

BILLBOARD

February 25, 2006



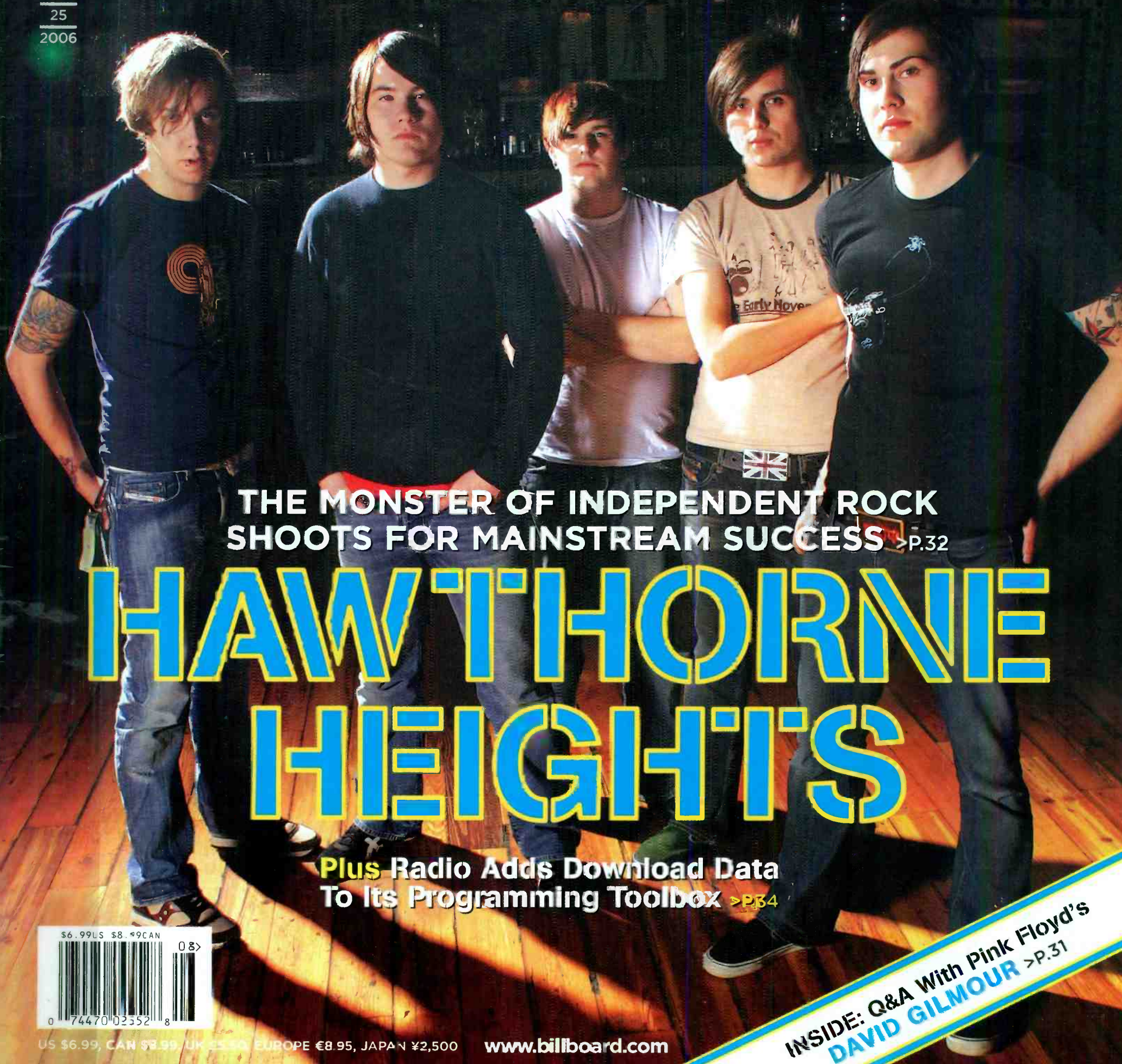
THOROUGHLY MODERN MATISYAHU STRIKES A SPIRITUAL CHORD >P.41

# Billboard

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THE MONSTER OF INDEPENDENT ROCK SHOOTS FOR MAINSTREAM SUCCESS >P.32

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INSIDE: Q&A With Pink Floyd's DAVID GILMOUR >P.31

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MUSIC GROUP



# No. 1 ON THE CHARTS

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TOP CHRISTIAN	65	P.O.D. / TESTIFY
TOP COUNTRY	60	CARRIE UNDERWOOD / SOME HEARTS
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TOP CLASSICAL	#1 ROLANDO VILLAZON / OPERA RECITAL
TOP CLASSICAL CROSSOVER	#1 ANDREA BOCELLI / AMORE
TOP DIGITAL	#1 JACK JOHNSON / CURIOUS GEORGE (SOUNDTRACK)
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TOP JAZZ	#1 MICHAEL BUBLE / IT'S TIME
TOP CONTEMPORARY JAZZ	#1 HERBIE HANCOCK / POSSIBILITIES
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TOP DVD SALES	#1 TIM BURTON'S CORPSE BRIDE (WIDESCREEN)
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## BILLBOARD MUSIC & MONEY SYMPOSIUM

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>>> The Billboard Music & Money Symposium is the premier event for music industry decision-makers, entrepreneurs and companies interested in providing funding for entertainment ventures. Exchange ideas, generate leads and share information with the most influential members of the music, financial and legal communities.

