>サンミュージック</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>το ΚΕΡΙ</td>
<td>サンミュージック</td>
<td></td>
</tr>
</tbody>
</table>

---

*Data for week of FEBRUARY 18, 2006 | CHARTS LEGEND on Page 68*
**EUROCHARTS**

**SALES CHARTS**

**EUROCHARTS ARE COMPILED BY BILLBOARD FROM THE NATIONAL SINGLES AND DVD CHARTS OF 18 EUROPEAN COUNTRIES.**

**FEBRUARY 18, 2006**

<table>
<thead>
<tr>
<th>WEEKS CHARTED</th>
<th>ARTIST</th>
<th>TITLE</th>
<th>RELEASE LABEL</th>
<th>DISTRIBUTION LABEL</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>JAMES BLUNT</td>
<td>ATLANTIC</td>
<td>THE NOTORIOUS B.I.G.</td>
<td>Kg32318</td>
</tr>
<tr>
<td>2</td>
<td>THE SWEET</td>
<td>BBR</td>
<td>MADONNA</td>
<td>SONY BMG</td>
</tr>
<tr>
<td>3</td>
<td>ARCTIC MONKEYS</td>
<td>ARTIFICIAL</td>
<td>ARCTIC MONKEYS</td>
<td>ARTIFICIAL</td>
</tr>
<tr>
<td>4</td>
<td>ROBBIE WILLIAMS</td>
<td>WEA</td>
<td>ROBBIE WILLIAMS</td>
<td>WEA</td>
</tr>
<tr>
<td>5</td>
<td>THE ROLLING STONES</td>
<td>EMI</td>
<td>THE ROLLING STONES</td>
<td>EMI</td>
</tr>
<tr>
<td>6</td>
<td>EMERSON</td>
<td>TELARC</td>
<td>EMERSON</td>
<td>TELARC</td>
</tr>
<tr>
<td>7</td>
<td>UN ANGE FRAPPE A MA PORTE</td>
<td>PARLOPHONE</td>
<td>UN ANGE FRAPPE A MA PORTE</td>
<td>PARLOPHONE</td>
</tr>
<tr>
<td>8</td>
<td>JOHN COLTRANE</td>
<td>IMPULSE!</td>
<td>JOHN COLTRANE</td>
<td>IMPULSE!</td>
</tr>
<tr>
<td>9</td>
<td>LOUIS ARMSTRONG</td>
<td>IMPULSE!</td>
<td>LOUIS ARMSTRONG</td>
<td>IMPULSE!</td>
</tr>
<tr>
<td>10</td>
<td>BRYN THERFELD &amp; LOUISE</td>
<td>UNIVERSAL CLASSICS</td>
<td>BRYN THERFELD &amp; LOUISE</td>
<td>UNIVERSAL CLASSICS</td>
</tr>
<tr>
<td>11</td>
<td>YO-YO MA</td>
<td>DENON</td>
<td>YO-YO MA</td>
<td>DENON</td>
</tr>
<tr>
<td>12</td>
<td>IL DIVO</td>
<td>UNIVERSAL CLASSICS</td>
<td>IL DIVO</td>
<td>UNIVERSAL CLASSICS</td>
</tr>
<tr>
<td>13</td>
<td>JOHN WILLIAMS</td>
<td>UNIVERSAL CLASSICS</td>
<td>JOHN WILLIAMS</td>
<td>UNIVERSAL CLASSICS</td>
</tr>
<tr>
<td>14</td>
<td>ANDRE BOCELLI</td>
<td>UNIVERSAL CLASSICS</td>
<td>ANDRE BOCELLI</td>
<td>UNIVERSAL CLASSICS</td>
</tr>
<tr>
<td>15</td>
<td>JOHN COLTRANE</td>
<td>COLUMBIA</td>
<td>JOHN COLTRANE</td>
<td>COLUMBIA</td>
</tr>
<tr>
<td>16</td>
<td>ARCTIC MONKEYS</td>
<td>SONY BMG</td>
<td>ARCTIC MONKEYS</td>
<td>SONY BMG</td>
</tr>
<tr>
<td>17</td>
<td>ROBBIE WILLIAMS</td>
<td>WEA</td>
<td>ROBBIE WILLIAMS</td>
<td>WEA</td>
</tr>
<tr>
<td>18</td>
<td>THE ROLLING STONES</td>
<td>EMI</td>
<td>THE ROLLING STONES</td>
<td>EMI</td>
</tr>
<tr>
<td>19</td>
<td>EMERSON</td>
<td>TELARC</td>
<td>EMERSON</td>
<td>TELARC</td>
</tr>
<tr>
<td>20</td>
<td>UN ANGE FRAPPE A MA PORTE</td>
<td>PARLOPHONE</td>
<td>UN ANGE FRAPPE A MA PORTE</td>
<td>PARLOPHONE</td>
</tr>
<tr>
<td>21</td>
<td>JOHN COLTRANE</td>
<td>IMPULSE!</td>
<td>JOHN COLTRANE</td>
<td>IMPULSE!</td>
</tr>
<tr>
<td>22</td>
<td>LOUIS ARMSTRONG</td>
<td>IMPULSE!</td>
<td>LOUIS ARMSTRONG</td>
<td>IMPULSE!</td>
</tr>
<tr>
<td>23</td>
<td>BRYN THERFELD &amp; LOUISE</td>
<td>UNIVERSAL CLASSICS</td>
<td>BRYN THERFELD &amp; LOUISE</td>
<td>UNIVERSAL CLASSICS</td>
</tr>
<tr>
<td>24</td>
<td>YO-YO MA</td>
<td>DENON</td>
<td>YO-YO MA</td>
<td>DENON</td>
</tr>
<tr>
<td>25</td>
<td>IL DIVO</td>
<td>UNIVERSAL CLASSICS</td>
<td>IL DIVO</td>
<td>UNIVERSAL CLASSICS</td>
</tr>
<tr>
<td>26</td>
<td>JOHN WILLIAMS</td>
<td>UNIVERSAL CLASSICS</td>
<td>JOHN WILLIAMS</td>
<td>UNIVERSAL CLASSICS</td>
</tr>
<tr>
<td>27</td>
<td>ANDRE BOCELLI</td>
<td>UNIVERSAL CLASSICS</td>
<td>ANDRE BOCELLI</td>
<td>UNIVERSAL CLASSICS</td>
</tr>
<tr>
<td>28</td>
<td>JOHN COLTRANE</td>
<td>COLUMBIA</td>
<td>JOHN COLTRANE</td>
<td>COLUMBIA</td>
</tr>
<tr>
<td>29</td>
<td>ARCTIC MONKEYS</td>
<td>SONY BMG</td>
<td>ARCTIC MONKEYS</td>
<td>SONY BMG</td>
</tr>
<tr>
<td>30</td>
<td>ROBBIE WILLIAMS</td>
<td>WEA</td>
<td>ROBBIE WILLIAMS</td>
<td>WEA</td>
</tr>
<tr>
<td>31</td>
<td>THE ROLLING STONES</td>
<td>EMI</td>
<td>THE ROLLING STONES</td>
<td>EMI</td>
</tr>
<tr>
<td>32</td>
<td>EMERSON</td>
<td>TELARC</td>
<td>EMERSON</td>
<td>TELARC</td>
</tr>
<tr>
<td>33</td>
<td>UN ANGE FRAPPE A MA PORTE</td>
<td>PARLOPHONE</td>
<td>UN ANGE FRAPPE A MA PORTE</td>
<td>PARLOPHONE</td>
</tr>
<tr>
<td>34</td>
<td>JOHN COLTRANE</td>
<td>IMPULSE!</td>
<td>JOHN COLTRANE</td>
<td>IMPULSE!</td>
</tr>
<tr>
<td>35</td>
<td>LOUIS ARMSTRONG</td>
<td>IMPULSE!</td>
<td>LOUIS ARMSTRONG</td>
<td>IMPULSE!</td>
</tr>
<tr>
<td>36</td>
<td>BRYN THERFELD &amp; LOUISE</td>
<td>UNIVERSAL CLASSICS</td>
<td>BRYN THERFELD &amp; LOUISE</td>
<td>UNIVERSAL CLASSICS</td>
</tr>
<tr>
<td>37</td>
<td>YO-YO MA</td>
<td>DENON</td>
<td>YO-YO MA</td>
<td>DENON</td>
</tr>
<tr>
<td>38</td>
<td>IL DIVO</td>
<td>UNIVERSAL CLASSICS</td>
<td>IL DIVO</td>
<td>UNIVERSAL CLASSICS</td>
</tr>
<tr>
<td>39</td>
<td>JOHN WILLIAMS</td>
<td>UNIVERSAL CLASSICS</td>
<td>JOHN WILLIAMS</td>
<td>UNIVERSAL CLASSICS</td>
</tr>
<tr>
<td>40</td>
<td>ANDRE BOCELLI</td>
<td>UNIVERSAL CLASSICS</td>
<td>ANDRE BOCELLI</td>
<td>UNIVERSAL CLASSICS</td>
</tr>
<tr>
<td>41</td>
<td>JOHN COLTRANE</td>
<td>COLUMBIA</td>
<td>JOHN COLTRANE</td>
<td>COLUMBIA</td>
</tr>
</tbody>
</table>