ABOVE:  
Hasidic reggae rocker Matisyahu readies his next album, "Youth." See page 41.  
Photo: Alison Buck/WireImage.com  
Tony Bennett Photo: Dimitrios Kambouris/WireImage.com  
Gustavo Santaolalla Photo: Lester Cohen/WireImage.com

COVER:  
Hawthorne Heights Photo: Chris George, courtesy of Victory Records  
Matisyahu Photo: Jesse Grant/WireImage.com



# ASCAP MEMBERS



## U2 (PRS) DOMINATED THE GRAMMYS WITH 5 AWARDS

Album of the Year  
 Song of the Year  
 Best Rock Performance by a Group or Duo  
 Best Rock Album  
 Best Rock Song



Best Classical Album  
 Best Choral Performance  
**Leonard Slatkin**



Best Reggae Album  
 Best Urban/Alternative Performance  
**Damian Marley**

### RECORD OF THE YEAR

"Boulevard Of Broken Dreams"  
 Green Day  
 Rob Cavallo  
 Chris Lord-Alge

### ALBUM OF THE YEAR

*How To Dismantle An Atomic Bomb*  
 U2 (PRS)  
 Flood (PRS)  
 Daniel Lanois  
 Jacknife Lee (PRS)  
 Nellee Hooper (PRS)

### SONG OF THE YEAR

"Sometimes You Can't Make It On Your Own"  
 U2 (PRS)

**Best Female Pop Vocal Performance**  
 Kelly Clarkson

**Best Male Pop Vocal Performance**  
 Stevie Wonder

**Best Pop Performance By A Duo Or Group With Vocal**  
 Maroon 5

**Best Pop Collaboration With Vocals**  
 Gorillaz

**Best Pop Instrumental Performance**  
 Les Paul

**Best Pop Instrumental Album**  
 Burt Bacharach

**Best Pop Vocal Album**  
 Kelly Clarkson

**Best Dance Recording**  
 The Chemical Brothers (PRS)  
 Q-Tip

**Best Electronic/Dance Album**  
 The Chemical Brothers (PRS)

**Best Traditional Pop Vocal Album**  
 Tony Bennett

**Best Solo Rock Vocal Performance**  
 Bruce Springsteen

**Best Rock Performance By A Duo Or Group With Vocal**  
 U2 (PRS)

**Best Metal Performance**  
 Slipknot

**Best Rock Instrumental Performance**  
 Les Paul & Friends

**Best Rock Song**  
 U2 (PRS)

**Best Rock Album**  
 U2 (PRS)

**Best R&B Performance By A Duo Or Group With Vocals**  
 Beyoncé  
 Stevie Wonder

**Best Urban/Alternative Performance**  
 Damian Marley

**Best R&B Song**  
 Johnta Austin  
 Jermaine Dupri  
 Manuel Seal

**Best Rap/Sung Collaboration**  
 Jay-Z

**Best Rap Song**  
 Devo Springsteen

**Best Female Country Vocal Performance**  
 Emmylou Harris

**Best Jazz Vocal Album**  
 Dianne Reeves



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**Best Dance Recording**  
**Best Electronic/Dance Album**

**The Chemical Brothers** (PRS)



**Best Pop Instrumental Performance**  
**Best Rock Instrumental Performance**

**Les Paul**



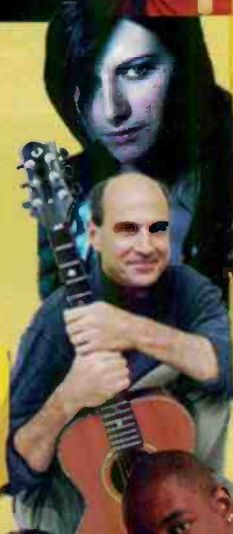
**Best Female Pop Vocal Performance**  
**Best Pop Vocal Album**

**Kelly Clarkson**



**Best Male Pop Vocal Performance**  
**Best R&B Performance by a Duo or Group**

**Stevie Wonder**



**Best Gospel Song**

James Harris III  
Terry Lewis  
James Q. Wright

**Best Rock Gospel Album**

Audio Adrenaline

**Best Southern, Country, or Bluegrass Gospel Album**

Amy Grant

**Best Gospel Choir Or Chorus Album**

Gladys Knight, choir director; Saints  
Unified Voices

**Best Latin Pop Album**

Laura Pausini (SIAE)

**Best Tejano Album**

Little Joe Y La Familia

**Best Traditional Folk Album**

Tim O'Brien

**Best Hawaiian Music Album**

Daniel Ho

**Best Reggae Album**

Damian Marley

**Best Traditional World Music Album**

Ali Farka Touré (BUMDA)  
Toumani Diabaté (BUMDA)

**Best Musical Album For Children**

Dennis Scott

**Best Comedy Album**

Chris Rock

**Best Score Soundtrack Album For Motion Picture, Television Or Other Visual Media**

Craig Armstrong

**Best Song Written For Motion For Motion Picture, Television Or Other Visual Media**

Glen Ballard  
Alan Silvestri

**Best Instrumental Arrangement**

Gordon Goodwin

**Best Instrumental Arrangement Accompanying Vocalist(s)**

Gil Goldstein  
Heitor Pereira

**Best Recording Package**

Aimee Mann

**Best Surround Sound Album**

Mark Knopfler (PRS)

**Best Classical Album**

Leonard Slatkin

**Best Choral Performance**

Leonard Slatkin

**Best Small Ensemble Performance (with or without Conductor)**

Pierre Boulez (GEMA)

**Best Short Form Music Video**

Missy Elliott  
Ciara

**Lifetime Achievement Award**

The Weavers

**Trustees Award**

Chris Blackwell (PRS)

**MusiCares Person of the Year**

James Taylor

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# Payola In Congress And (Still) On The Radio

BY THOMAS F. LEE

The U.S. Congress has been quick to respond to the allegations of corruption that have arisen as a result of the expanding Jack Abramoff scandal. Myriad proposals have been introduced to rein in the excessive gifts and lavish travel that Abramoff was able to offer certain members of Congress.