**The Chart Legend**

- **No. 1** indicates the top charting artist for the week.
- **No. 2** indicates the second-highest charting artist for the week.
- **No. 3** indicates the third-highest charting artist for the week.
- **No. 4** indicates the fourth-highest charting artist for the week.
- **No. 5** indicates the fifth-highest charting artist for the week.
- **No. 6** indicates the sixth-highest charting artist for the week.
- **No. 7** indicates the seventh-highest charting artist for the week.
- **No. 8** indicates the eighth-highest charting artist for the week.
- **No. 9** indicates the ninth-highest charting artist for the week.
- **No. 10** indicates the tenth-highest charting artist for the week.

**Additional Information**

- For chart reprints call 646.554.4633
- Go to www.billboard.biz for complete chart data.
**TOP POP CATALOG**

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
<th>Category</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>AC/DC</td>
<td>BACK IN BLACK (RED EDITION)</td>
<td>EMI</td>
<td>Classic Rock</td>
</tr>
<tr>
<td>2</td>
<td>ALICE IN CHAINS</td>
<td>MOON IN THE SHAKE</td>
<td>Geffen</td>
<td>Alternative Rock</td>
</tr>
<tr>
<td>3</td>
<td>ARCTIC MONKEYS</td>
<td>ROCK N ROLL HAWAII</td>
<td>Domino</td>
<td>Indie</td>
</tr>
<tr>
<td>4</td>
<td>ATOMIC KONGS</td>
<td>SPACE WARRIOR</td>
<td>Sub Pop</td>
<td>Psychobilly</td>
</tr>
<tr>
<td>5</td>
<td>LUA LUI LUI</td>
<td>MIYAZAKI &amp; THE BEAST</td>
<td>Animate</td>
<td>Electronic</td>
</tr>
</tbody>
</table>

**TOP DIGITAL**

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
<th>Category</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>MICROHANS</td>
<td>LITTLE PEGASUS</td>
<td>Warner Bros.</td>
<td>Children's</td>
</tr>
<tr>
<td>2</td>
<td>JEFFREY JEFF</td>
<td>SUNFLOWER</td>
<td>Sony BMG</td>
<td>Classical</td>
</tr>
<tr>
<td>3</td>
<td>THE KIDS FROM THE BAD NEIGHBORHOOD</td>
<td>SS/00000</td>
<td>Atlantic</td>
<td>Rapids Rock</td>
</tr>
<tr>
<td>4</td>
<td>SPIDERMAN</td>
<td>SPIDERMAN MEETS DR. OCTOPUS</td>
<td>Jive</td>
<td>Superhero</td>
</tr>
<tr>
<td>5</td>
<td>HARRY POTTER</td>
<td>HARRY POTTER MEETS DRACULA</td>
<td>Epic</td>
<td>Fantasy</td>
</tr>
</tbody>
</table>

**TOP INTERNE**

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
<th>Category</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>MONEY</td>
<td>MONEY</td>
<td>Money</td>
<td>Business</td>
</tr>
<tr>
<td>2</td>
<td>DIME</td>
<td>DIME</td>
<td>Dime</td>
<td>Technology</td>
</tr>
<tr>
<td>3</td>
<td>EMPEROR</td>
<td>EMPEROR</td>
<td>Emperor</td>
<td>Politics</td>
</tr>
<tr>
<td>4</td>
<td>DIAMOND</td>
<td>DIAMOND</td>
<td>Diamond</td>
<td>Strategy</td>
</tr>
<tr>
<td>5</td>
<td>SAPPHIRE</td>
<td>SAPPHIRE</td>
<td>Sapphire</td>
<td>Intelligence</td>
</tr>
</tbody>
</table>

**TOP SINGLES**

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
<th>Category</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>THE BEATLES</td>
<td>LONG WHITE行き</td>
<td>Capitol</td>
<td>Classic Rock</td>
</tr>
<tr>
<td>2</td>
<td>ELVIS PRESLEY</td>
<td>HUMBLE BEGGINING</td>
<td>RCA</td>
<td>Rock &amp; Roll</td>
</tr>
<tr>
<td>3</td>
<td>JIMMY PAGE</td>
<td>STAIRWAY TO HEAVEN</td>
<td>Sony BMG</td>
<td>Classic Rock</td>
</tr>
<tr>
<td>4</td>
<td>BRUCE SPRINGSTEEN</td>
<td>THE RIVER</td>
<td>Columbia</td>
<td>Rock</td>
</tr>
<tr>
<td>5</td>
<td>ROLLING STONES</td>
<td>SLOUGH</td>
<td>Decca</td>
<td>Blues</td>
</tr>
</tbody>
</table>