Less than a week passed from the time Abramoff reached a plea agreement to the time both political parties introduced competing versions of reform bills. Lobbying reform will be a preoccupation in the House and the Senate now that Congress is back in session.

I applaud leaders in Congress for acting so quickly to root out alleged corruption in their midst. But I am dismayed to think that if Abramoff was an independent promoter instead of a lobbyist, and his skybox suites, free meals and paid golf trips to exotic locales were bestowed upon radio programmers instead of members of Congress, his behavior would raise hardly an eyebrow in Washington, D.C.

In fact, while it took Congress less than a week to respond to its own system of pay-for-play, we in the music business are still waiting for legislation to curb the new forms of institutionalized payola in radio.

Our legislators have passed up opportunities to enact broad anti-payola legislation presented by Sen. Russ Feingold, D-Wis., in the last two sessions of Congress. Last November, Feingold introduced a retooled bill, S. 2058, which is designed to curb payola by increasing public scrutiny of radio practices and industry accountability for those practices. The time has come to pass that legislation.

Americans have been shocked by the

excesses that can develop when lobbyists are allowed to pay for access to public servants. They rightly insist that lawmakers must not be beholden to well-funded lobbyists but must faithfully serve the interests of the local constituents who elect them. And Congress rightly recognizes that its credibility as a public institution will depend on its ability to ensure that the conduct of members and lobbyists is open to public scrutiny and bounded by accountability.

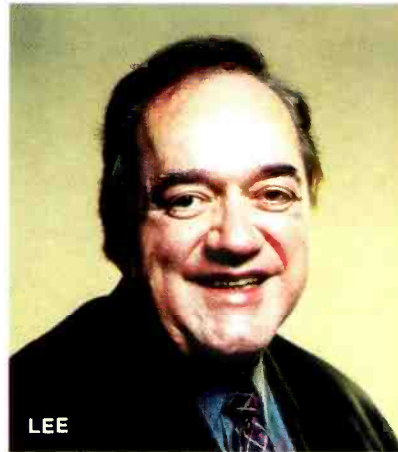
So why is Congress so slow to rehabilitate the public's trust in radio? After all, the airwaves are a public asset, not private property. Since the 1930s, federal law has allowed the broadcast industry to use those public airwaves for commercial purposes without charge. But, in return, federal law requires radio station owners to serve the public interest.

The American Federation of Musicians believes that those public-interest obligations include providing diversity and local content in music programming. And surely all listeners are entitled to hear music chosen because of its merit rather than as a result of an undisclosed business transaction.

In my view, the sad fact is that since the loosening of ownership caps in radio, such elements as diversity, local control and local content have plummeted. Moreover, payola has been reinvented as an institutionalized system of indirect payments that drives up the costs of reaching an audience to levels that are prohibitive for new performers. At the same time, this new system diminishes the variety and quality of songs played on the air—and dissipates public confidence.

Feingold's bill addresses these issues not only by closing the loophole that allows

indirect pay-for-play, but also by increasing public scrutiny and industry transparency by requiring radio stations to keep and reveal records of payments and transactions. The bill would put a stop to the



LEE

harmful practice of pressuring performers to give free concerts in return for airplay. And last but not least, it would build industry accountability by significantly increasing penalties for payola, including authorizing the FCC to consider revoking a station's license.

Congress is moving quickly to change the way the nation's public officials do business. It should also act promptly to change the way business is done over the public airwaves.

In Congress and on the radio, the ability to pay for access amounts to a breach of the public's trust. In both cases, it is time for Congress to repair the breach so that Americans can once again have full faith in their lawmakers and their airwaves.

Thomas F. Lee is president of the American Federation of Musicians.

## FEEDBACK

## 'GRAMMY LATIN GAP' WAS RIGHT ON

I wanted to commend Leila Cobo for her column "Grammys' Latin Gap" (Billboard, Feb. 11). Leila was right on! I was completely disappointed that there were no televised Latin awards at this year's Grammys or Latin artist performers representative of the true music demographics. Thank you for the article. I hope you will continue to inspire change in the industry.

**Maritza Baca**  
Promotional Management Group  
Chicago

I enjoyed and appreciated Leila Cobo's column on Latinos and the "mainstream" Grammys. I have had many conversations with people during the past few years about this subject, and you really captured it in your piece. Thanks for making such a compelling case, and hopefully it will inspire all of us who care about this issue to become further engaged in the process.

**Elsa Vivero**  
VP of sales, developing markets and genres  
WEA Corp.  
New York

Leila Cobo hit on some of the most important issues that Latino artists, musicians, producers and record labels face every day. I believe that these issues stem from lack of knowledge by some of our Latin independent label presidents and their staff. I myself am unaware of the process for submitting material for consideration of a Grammy nomination. In this business we all need one another to progress.

**Elliot Maysonet**  
S.O.S./Sabrosura Records  
New York



Let your colleagues know what's on your mind. Send letters to Ken Schlager, Executive Editor, Billboard, 770 Broadway, 6th Floor, New York, N.Y., 10003, or e-mail to [letters@billboard.com](mailto:letters@billboard.com). Include name, title, address and phone number for verification. Letters should be concise and may be edited. All submissions published shall become the sole property of Billboard, which shall own the copyright in whole or part, for publication.