**TOP ALBUMS**

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
<th>Category</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>BEETHOVEN</td>
<td>9TH SYMPHONY</td>
<td>EMI</td>
<td>Classical</td>
</tr>
<tr>
<td>2</td>
<td>STRAVINSKI</td>
<td>THE RITE OF SPRING</td>
<td>Decca</td>
<td>Classical</td>
</tr>
<tr>
<td>3</td>
<td>Tchaikovsky</td>
<td>5TH SYMPHONY</td>
<td>Warner Classics</td>
<td>Classical</td>
</tr>
<tr>
<td>4</td>
<td>PROKOFIEV</td>
<td>THE LAST SONG</td>
<td>Sony Classical</td>
<td>Classical</td>
</tr>
<tr>
<td>5</td>
<td>BACH</td>
<td>JS BACH: COMPLETE WORKS</td>
<td>Complete Music</td>
<td>Classical</td>
</tr>
<tr>
<td>#</td>
<td>Title</td>
<td>Principal Performers</td>
<td>Studio</td>
<td></td>
</tr>
<tr>
<td>---</td>
<td>---</td>
<td>---</td>
<td>---</td>
<td></td>
</tr>
<tr>
<td>1</td>
<td>LORD OF WAR (FULL SCREEN)</td>
<td>Jodie Foster</td>
<td>20TH CENTURY FOX/20TH CENTURY FOX</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>FIREPLIGHT (FULL SCREEN)</td>
<td>Jodie Foster</td>
<td>20TH CENTURY FOX/20TH CENTURY FOX</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>WEDDING CRASHERS (WIDESCREEN)</td>
<td>Owen Wilson, Vince Vaughn</td>
<td>Twentieth Century Fox Home Entertainment</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>TRANSPORTER 2</td>
<td>Jason Statham</td>
<td>Touchstone Home Entertainment</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>LORD OF WAR (WIDESCREEN)</td>
<td>Nicolas Cage, Ewan McGregor</td>
<td>Touchstone Home Entertainment</td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>TWO FOR THE MONEY (WIDESCREEN)</td>
<td>Ali Larter, Matthew McConaughey</td>
<td>Buena Vista Home Entertainment</td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>WEDDING CRASHERS (FULL SCREEN UNRATED EDITION)</td>
<td>Owen Wilson, Vince Vaughn</td>
<td>Touchstone Home Entertainment</td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>THE HOBBIT (FULL SCREEN)</td>
<td>Various Artists</td>
<td>New Line Home Entertainment</td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>HUSTLE &amp; FLOW</td>
<td>Terrence Dashon Howard, Big Daddy</td>
<td>Touchstone Home Entertainment</td>
<td></td>
</tr>
<tr>
<td>10</td>
<td>THE 40-YEAR-OLD VIRGIN (WIDESCREEN UNRATED VERSION)</td>
<td>Steve Carell, Catherine Keener</td>
<td>Universal Studios Home Entertainment</td>
<td></td>
</tr>
<tr>
<td>11</td>
<td>THE MAN</td>
<td>Samuel L. Jackson, Eugene Levy</td>
<td>Warner Home Video</td>
<td></td>
</tr>
<tr>
<td>12</td>
<td>RED EYE (WIDESCREEN)</td>
<td>Rachel McAdams, Cillian Murphy</td>
<td>20th Century Fox Home Entertainment</td>
<td></td>
</tr>
<tr>
<td>13</td>
<td>TOY STORY 2: 2 DISC SPECIAL EDITION</td>
<td>20th Century Fox Home Entertainment</td>
<td></td>
<td></td>
</tr>
<tr>
<td>14</td>
<td>THE NOTEBOOK</td>
<td>Ryan Gosling, Rachel McAdams</td>
<td>Twentieth Century Fox Home Entertainment</td>
<td></td>
</tr>
<tr>
<td>15</td>
<td>OLIVER TWIST</td>
<td>Ben Kingsley, Barret Clark</td>
<td>Warner Home Video</td>
<td></td>
</tr>
<tr>
<td>16</td>
<td>MADAGASCAR (WIDESCREEN)</td>
<td>Ben Stiller, Chris Rock</td>
<td>DreamWorks Home Entertainment</td>
<td></td>
</tr>
<tr>
<td>17</td>
<td>CHARLIE HALL, FAMILY GUY VOL. 3: SEASON 4</td>
<td>Seth MacFarlane</td>
<td>20th Century Fox Home Entertainment</td>
<td></td>
</tr>
<tr>
<td>18</td>
<td>MR. &amp; MRS. SMITH (WIDESCREEN)</td>
<td>Brad Pitt, Angelina Jolie</td>
<td>Buena Vista Home Entertainment</td>
<td></td>
</tr>
<tr>
<td>19</td>
<td>BATMAN BEGINS (WIDESCREEN)</td>
<td>Christian Bale, Liam Neeson</td>
<td>Warner Brothers Home Video</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>#</th>
<th>Title</th>
<th>Principal Performers</th>
<th>Studio</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>LORD OF WAR (FULL SCREEN)</td>
<td>Jodie Foster</td>
<td>20TH CENTURY FOX/20TH CENTURY FOX</td>
</tr>
<tr>
<td>2</td>
<td>FIREPLIGHT (FULL SCREEN)</td>
<td>Jodie Foster</td>
<td>20TH CENTURY FOX/20TH CENTURY FOX</td>
</tr>
<tr>
<td>3</td>
<td>WEDDING CRASHERS (WIDESCREEN)</td>
<td>Owen Wilson, Vince Vaughn</td>
<td>Twentieth Century Fox Home Entertainment</td>
</tr>
<tr>
<td>4</td>
<td>TRANSPORTER 2</td>
<td>Jason Statham</td>
<td>Touchstone Home Entertainment</td>
</tr>
<tr>
<td>5</td>
<td>LORD OF WAR (WIDESCREEN)</td>
<td>Nicolas Cage, Ewan McGregor</td>
<td>Touchstone Home Entertainment</td>