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WHAM!  
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PAIGE ARMSTRONG

LOOKING FORWARD TO 2006!







**Big Brits**  
Kaiser Chiefs  
dominate BRIT Awards



**Retail Bubl **  
Grammys, V-Day boost  
sales, but not much



**New Orleans**  
Urban stars return to  
altered home



**Mobile Tix**  
A lot of promise,  
and a lot to resolve



**McGraw & Hill**  
Another tour, with  
plenty of sellouts

12

14

16

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**>>>MTV INT'L  
CHIEF HANSEN  
RESIGNS**

In a surprise move, MTV Networks International revealed Feb. 16 that London-based president of creative/editor-in-chief Brent Hansen is exiting. MTV Networks vice chairman Bill Roedy will assume Hansen's management duties on an interim basis. It is not yet confirmed whether a direct replacement will be sought for Hansen's post.

**>>>RIAA SAYS  
NO TO CD  
RIPPING?**

The RIAA and other copyright industry associations submitted a filing with the U.S. Copyright Office Feb. 2 arguing that format-shifting (e.g., ripping CDs into iTunes) does not count as non-infringing use under copyright law. "Nor does the fact that permission to make a copy in particular circumstances is often or even routinely granted, necessarily establish that the copying is a fair use when the copyright owner withholds that authorization," the filing read. The Electronic Frontier Foundation's Fred von Lohmann flagged the issue in a Feb. 15 posting on the EFF Web site. " 'Perfectly lawful' means 'lawful until we change our mind,' " von Lohmann wrote. The RIAA could not be reached for comment.

**>>>WARNER'S Q1  
SLIPS OVERALL**

Warner Music Group reported its fiscal first quarter on Valentine's Day, pitching Wall Street and the press on a digital sales love story. The press bit, generating media attention linking WMG's improved bottom line to increased sales of higher-margin ringtones and downloads. But Wall Street raised concerns

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# UpFront

FEBRUARY 25, 2006

**LEGAL** BY SUSAN BUTLER

## Mario Sues To Void 'Oppressive' Production Deal

Multiplatinum recording artist Mario is claiming that the man who sheltered him as a teenager when his mother was a drug addict has diverted "virtually every meaningful benefit generated from his recording career."

Mario Barrett sued Troy Patterson and his Third Street Music Group Feb. 16 in the U.S. District Court in New York. The Grammy Award-nominated artist, 19, says in the complaint that under a contract he signed with Third Street as a minor, he has only received about \$50,000 from the sale of more than 3 million records, which have generated about \$20 million for J Records.

Meanwhile, the suit says Patterson—or his company—pocketed hundreds of thousands of dollars from its deal with J Records. The deal promises to provide J with

Mario's recording services for seven albums.

Mario wants his contract with Third Street voided and all money Patterson and Third Street received under the "oppressive" deal turned over to him, plus damages for fraud and breach of fiduciary duties. J Records is not named in the suit.

"Mario values his relationship with [J Records head] Clive Davis and J Records," says Kenny Meiselas, a partner with Grubman, Indursky and Shire in New York. Mario retained the high-profile lawyer—who also represents Sean "Diddy" Combs, Mary J. Blige and other superstars—about six months ago to handle his legal business affairs. "Mario's issues are solely with Troy Patterson and Patterson's production company."

According to the complaint, Pat-

erson first saw the 11-year-old Mario perform in 1997 at a Baltimore talent contest. He approached Mario and his mother after the show and befriended them. With Mario's father absent and his mother frequently gone for weeks or months at a time, Mario often lived with his maternal grandmother. Patterson allegedly "insinuated" himself into their lives for commercial gain.

Around 1998, his grandmother became ill, passing away the following year. Patterson began acting as Mario's personal manager. In 2000, Mario's mother suggested he visit Patterson in New Jersey, where he ultimately stayed for months, the suit says.

At Patterson's suggestion, Mario, then 13, and his mother—"visibly under the influence of drugs"—signed a recording and publish-

continued on >>p12

**BUSINESS** BY BRIAN GARRITY

## IDJ Reins In Digital Singles

Label Limiting Online Tracks To Protect Album Sales

Labels regularly sell hit singles through digital retailers before the albums that generated them reach stores. But industry concerns are growing that the practice, which was designed to combat peer-to-peer cannibalization, is eating into CD sales.

Now one major label, Universal Music Group's Island Def Jam, is shying away from early online releases of radio tracks to protect its album business.

IDJ is yet to make "So Sick," the lead single from R&B artist Ne-Yo's forthcoming album, "In My Own Words," available to iTunes and other digital outlets. Reportedly the company will not release the track in digital form until after the album arrives Feb. 28.

The song, which has been at radio for more than 13 weeks, is No. 3 on this issue's Hot 100 Airplay chart with 151.9 million listener impressions.