</tr>
<tr>
<td>6</td>
<td>TWO FOR THE MONEY (WIDESCREEN)</td>
<td>Ali Larter, Matthew McConaughey</td>
<td>Buena Vista Home Entertainment</td>
</tr>
<tr>
<td>7</td>
<td>WEDDING CRASHERS (FULL SCREEN UNRATED EDITION)</td>
<td>Owen Wilson, Vince Vaughn</td>
<td>Touchstone Home Entertainment</td>
</tr>
<tr>
<td>8</td>
<td>THE HOBBIT (FULL SCREEN)</td>
<td>Various Artists</td>
<td>New Line Home Entertainment</td>
</tr>
<tr>
<td>9</td>
<td>HUSTLE &amp; FLOW</td>
<td>Terrence Dashon Howard, Big Daddy</td>
<td>Touchstone Home Entertainment</td>
</tr>
<tr>
<td>10</td>
<td>THE 40-YEAR-OLD VIRGIN (WIDESCREEN UNRATED VERSION)</td>
<td>Steve Carell, Catherine Keener</td>
<td>Universal Studios Home Entertainment</td>
</tr>
<tr>
<td>11</td>
<td>THE MAN</td>
<td>Samuel L. Jackson, Eugene Levy</td>
<td>Warner Home Video</td>
</tr>
<tr>
<td>12</td>
<td>RED EYE (WIDESCREEN)</td>
<td>Rachel McAdams, Cillian Murphy</td>
<td>20th Century Fox Home Entertainment</td>
</tr>
<tr>
<td>13</td>
<td>TOY STORY 2: 2 DISC SPECIAL EDITION</td>
<td>20th Century Fox Home Entertainment</td>
<td></td>
</tr>
<tr>
<td>14</td>
<td>THE NOTEBOOK</td>
<td>Ryan Gosling, Rachel McAdams</td>
<td>Twentieth Century Fox Home Entertainment</td>
</tr>
<tr>
<td>15</td>
<td>OLIVER TWIST</td>
<td>Ben Kingsley, Barret Clark</td>
<td>Warner Home Video</td>
</tr>
<tr>
<td>16</td>
<td>MADAGASCAR (WIDESCREEN)</td>
<td>Ben Stiller, Chris Rock</td>
<td>DreamWorks Home Entertainment</td>
</tr>
<tr>
<td>17</td>
<td>CHARLIE HALL, FAMILY GUY VOL. 3: SEASON 4</td>
<td>Seth MacFarlane</td>
<td>20th Century Fox Home Entertainment</td>
</tr>
<tr>
<td>18</td>
<td>MR. &amp; MRS. SMITH (WIDESCREEN)</td>
<td>Brad Pitt, Angelina Jolie</td>
<td>Buena Vista Home Entertainment</td>
</tr>
<tr>
<td>19</td>
<td>BATMAN BEGINS (WIDESCREEN)</td>
<td>Christian Bale, Liam Neeson</td>
<td>Warner Brothers Home Video</td>
</tr>
<tr>
<td>SONG INDEX</td>
<td>Song Title</td>
<td>Artist(s)</td>
<td>Label(s)</td>
</tr>
<tr>
<td>------------</td>
<td>------------</td>
<td>-----------</td>
<td>----------</td>
</tr>
<tr>
<td><strong>A</strong></td>
<td><strong>ALIADO DEL TIEMPO</strong></td>
<td><strong>BAM</strong></td>
<td><strong>BMV</strong></td>
</tr>
<tr>
<td><strong>B</strong></td>
<td><strong>CAN YOU BEUEVE</strong></td>
<td><strong>BREAKING</strong></td>
<td><strong>BMV</strong></td>
</tr>
<tr>
<td><strong>C</strong></td>
<td><strong>ASCAP/Antonio Chaves/Lois</strong></td>
<td><strong>ASCAP</strong></td>
<td><strong>ASCAP</strong></td>
</tr>
<tr>
<td><strong>D</strong></td>
<td><strong>B</strong></td>
<td><strong>THE MOST</strong></td>
<td><strong>BMV</strong></td>
</tr>
<tr>
<td><strong>E</strong></td>
<td><strong>DANCE</strong></td>
<td><strong>THE TOP</strong></td>
<td><strong>BMV</strong></td>
</tr>
<tr>
<td><strong>F</strong></td>
<td><strong>CM NOT MY HAIR</strong></td>
<td><strong>O'Lovely</strong></td>
<td><strong>BMV</strong></td>
</tr>
<tr>
<td><strong>G</strong></td>
<td><strong>DADDY</strong></td>
<td><strong>RBH 67</strong></td>
<td><strong>ASCAP/Flintrock Music. BMV</strong></td>
</tr>
<tr>
<td><strong>H</strong></td>
<td><strong>CANT LET GO</strong></td>
<td><strong>BMV</strong></td>
<td><strong>ASCAP</strong></td>
</tr>
<tr>
<td><strong>I</strong></td>
<td><strong>CANTU_RUN</strong></td>
<td><strong>BMV</strong></td>
<td><strong>ASCAP</strong></td>
</tr>
<tr>
<td><strong>J</strong></td>
<td><strong>CANT YOU BELIEVE</strong></td>
<td><strong>BMV</strong></td>
<td><strong>ASCAP</strong></td>
</tr>
<tr>
<td><strong>K</strong></td>
<td><strong>DANCE</strong></td>
<td><strong>THE MOST</strong></td>
<td><strong>BMV</strong></td>
</tr>
<tr>
<td><strong>L</strong></td>
<td><strong>CM NOT MY HAIR</strong></td>
<td><strong>O'Lovely</strong></td>
<td><strong>BMV</strong></td>
</tr>
<tr>
<td><strong>M</strong></td>
<td><strong>DADDY</strong></td>
<td><strong>RBH 67</strong></td>
<td><strong>ASCAP/Flintrock Music. BMV</strong></td>
</tr>
<tr>
<td><strong>N</strong></td>
<td><strong>CANT LET GO</strong></td>
<td><strong>BMV</strong></td>
<td><strong>ASCAP</strong></td>
</tr>
<tr>
<td><strong>O</strong></td>
<td><strong>CANTU_RUN</strong></td>
<td><strong>BMV</strong></td>
<td><strong>ASCAP</strong></td>
</tr>
<tr>
<td><strong>P</strong></td>
<td><strong>CANT YOU BELIEVE</strong></td>
<td><strong>BMV</strong></td>
<td><strong>ASCAP</strong></td>
</tr>
</tbody>
</table>