IDJ also has not released a digital single of Ri-

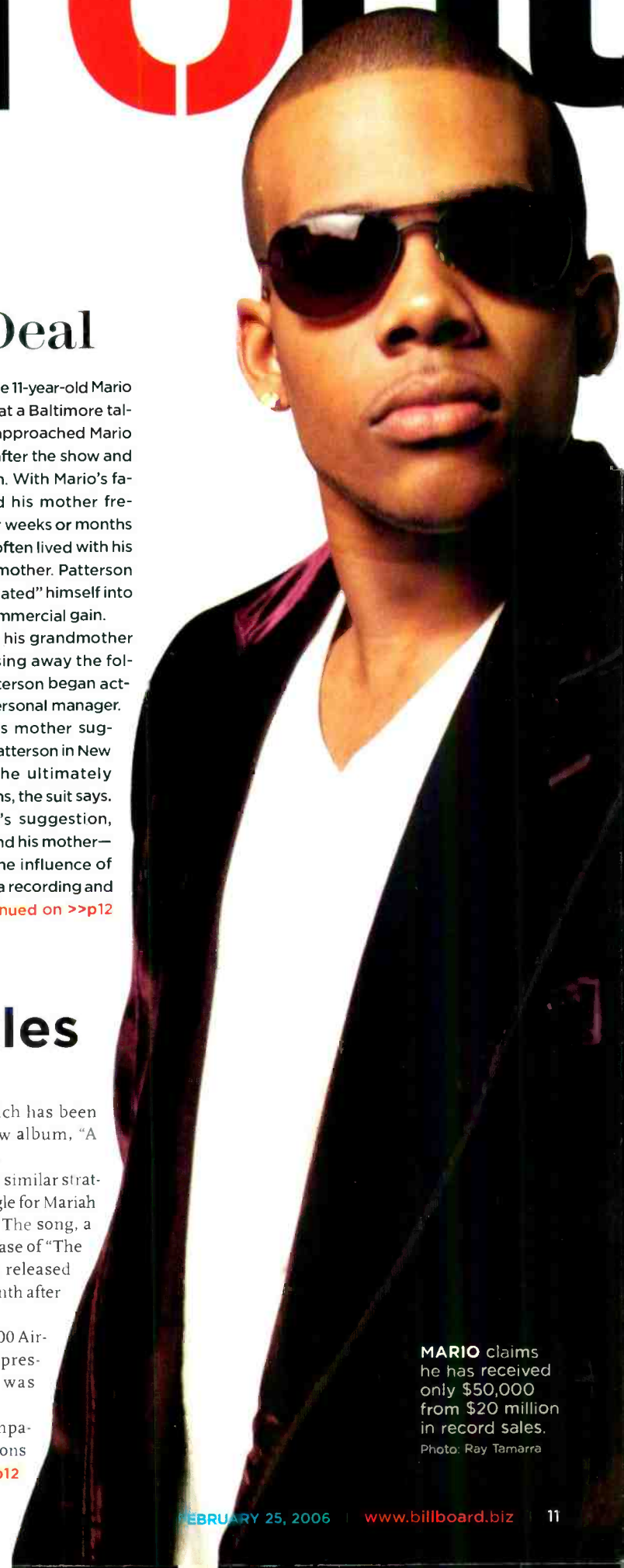
hanna's "SOS (Rescue Me)," which has been at radio for three weeks. Her new album, "A Girl Like Me," will drop April 11.

The label successfully pursued a similar strategy late last year with the digital single for Mariah Carey's "Don't Forget About Us." The song, a bonus track included on the rerelease of "The Emancipation of Mimi," was not released digitally until Dec. 13, almost a month after the album's Nov. 15 street date.

The song was No. 1 on the Hot 100 Airplay chart with 143.2 million impressions when the digital track was released.

The move comes as music companies are exploring a variety of options to maximize

continued on >>p12



**MARIO** claims he has received only \$50,000 from \$20 million in record sales.

Photo: Ray Tamarra



## MARIO (cont.)

from >>p11

ing agreement with Third Street in May 2000. Their lawyer, with "virtually no experience in the music industry," was selected and paid by Patterson, the complaint alleges. Seven months later Third Street finalized its deal with J Records.

Third Street then modified its deal with Mario, who was represented by the same counsel as previously selected by Patterson, the suit says.

Mario claims he was misled into believing that under this new deal, he was entering a J Records pact with Patterson acting only as his manager. To the contrary, the suit says, Patterson—or his company—acted as personal manager, business manager, record company and publisher with rights to ultimately "retain more than 90% of the substantial amounts they receive from J Records."

Under a law that several states have for minors' entertainment contracts, Third Street then petitioned a Baltimore court to approve the terms of its contract with Mario so that he could not void it by claiming he was a minor. In 2002, the court approved the contract and appointed Mario's mother as legal guardian.

Shortly after Mario's first album release in July 2002, his mother was arrested and sent to a detention center for about two months. At that time Patterson and Mario's

aunt successfully petitioned the court to make them Mario's guardians, the complaint alleges.

In 2004, Mario began questioning Patterson's motives, the suit says. In November 2004 after an awards show, Patterson allegedly grabbed Mario by the throat and threatened him. Since then, Mario has seen little of Patterson.

"Mario is both committed to, and passionate about, bringing this matter to its just resolution," says John Rosenberg, head of the entertainment litigation group at Sullivan & Worcester in New York.

Patterson declined comment. Davis was unavailable for comment.

Mario's current manager J Erving of the Coalition says, "I've seen a lot of situations when artists have been greedy, disgruntled or not loyal to their production companies." But, he says, that is not the case here. "Mario just wants to be treated fairly."

Erving adds that Mario has been meeting with producers and is anxious to begin recording another album.

"He's transitioning from young man to grown-ass man, so he's anxious to let people know where he's at in his life."

Mario is working on a Paramount Pictures film, "Freedom Writers," starring Hilary Swank. He has a co-starring role in the Disney film tentatively titled "Music High."

## IDJ (cont.)

from >>p11

the digital and physical revenue they generate from new releases.

Some labels are stressing ringtone offers prior to street date in combination with downloadable tracks. So So Def/Virgin Records' Dem Franchize Boyz collectively sold more than 1 million master ringtones of four tracks from the album "On Top of Our Game" a week prior to its Feb. 7 release date.

Other companies, particularly indie labels, are taking a more extreme approach: holding back music from iTunes and other digital distributors entirely.

"If Only You Were Lonely," the anticipated album from Victory Records' buzz band Hawthorne Heights, will not be available via iTunes or other digital retailers before or after its Feb. 28 street date, Victory CEO Tony Brummel says.

In fact, the label is yet to make any of its content available to digital distributors.

Brummel says: "I absolutely believe that allowing people to cherry-pick the tracks they want from each album cannibalizes full-length album sales and is ultimately detrimental to the artists who created the music."

## BRIT Awards Fete Home-Grown Newcomers

Kaiser Chiefs, KT Tunstall, Arctic Monkeys Among Winners

LONDON—They predicted a riot, and that is what they got. With three trophies, alternative rock outfit Kaiser Chiefs were declared kings of the 2006 BRIT Awards during a ceremony that executives consider a triumph for new British talent.

Of the 17 awards given at the Feb. 15 gala at Earls Court in London, six prominent categories went to debut artists. Newcomers accounted for 10

Recently published statistics highlight the strength of local repertoire in the U.K. recorded-music market. Home-grown artists accounted for a record 62.4 million album sales in the United Kingdom last year, according to data collated by the Official U.K. Charts Co. and reported by BPI.

Local recordings generated 49.4% of all albums sold in the British market, up seven per-

centage points from the previous year, the best result since 1998. Repertoire from the United States accounted for 37.7% of the market last year.

Britain's market-leading music retailer HMV is anticipating a bumper post-BRITs sales effect. "We predict that this year's BRITs will see the biggest percentage increases in sales ever," HMV spokesman Genaro Castaldo says.

Singer/songwriter Blunt won a brace of trophies. He took honors for pop act and British male solo artist. Scottish performer Tunstall and rockers Arctic Monkeys won the British female solo artist and British breakthrough act categories, respectively.

Arctic Monkeys' win came on the back of phenomenal buzz and subsequent sales success of their breakthrough "I Bet You Look Good on the Dancefloor" (Domino), which debuted at No. 1 on the OCC's singles chart in October 2005. The Sheffield, England, band's follow-up chart-

topping track "When the Sun Goes Down" and album "Whatever People Say I Am, That's What I'm Not" will qualify for next year's event.

Meanwhile, American rock trio Green Day claimed the international group award as well as the international album honor for "American Idiot" (Reprise). Coldplay's "X&Y" (Parlophone/EMI Music) was named top British album, and



**KAISER CHIEFS** picked up three trophies at the BRIT Awards.

awards at last year's BRIT show.

Kaiser Chiefs' hat trick caps a remarkable year for the outfit, which hails from Leeds, England. The Chiefs' debut album, "Employment," was the fourth-best-selling British album in the United Kingdom last year and has notched 1.65 million shipments at home.

"The BRITs press coverage has been incredible," says Martin Toher, co-owner of B-Unique, the London-based label home of Kaiser Chiefs. "The wins should definitely bed that album in the top 10 for the next few weeks." Toher has tentative plans to release a follow-up in first-quarter 2007.

Newcomers KT Tunstall, James Blunt and Arctic Monkeys were also among the award winners. "I think it's a little early to say it signals the rejuvenation of British music, but there's definitely cause for some optimism," says Jeff Smith, Napster's London-based international programming director.

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the band's "Speed of Sound" won the single award.

Perennial favorite Robbie Williams failed to extend his leading run of 15 BRIT Awards. He lost in the British male solo artist category—his only nomination—to Blunt.

In a first, visitors to the awards' official Web site, brits.co.uk, can download songs and clips of nominated artists and previous winners. Powered by digital music services firm 7 Digital, the site also offers a compilation bundle featuring tracks from the official BRIT Awards CD released Feb. 13 by Sony BMG. All proceeds from the show and the Web site will be donated to the BRIT Trust charity.

"People are saying we are in another Britpop era," Napster's Smith says. "I don't see it again, because Britpop—with the exception of Blur and Oasis—was relatively niche. All these new bands today seem to be coming out and into the mainstream."

### >>>XM CRISIS?

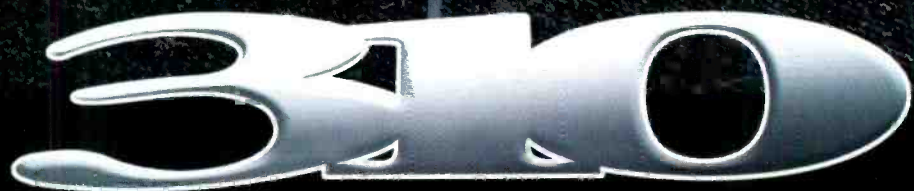
A crisis is coming to XM, according to exiting board member Pierce J. Roberts Jr., who resigned Feb. 16. Roberts sent the board a letter detailing his concerns: "XM will inevitably serve its shareholders poorly without major changes now." According to XM Radio chairman Gary Parsons, Roberts told the board that XM was "spending too heavily, and slowing down that spending would [generate] a faster cash-flow pop." Parsons said, "We clearly understand that the company can turn [cash flow] positive as soon as we pull back on the spending" and that "this is a balancing act that we take very seriously."

### >>>ACTS MASTER RINGTONE MARKET

Dem Franchize Boyz sold more than 1 million master ringtones of four different tracks from their album "On Top of Our Game" before it was released Feb. 7, according to Virgin Records. Jive Records meanwhile announced T-Pain sold 1.5 million master ringtones between his hits "I'm Sprung" and "I'm in Luv (Wit a Stripper)," pointing to surging sales for master ringtones.