**INDEX.**

**www.americanradiohistory.com**
For ad placement call 1-800-223-7524 or write Jeff Serrette at classifieds@billboard.com or fax 646-654-4798/99

---

**HELP WANTED**

**Assistant Production Manager**

Needed to manager, direct, analyze, and prepare new manuscripts for production. Create templates for piano, band, orchestra and guitar. Train and supervise music engravers and proofread and edit their work. Associate in the install/maintenance of hardware/software, including Finale, Quark, and Adobe Acrobat. Must have Master's Degree in Music Composition or Music Theory, and 1 year experience in the job offered or as music engraver, editor or music lab technician using Finale, Quark, and Adobe Acrobat. Must have legal authority to work in the U.S. Mail resume/cv to: H.R., The FJH Music Company, Inc., 2525 Davie Rd., Ste., Ft. Lauderdale, Fl. 33317, EOE

---

**REAL ESTATE**

**WOODSTOCK NEW YORK**

Legendary nightclub/restaurant in the heart of Woodstock. Sale includes kitchen, restaurant and music equipment and name-years lake. renovated and restored 2004

Asking price $750,000.

Upstate Commercial Group

845-338-5000 web - www.CDS.com

---

**REAL ESTATE**

**Hastings-on-Hudson, NY - $1.89m neg.**

Ultimate Live/Work Home with Recording Studio

SOUND OF MUSIC! Music lover Own 5BR/4.5 BTM home w/comprehensive professional soundproof recording studio w/Ampex board. Quiet cul-de-sac, landscaping, marble entry w/cath, ceiling and new stainless steel appliances. FR w/pc, MBR suite w/pc, sep sitting area, M/bath w/steam, and central air/heat, & more! 914-478-3418

---

**NOTICES/ANNOUNCEMENTS**

**BILLBOARD CLASSIFIEDS**

MOVE LUXURY REAL ESTATE TO THE STARS REACH THE HIGH-POWERED WORLD OF MUSIC & ENTERTAINMENT

Call Mark Wood - Real Estate Manager

661-270-0790, Fax: 323-525-2395

Billboard@musician.org

1-800-223-7524

Reach all the movers & shakers every week through the pages of Billboard, a force in the music/entertainment industry for over 100 years

---

**I CAN HELP YOU...**

**LOOKING TO HIRE THAT IDEAL CANDIDATE TO FILL A RECENTLY OPENED POSITION... I CAN HELP YOU... ARE YOU TRYING TO GENERATE NEW BUSINESS FOR THE COMPANY... I CAN HELP YOU... LET ME HELP YOU... CALL JEFF SERRETTE TOLL FREE 1-800-223-7524 1-646-654-4697**

---

**MUSIC MERCHANDISE**

**NEED CDs? the choice is CRYSTAL CLEAR**

While other people are raising their prices, we are slashing ours. Major label CD's, cassettes and LP's as low as $30. Your choice from the most extensive listings available.

For free catalog call (609) 800-6000, Fax (609) 800-6047 or write Scorpio Music, Inc., P.O. Box A Trenton, N.J. 08691-0020 email scorpio@cic.com

---

**CONCERT INFO**

**Country Western Music Show with BuddyMax every Saturday at 2pm**

RECORDS CDs, TAPE SALES, Cowlyay Junction Opry Highway 44 & Junction 490 Lecanto, FL

---

**Volunteers Needed**

If you will be in Las Vegas area April 3-4 and would like to volunteer at Billboard MECCA, please contact: Courtney Marks cmarks@billboard.com 646-654-4652 For more information visit: www.billboarddevents.com

---

**Volunteers Needed**

If you will be in Miami area April 22-27 and would like to volunteer for the Billboard Latin Music Conference & Awards, please contact: Courtney Marks cmarks@billboard.com 646-654-4652 For more information visit: www.billboarddevents.com

---

**DUPLICATION/REPLICATION**

For more information contact: Duomax, Inc., 350 W. State St., Ste. 3, Trenton, N.J., 08690, Fax: 609-588-0917, email: info@Duomax.com, website: www.Duomax.com

---

**DEADLINE**

FEBRUARY 18, 2006 | www.billboard.biz | 71

www.americanradiohistory.com
1943 PACIFIC COAST HWY $15,400,000
Malibu. Magnificent ocean view estate site w approx 133 acres (54 hectares) of vacant land, zoning allows for 6 home sites. Call for details.
Susan Kaszmer 310.260.0288

OPEN 1-4 02/12/06

COMPOUND IN BIRD STREETS $14,900,000
Sunset Strip. 6 home site by Offerhaus, w/65+ acres, tennis ct, p/lps, www.offerhaus.com
Julie Starrett 310.365.7237

E38 OAK GLEN RD $10,290,000
5.6 Heavenly. 140 acres or iconic Montecito gem. High above the desert, 35 miles from LA, 35 min from Palm Springs. With all permits.
Juliana Rose 310.622.7800

1390 DODEN PLACE $5,350,000
Sunset Strip 2bd/1.5 bath, built 1957. Acre lot w/ stone mnt, hand painted tile & 20ft to detail. Fab pl & manicured gmts. Also for lease $49,750
Jonah Wilson 310.888.3070

FABULOUS FRENCH $4,500,000
Santa Monica. Impeccable trig Stg/6b1ba of quality w/ volume & privacy. Gorgeous rich dark fhs, showcase kit, luxurious mot, media rm & bdr.
James Respondek 310.255.5411

MID-CENTURY VI W EAKS $4,495,000
Julie Jones 310.888.3941

SECLUDED GATIE COMPOUND $1-250,000
BMPO. Privacy & 0n views at end of driveway in lower Benedict. Never called main w 4bd/3.5, media & separate office. www.palosvillesold.com
David Findley 310.345.8911

RIVIERA CLASSIC $4,195,000
Pacific Palisades. Elegant 1 story trct w/ classic lines & details. 3st, den, library, gmt kit opens to fl, fl & Pvt yrd w/ pl. Good entertaining.
James Respondek 310.255.5411

2060 BARRYMORE DRIVE $3,795,000
Malibu. Romantic estate 6bd/6b5a w/ 11 acres. This pool & beam home while extremely private has amazing views. Rosemary Low Jim & Carol Shogran 310.481.4305

OPEN 1-4 02/12/06

1662 WOODS DRIVE $3,695,000
Sunset Strip. Custom co-temp mediterranean pool/lme w/ 2 bdrms & in-ground pool. This 6bd/7.5ba w/ 5,700 sqrt & separate bld.
David Findley 310.345.8911

ELEGANT VILA $3,295,000
Sunset Strip. Totally unique, income pt estate. 4bd/5.5ba + 3 story gal hay w/ pool, spa, indoor/outdoor LR DR. A prefect industry retreat.
www.com/apartme 310.384.3970

SLEEK ARCHITECTURAL $3,100,000
Samantha Cooper 323.251.4396

OPEN 1-4 02/12/06

1875 TUNA CANYON $2,245,000
Topanga. Private retreat on approx 3 acres. Set among oaks, boulders & stunning canyon views. This 3 bedroom home mows every sense.
Synder / Crav 310.255.5417

REDUCED $2,025,000
Sunset Strip. Dramatic Recreation. 4bd/5.5ba in 1965. Arch +gym a stunning forest landscape. Spa, pool & koi pond. Bld/2bas
Jonah Wilson 310.488.3870

7611 WOODROW WILSON $1,240,000
Sunset Strip. Charming 2bd/2ba w/linen. Ethnically influenced 4bd/2ba w/ lac & landscaped flat yrd. Designer finishes throughout. Redone w/ style.
Jonah Wilson 310.888.3870

8514 HILLSIDE AVENUE $2,300,000
Sunset Strip. Hip & stylish renovated contemp w/linen vus. 4bd/4.5ba, Apq 4300qft. Exquisite spa-like kit, media, jlr, chefs kt.
Tracy Mathis 310.722.2267

OPEN 1-4 02/12/06

1572 WESTERLY TER $749,000
Silver Lake. 2 bd/2ba, Romatic 2 1/2rd/1ba. Spanish home in the Silver, In a hillside. Hardwood floors formal dining and nice system upgrades.
MAD-PrimLawrence 323.646.5476

OPEN 1-4 02/12/06

2621 PINE CREST DR $718,000
7 bd/7.5ba, Bas-Pasadena, 2 car eage garage w/ views & a country line renovation! Stybybdr home. Updated, me kay's www.pinecrestdek.com
213 & Karen 213.713.1275

1011 H. TAFT AVENUE $4,000,000
Hillside. 1920's Mediterranean English hm. 2090 sqft. 2nd bdr. Kit leads to lg deck & Pvt patios below. Available start term furnished only.
Rock Weight 323.671.2356

www.americanradiohistory.com
Manager Louise Scruggs, 78

Louise Certain Scruggs, manager and wife of Country Music Hall of Fame banjoist Earl Scruggs, died Feb. 2 at the Baptist Hospital in Nashville. The 78-year-old suffered from respiratory disease.