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**FOOTWEAR COLLECTION**



RETAIL BY ED CHRISTMAN and TODD MARTENS

## Grammy, Valentine's Sales Love Is Selective

The one-two punch of the Grammy Awards telecast and Valentine's Day have built retailers' expectation for a good mid-February week. Those expectations shrank a bit this year—by 7.4%, to be precise.

Album sales were down nearly 1 million units for the week ending Feb. 12, according to Nielsen SoundScan. For that week, sales reached almost 12.1 million units, versus 13 million units for the corresponding week last year.

Merchants were nevertheless grateful for bumps to certain titles. Albums from Michael Bublé and Chris Botti seemed to fare well as tokens of affection, with sales jumps of more than 40% and hefty Billboard 200 chart leaps.

On the Grammys front, beneficiaries included John Legend, whose album "Get Lifted" jumped to nearly 52,000 units from about 6,000 units the prior week, moving 187-18 on The Billboard 200. Jerry Kamiler, music divisional merchandise manager for Trans World Entertainment in Albany, N.Y., says he knew the album would enjoy a sales lift because once customers hear it, they can tell it is "quality" music.

"We definitely paid attention to the winners," says Thuy Ngo, VP of purchasing and marketing at Super D, a one-stop in Irvine, Calif. "We were well

stocked ahead of time in anticipation of the show, but we particularly tracked the breakouts like U2 and John Legend." Both of those acts doubled sales for Grammy week versus the prior week, Ngo reports.

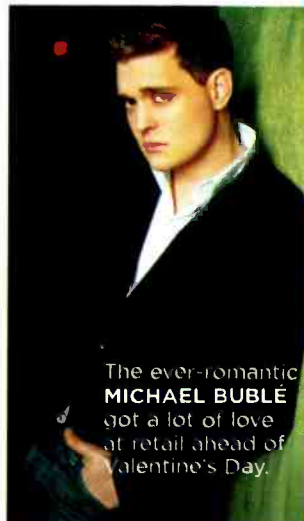
U2's "How to Dismantle an Atomic Bomb" re-entered The Billboard 200 at No. 49 following its best-album win. Other strong movers on the chart included Mariah Carey's "The Emancipation of Mimi" (which jumped 14-7), Kelly Clarkson's "Breakaway" (24-8) and Kanye West's "Late Registration" (50-30).

In Newton, Mass., Newbury Comics buyer Carl Mello reports that Mary J. Blige came out of the box the strongest of all the artists who performed. According to Nielsen SoundScan, her "The Breakthrough" album jumped to 152,000 sales from the prior week total of about 123,000.

Francie Kirk, product manager at Tower Records in Portland, Ore., says, "The Sly & the Family Stone... and the U2 album were really the only ones that had an impact for us. U2 picked up largely because we have the new one on sale for \$9.99."

Kirk says that people gravitated toward Sony's new "Different Strokes by Different Folks" covers album rather than Sly Stone's catalog. The set fea-

tures acts that performed during the Family Stone tribute at the Grammys, including Will.i.am and Maroon5.



The ever-romantic MICHAEL BUBLÉ got a lot of love at retail ahead of Valentine's Day.

Several merchants noted that low Grammy ratings probably did not help. As has been widely reported, this year's Grammys were whipped in the ratings by "American Idol." In the key 18-49 demographic, "Idol" trumped the Grammys by more than 10 million viewers, 28.3 million to 17.6 million.

"What a sad and terrible commentary that is on the state of things in our business," Kamiler says. "Maybe they should consider moving the Grammys to another night."

GLOBAL BY EMMANUEL LEGRAND and BRIAN GARRITY

## WMI Shifts Exec Power To NYC

Albertini Out; TV Veteran Vien In

Warner Music Group is shaking up its international division.

Paul-René Albertini is out as chairman/CEO of Warner Music International. And after 20 years in London, the business unit is moving its base to New York, where it will be run by new topper Patrick Vien.

Vien joins from NBC Universal's Global Networks Division, where he was responsible for 11 TV channels around the world. He takes the title of WMI chairman/CEO and reports directly to WMG chairman/CEO Edgar Bronfman Jr.

Warner Music did not officially explain the reason for the change in leadership. However, a company insider said the move represents a strategic shift in WMG's definition of the international CEO role.

Albertini, who became chairman/CEO of WMI in September 2002 after serving as president of Warner Music Europe since December 2000, made his name as an A&R executive. With Vien, the WMG source says, the executive focus shifts to strategy and operations.

"You don't need someone on top of [regional A&R executives] that has the same skill set," the source says.

Vien will be expected to take a broader view of music as content for a variety of audio and video platforms, and to work in conjunction with the WMG digital team to find distribution and market-

ing partners.

Albertini was not available for comment.

The change comes as a number of WMI territories are posting strong results. In Europe, according to 2005 statistics compiled by Billboard, WMG's album-chart share grew 4.5 points to 18.8%.

WMI, previously known as WEA International, has had its main offices in London since 1985. But Bronfman wants his senior executives housed under one roof, a WMG source says, in order to drive greater collaboration.

One former WMI executive suggests that WMI COO Gero Caccia and executive VP of marketing John Reid could oversee a trimmed London office staff, with most functions shifted to New York.