Scruggs was widely hailed as country’s first female music manager in a male-dominated business. Born Louise Certain in 1927, the music pioneer met Earl Scruggs in 1946 at the Grand Ole Opry in Nashville, where he was playing with Bill Monroe’s Blue Grass Boys. She was in the audience as she watched Earl display his signature three-finger banjo-playing technique. The couple met after the show and married two years later, in 1948.

Scruggs was the pillar supporting her husband and his many musical incarnations, including the legendary duo Flatt & Scruggs and his later family group, the Earl Scruggs Revue. Guiding her husband’s career, she helped expand his audience and pushed bluegrass into the mainstream. Through her efforts, Flatt & Scruggs provided the theme song for TV’s “The Beverly Hillbillies” and the background music for the 1972 movie “Deliverance.” Earl Scruggs’ “Foggy Mountain Breakdown” was also used on the soundtrack to the 1967 film “Bonnie and Clyde.”

She is survived by her husband and their renowned musician sons, Gary and Randy Scruggs.

—Sarah Han

BIRTHS

BOY: Jett Francis, to Brandi and Scott Kirkland, Jan. 24 in Glendale, Calif. Father is a member of the Crystal Method.

GIRL: Lacey Mariiah, to Angie and Guy Penrod, Jan. 24 in Tennessee. Father is lead singer for the Gaither Vocal Band.

INDUSTRY EVENTS

FEB. 15–17, Country Radio Semi-
nar, Nashville Convention Center.
615-327-4487, crb.org.

MARCH 1–4, 26th annual Canadian
Music Week, Fairmont Royal York.
Toronto, cmw.net.

MARCH 2, Billboard Music & Money
Symposium, St. Regis Hotel, New
York. 646-654-4660. billboard-
events.com.

MARCH 4, 20th annual Soul Train
Music Awards, Pasadena (Calif.)
Civic Auditorium. 310-858-8232.
soultrain.com.

MARCH 10–19, South by Southwest
Music and Media Conference, Austin
Convention Center. 512-467-7979.
sxsw.com.

MARCH 24–28, Winter Music Con-
ference, Wyndham Miami Beach

APRIL 2, Juno Awards, Halifax
(Nova Scotia) Metro Centre. juno-
awards.ca.

APRIL 4, Billboard MECCA, Los
Angeles Convention Center. 646-

APRIL 5, 37th annual Dove Awards,
Grand Ole Opry House, Nashville.
615-242-0303. gmanmusic-
awards.com.

APRIL 13, 12th annual BMI Latin
Awards, Metropolitan Pavilion, New
York. bmilatin.com.

APRIL 20–22, ASCAP Create
Music Expo, Hollywood Renaissance
Hotel, Los Angeles. 800-278-1287.
ascap.com/expo.

FOR THE RECORD

Contrary to a story in the Feb. 4
issue, the Spanish-language version of
Andrea Bocelli’s new album, “Amor,” will be released Feb. 28 in the United States and Feb. 24 in other territories.

In the Feb. 11 issue, a story on peer-
to-peer file-sharing lawsuits should have identified Terry McBride as co-owner and CEO of Netwerk

Music Group. Further, the
Netwerk artist mentioned in the story in MC Lars‘ book is the track is titled “Download This Song.”

A story on mobile ticketing in the
Feb. 11 issue should have identified
Yellowcard’s latest album as the
group’s second release. In the same
story, the wrong date was given for
the Fugees’ free Verizon concert. It
was held Feb. 6.
48th Annual Grammy Awards

Following is the complete list of winners of the Recording Academy’s 48th annual Grammy Awards.

GENERAL FIELD


ALBUM OF THE YEAR: “How to Dismantle an Atomic Bomb,” U2; Brian Eno, Flood, Daniel Lanois, Jacknife Lee, Steve Lillywhite and Chris Thomas, producers.


SOUND ENGINEER: “The Art of Elysium,” Arnie Tzanakos & Engineers.

SONG OF THE YEAR: “Sometimes You Can’t Make It on Your Own,” U2, songwriter (U2, Interscope Records); Publisher: Universal Music Publishing.

NEW ARTIST: John Legend.

POP

BEST FEMALE POP VOCAL PERFORMANCE: “I’ll Stand by You,” Shania Twain (Motown Records).

BEST MALE POP VOCAL PERFORMANCE: “From the Cradle of My Heart,” Stevie Wonder (Motown Records).

BEST POP PERFORMANCE BY A DUO OR GROUP WITH VOCAL: “This Love,” Maroon 5 (Octone Records).

BEST POP COLLABORATION WITH VOCALS: “Feel Good Inc,” The Specials featuring Faith Evans (Island).


BEST POP ALBUM: “Real Life,” Coldplay (D Lab, mixers).

PULP

BEST FEMALE COUNTRY VOCAL PERFORMANCE: “You’ll Think of Me,” Keith Urban (Capitol Records).


BEST COUNTRY PERFORMANCE BY A DUO OR GROUP WITH VOCAL: “Restless,” Alison Krauss + Union Station (Rounder).


NEW AGE


BEST GOSPEL SONG: “I’m His Child,” Israel Houghton & New Wine (BMI).

BEST GOSPEL CHOIR OR CHORAL ALBUM: “One Voice,” Gladys Knight & Various Directors, Saints Unified Voices (Many Roads Records).”

ROCK

BEST ROCK PERFORMANCE: “How to Dismantle an Atomic Bomb,” U2 (Interscope Records).


BEST ROCK SONG: “City of Blinding Lights,” U2 songwriter: (U2, Interscope Records); Publisher: Universal Music Publishing.


ALTERNATIVE

BEST ALTERNATIVE MUSIC ALBUM: “Get Behind Me Satan,” the White Stripes (Third Man/Twist Records).

R&B

BEST FEMALE R&B VOCAL PERFORMANCE: “Mary J.,” Mary J. Blige (MCA)


BEST R&B ALBUM: “Get Lifted,” John Legend

CLASSICAL


BEST RAP PERFORMANCE: “Gold Digger,” Sean Combs featuring Diddy & The Bad Boy Family (Bad Boy Records).

BEST COUNTRY SONG: “Bless Before We Eat,” Dolly Parton, producer (Atlantic).


BEST MUSIC VIDEO: “We Will Rock You,” Queen (EMI).
The 48th Annual Grammy Awards, held Feb. 8 at the Staples Center in Los Angeles, featured performances by Madonna and Gorillaz, Mariah Carey, Coldplay, Bruce Springsteen, U2 and Mary J. Blige, Kanye West and Jamie Foxx, Faith Hill and Keith Urban, Christina Aguilera and Herbie Hancock, and all-star tributes to Sly & the Family Stone and the city of New Orleans. The major labels all hosted Grammy-night parties at locations across the city.

Other Grammy Week festivities included the Feb. 6 MusiCares Person of the Year event honoring James Taylor at the L.A. Convention Center and Clive Davis' annual pre-Grammy bash Feb. 7 at the Beverly Hilton Hotel, which included performances from Barry Manilow, Rod Stewart, Kelly Clarkson, Carlos Santana and Rob Thomas, Jamie Foxx, Fantasia Barrino and Heather Headley. (Photos: WireImage's Larry Busacca, Michael Caulfield, Lester Cohen, Gregg DeGuire, Jeffrey Mayer, Kevin Mazur and Steve Granitz.)
Backstage With Billboard

Billboard staffers Jonathan Cohen, Todd Martens, Gail Mitchell and Melissa Ananab offer a behind-the-scenes look at the Grammy Awards, held Feb. 8 at the Staples Center in Los Angeles, and surrounding events.

U2, who were the night's big winners with five statues for "How to Dismantle an Atomic Bomb," feel a rock 'n' roll resurrection is afoot. "Rock 'n' roll at its best is four kids who commit to forming a gang and go out west and try to win," Bono said. "Not just robbing the bank, which is nice, but stealing hearts, which is always better. You have this opportunity to make rage into a chorus or hurt into a verse. Sorrows is always so much sweeter when it rhymes."

CALLING U2 "my boys," Kanye West said he figured the group would win album of the year because of "vote splitting" between his and Mariah Carey's albums. "I understand the politics of it. [Late Registration]" didn't win it by a technicality and not because I didn't deserve it," he said. "I'm confident West, who took home three trophies, "[Producer] Jon Brion really put it down on [the album] with the strings and the cinematic sound. We broke a lot of boundaries, things not done in hip-hop before.

A HIGHLIGHT of the evening was return funk pioneer Sly Stone's first performance in 13 years. Joining Sly's brother, guitarist Freddie Stone, and drummer Gregg Errico backstage—sans Sly—were original Family Stone members Cynthia Robinson, Jerry Martini and Sly's sister Rose Banks. Bassist Larry Graham was ill. Freddie said that Sly's health and writing new music: "He's just a very much interested in letting fans hear the new material." There is even talk of a Family Stone tour with Sly: "It's conceivable that we would go without him, Freddy said. "But it would be better and more complete with him."

DON'T TELL: best new artist recipient John Legend that there is a curse on the winner of that award. "I don't believe in new-artist jinxes. The Beatles won best new artist. Mariah Carey is one of the top-selling female artist of all time. And then Beyoncé's Alicia Keys? If that's a jinx, I'll take it."

KELLY CLARKSON was grilled on why she omitted "American Idol" from her acceptance speech. The winner of two trophies, including one for best pop vocal album, said it was an honest mistake. "I forgot! I didn't thank my dad either. I didn't thank a lot of people. I have like 10 messages in my BlackBerry yelling at me . . . I was shaking so badly I couldn't stop crying. Your 12-year-old self is kicking yourself going, "What in the hell is going on?" I wanted to talk to my mom. I was against a Beatle, for crying out loud."

IT TOOK 12 YEARS FOR best country song winner "Bless the Broken Road" to find its path. Co-writer Jeff Hanning says the tune was written and first recorded for his group the Nitty Gritty Dirt Band in 1994. The song's co-writer, Marcus Hummon, also recorded the song in 1995. Rascal Flatts considered cutting it for several albums before finally doing so. "It's a perfect case of timing is everything," Hanning said. "They did a great version, sang the high off and people responded."

GORYLLZO won best pop collaboration by duo or group with vocals for "Feel Good Inc," kicked off the broadcast by sharing the stage with Madonna. During rehearsals, group member Murdock said he was in no way star-struck by the Material Girl. "I can honestly say that since jamming with us at the Grammys, Madonna can really say to herself, 'I've arrived.' She should be very proud of herself. "But once it came time for the real thing, Murdock found himself severely distracted by his collaborator. "I was right in the middle of a really tricky bass part when I saw her coming towards me," he said. "I immediately thought, 'Oh! Oh! Stage inva- "I almost swung my bass- axe at her. That frisky Ms. Madonna was all over me like a vindictive case of thrush. I tell you, though close up, she's a real cracker. I mean, she even looks good when you squint."

ONCE THE TARGET of a possible lawsuit, Danger Mouse's mash-up of Jay-Z's "The Black Album" and the Beatles' "White Album" is now inspiring performances at the Grammy Awards. Linkin Park's Chester Bennington said Danger Mouse was the only one missing from a performance with Jay-Z and Paul McCartney. "We thought we'd try to tie all those things together, and Sir Paul McCartney was gracious enough to cooperate," he said. Playing with McCartney was "the most surreal, awesome experience of my life and probably of everyone onstage with me," he added. In other Linkin Park news, the group confirmed it has enlisted the services of producer Rick Rubin for its new album. The follow-up to 2001's "Mete- or," Linkin Park has resolved its differences with Warner Bros., with which it was at one point attempting to sever all ties.

AUDIO ADRENALINE, which is disbanding after 15 years because of lead singer Mark Stu- art's vocal problems, took home a Grammy for best rock gospel album. The band's tour Cassel and the group "toyed with [re- placing Mark by] getting some of our friends who we'd met to be singers, but Mark's the best frontman in Christian music. For us to go on would be wrong."

BURT BACHARACH, who won for best pop instrumental album, was outspoken about the Bush administration. "I never like to be tied to be a girlfriend or an agent and certainly not the president," he said. He expressed similar sentiments on the winning album, "At This Time." (Qualifying albums must contain at least 51% instrumental playing time.)

ALISON KRAUSS and her band, Union Station, took home three trophies, bringing Krauss' total to 22 Grammys. Although the group won for best country album, she remains a little fazed that country radio continues to all but ignore the group. "We know the radio programmers don't really see us," Krauss said. "We don't spend a lot of time trying to figure it out."

BEST MALE COUNTRY vocal performance winner Keith Urban is working on the follow- up to his triple-platinum album, "Be Here." He expects to be back in the studio with producer Dann Huff in April or May, and sheepishly answered, when asked, that no will not be any songs dedicated to his girlfriend, Nicole Kidman.

JAMES TAYLOR was a man of few words when honored Feb. 6 as the 2006 MusiCares Person of the Year at the Los Angeles Convention Center. "It's strange to be at an event like this and still be alive," he quipped following an evening when the likes of Paul Simon, Bruce Springsteen, Sting and the Dixie Chicks performed his songs. Sheryl Crow recalled that the first time she smelled pot was at a JF concert, while Springsteen playfully recommended that everyone rent Taylor's only film role, 1971's road racer Rick "Two Lane Blacktop."
JERKINS JOINS DEF TEAM

Hanging out at Island Def Jam’s pre-Grammy lunch-and-listen soiree at Cherokee Studios in Los Angeles, Track learned that Grammy-nominated producer Rodney Jerkins has joined the label’s ranks as VP of A&R. At the event, IDJ honchos Antonio "L.A." Reid, Shaw "Jay-Z" Carter and Steve Bartels played tracks from a variety of upcoming projects, including songs by Rihanna (new single "SOS"), Christina Milian (new album "So Amazing," due in April), Hoobastank (new single "If I Were You") and newcomer Megan Rochell, for whom Jerkins has produced several tracks.

MUSIC MAN MOVES ON

Neil Gillis has been with Warner/Chappell Music for nearly 16 years. But Track hears that he’s on his way to Creative Music Solutions, and says hello to a senior position at Concord Music Group, likely as East Coast GM.

NEVER MIND

For months, rumors flew on the Web that a number of high-profile acts were signing on for the 2006 Coachella Valley Music & Arts Festival in Indio, Calif. First it was Roxy Music reuniting, even including Brian Eno. Then it was Smashing Pumpkins. Then it was My Bloody Valentine, which dropped off the face of the musical earth in the mid-’90s. Not surprisingly, none of those groups wound up as part of the lineup, which will be headlined by Depeche Mode and Tool. Track can now slap another Coachella rumor: A well-placed source tells us that Madonna will not drop by the festival, either to perform or DJ. But fear not: With artists like Daft Punk, Scissor Sisters, Carl Cox and Coldcut on the bill, there will be plenty to dance about.

BOXERS OR BRIEFS

While football fanatics were trying to pick the winner of the big game, celebrities touching down in Detroit for Super Bowl XL had more important things to ponder—like boxers or briefs. For three days (Feb. 2-4), men’s fashion brand 2(x)ist, which specializes in oh-so-stylish undergarments (that the ladies like wearing, too), set up shop at On 3 Productions’ NFL Superbowl Celebrity Gift Lounge at the Motor City’s Marriott Renaissance Center. According to sources, John Legend stopped by and walked away with several tank tops, one of which he may have been wearing under his outfit at the Grammys. Joss Stone and Patty LaBelle picked up some tanks too. Detroit native Teaira Mari picked up a couple of 2(x)ist Luxe T-shirts—apparently for her label boss, Jay-Z. ‘N Sync boys Joey Fatone and Chris Kirkpatrick opted for boxers, as did André "3000" Benjamin of OutKast.

ANOTHER DISC, ANOTHER DECADE

With his new album "The Greatest Songs of the Fifties" debuting this week at No. 1, Barry Manilow has already planned his next move with BMG North America chairman Clive Davis (see story, page 22). When asked if "Manilow’s Fifties" disc could be the first in a series, Davis, who masteredmind and co-produced the set, tells Track, "Yes, plain and simple. But not so much for the ’50s. We’ve already begun the ’60s." Expect the same drill: Davis will pull together a list of hit songs appropriate for Manilow and the singer/jarranger will have final say on what makes the cut.

JACK HITS THE ROAD

Singer/songwriter Jack Ingram will begin a series of dates opening for Sheryl Crow Feb. 28 at Bass Performance Hall in Austin. He will open for Crow through the end of March, performing a 40-minute set with his full band. Ingram is touring in support of his debut for Big Machine Records, "Live Wherever You Are."

CATEGORY 5 SEE S RED

New Nashville indie Category 5 Records has signed with Sony BMG’s RED for distribution. As first tipped in Billboard’s Jan. 28 issue, Travis Tritt has been inked as the label’s flagship artist. Tritt scored 20 top 10 singles on Billboard’s Hot Country Songs chart while on Warner Bros. and Sony Nashville.

EXECUTIVE TURNTABLE

RECORD COMPANY: Sony Music Label Group U.S. in New York names Michael Caplan senior VP of A&R. In addition, he will also serve as president of NuHaven Music in New York. He was president of Or Music.

COLUMBIA RECORDS in New York names Samantha Saturn VP of digital media marketing. She was VP of sales and marketing at Zingy Inc.

Koch Records in New York ups Chuck Oliner to VP of video and video promotion. He was VP of radio promotion.

3.1 Music in Cool Springs, Tenn., names Troy Collins VP of sales and marketing. He was VP/GM at BHT Entertainment.

Razor & Tie Entertainment in New York promotes Sandi Hemmerlein to senior director of marketing. She was director of marketing.

Waxploration Inc. in Los Angeles names Ayiko Carmichael GM. She was assistant to the film soundtrack division at EMI Music Publishing. Waxploration also names Dawn Englehart director of artist operations. She was merchandise director and head of artist management at Okayplayer.

PUBLISHING: Warner/Chappell Music in New York names Jim Rondinelli senior VP of digital strategy and business development. He was portfolio advisor at Avalon LLC.

Famous Music Publishing in New York ups John Pires to VP of business development. He was director of special projects.

Sony/ATV Music Publishing Nashville’s former director of licensing Mark Wood returns to the company as senior director of film and TV licensing and advertising.

DISTRIBUTION: WEA Corp. in New York names Allan Golden VP of video sales. He was the founder of Profilo.

MEDIA: MTV in New York ups Dave Sirulnick to executive VP of MTV multiplatform production, news and music. He was executive VP of news and production.

VAM in New York promotes Jim Ackerman to senior VP of development and production. He was VP of development production and programming.

Send submissions to shan@billboard.com.
They were the magicians of their time. Daniel Burnham of Chicago, whose skyscrapers lifted architecture into once-impossible realms. César Ritz, whose hotels embodied the opulence of the Golden Age. They meet at last, as the 1890 Chronicle Building in the center of San Francisco, at the intersection of Market and Kearny Streets, becomes The Ritz-Carlton Club® and Residences, San Francisco. Only 52 luxurious Private Ownership Residences and 49 Deeded Fractional Ownership Club Residences will occupy the $90 million restoration, a rare example of Burnham & Root architecture west of the Mississippi.

When it was new, the building towered above the rest of San Francisco. When it reopens, it will elevate urban living to soul-stirring heights. Make no little plans. Forty-nine Club Residences are available for Deeded Fractional Ownership from approximately $200,000 to over $300,000. Fifty-two extraordinary Private Residences approximately $1.1 million to over $4.5 million. To add your name to our VIP list of interested parties, telephone 415.247.1140 or toll-free 888.425.5585.

Make no little plans; they have no magic to stir men's souls.

- Architect Daniel Burnham, 1846 - 1912

Now Accepting Reservations

The Ritz-Carlton Club® and Residences
San Francisco

690 Market Street, San Francisco, California

Prices subject to change. A fee thereon facility, including mandatory assessments is available upon request. The Ritz-Carlton Club and Residences, San Francisco are not owned or developed by The Ritz-Carlton Hotel Company, L.L.C. E.C. Chronicle Building, L.P., in which an affiliate of The Ritz-Carlton Hotel Company, L.L.C. owns an interest, uses the Ritz-Carlton Trademarks under a license from The Ritz-Carlton Hotel Company, L.L.C. which may be terminated or revoked according to its terms.

www.americanradiohistory.com