In trading Albertini for Vien, WMG also saves on salary. Vien's three-year contract runs through Feb. 28, 2009, with an annual salary of \$750,000 and an annual cash bonus with a target of \$750,000. He also received a starting bonus of \$150,000 and company stock options. Albertini's contract was scheduled to expire Dec. 31, 2008. In 2005, he received a \$1.5 million salary, plus \$2.75 million in bonuses and nearly \$4 million in other compensation. He is entitled to a \$7 million payoff for early termination, according to a company filing with the SEC.

### >>> DENMARK TO ISPs: CUT PIRATES' CONNECTIONS

The Danish Supreme Court upheld a decision demanding that Internet service providers terminate Internet connections to customers who illegally download copyrighted material. The court's decision, confirmed Feb. 10, is based on European copyright laws and is expected to have implications across the other European Union member countries.

### >>> VITAL: PIAS, UNION SQUARE FORGE DEAL

Digital music services firm Vital:PIAS Digital has struck an agreement to distribute content from catalog specialist Union Square Music. USM represents such labels as Stiff, Savoy Jazz, Denon Classics and Egrem, with recordings by Miles Davis, Stan Getz, Ibrahim Ferrer and Compay Segundo. VPD delivers to more than 150 digital service partners including iTunes, Napster and OD2.

### >>> GREEKS TRASH BIG HAUL OF COUNTERFEIT CDS

Greek authorities and the local IFPI affiliate last week destroyed four tons of pirated CDs in Athens. The discs had been seized in more than 2,600 raids carried out during the past year in the Greek capital. According to the Greek IFPI affiliate, the sale of illicit music CDs is costing the Greek government 150 million euros (\$178 million) in annual losses.

### >>> GORILLAZ GAMES COMING

Animated act Gorillaz are working with RealNetworks to develop their own series of mobile videogames, called the Gorillaz Entertainment System. RealNetworks is working on developing four games based on each of the band's members. The games are expected to be available for downloading in April.

Compiled by Chris M. Walsh. Reporting by Lars Brandle, Antony Bruno, Charles Ferro, Brian Garrity, Maria Paravantes, Tony Sanders and Chris M. Walsh.

## Latin Awards Think Young

Daddy Yankee, RBD Lead Finalists For Billboard Honors

MIAMI BEACH—Reggaetón star Daddy Yankee and Mexican pop phenomenon RBD—both part of the youth movement that dominated Billboard's Latin charts last year—are the leading finalists for the 2006 Billboard Latin Music Awards.

The awards extravaganza will air live April 27 on the Telemundo network at the close of the annual Latin Music Conference, which will kick off April 24 here.

Daddy Yankee is a finalist in 10 categories, including hot Latin songs artist, top Latin albums artist and songwriter of the year.

Yankee's album "Barrio Fino En Directo" (El Cartel/Inter-

scope) is up for reggaetón album of the year. This week, it remains at No. 1 on Billboard's Top Latin Albums chart; his 2004 release "Barrio Fino" is in the top 20 of the same chart.

Pop group RBD, which burst into mainstream consciousness last year along with the soap opera "Rebelde," is a contender in nine categories, including top Latin albums artist.

Most impressively, all three RBD albums released in 2005 on EMI/Televisa are finalists in the duo or group category of the Latin pop albums field.

Pop artist Shakira is in the running in eight categories with her single "La Tortura" and album "Fijación Oral, Vol. 1"

(Epic/Sony BMG Norte), and Machete act Wisin & Yandel is a finalist in seven categories.

Colombian rocker Juanes and Puerto Rican merengue/pop star Olga Tañón are finalists in five categories. Pop acts La 5a Estación and Reyli, along with contemporary bachata group Aventura, are each up for awards in four categories.

The list of finalists for the 2006 awards confirms audience interest in Latin pop at a time when many have bemoaned the decline of Latin pop stations.

The Billboard Latin Music Awards honor the most popular albums, songs and performers in Latin music, as determined by the actual sales and radio air-

play data that informs Billboard's weekly charts during a one-year period ending with the Feb. 4 issue.

Artists are honored in 51 categories representing pop, tropical, regional Mexican, reggaetón and hip-hop. The top labels, tours and publishing companies also are honored. This year's list of finalists incorporates new awards recognizing the reggaetón song and the Latin ringtone of the year.

For a full list of finalists, log on to billboard.com. For information on the Billboard Latin Music Conference & Awards, go to billboardevents.com.



OLGA TAÑÓN is a finalist in five categories for the 2006 Billboard Latin Music Awards.

Olga Tañón Photo: Michael Caulfield/WireImage.com



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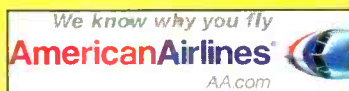
- Glen Ballard** - winner
- Jimmy Jam** - winner
- George Duke** - nominee
- Michael Giacchino** - nominee
- Mary Mary** - nominee
- Linda Perry** - nominee
- John Rich** - nominee

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## Urban Stars Return To A Changed New Orleans

**J**uvenile and his crew were the first artists to shoot a video (for new single "Get Ya Hustle On") and a DVD documentary in the hard-hit lower Ninth Ward of New Orleans. The week before Christmas, it was the first time Juvenile had returned to his hometown since leaving before Hurricane Katrina touched down Aug. 29.

The rapper is not alone in returning—or wanting to, at least. Other stars, including members of the Cash Money Crew and local favorite B.G., have plans to come back. But the city is very different from the one they left behind.

Mayor Ray Nagin's infamous Martin Luther King Jr. Day "Chocolate City" comment—meant to encourage African-Americans to return to New Orleans—was perceived by some as divisive. But it was grounded in some dire concerns.

Before Katrina hit, the city's population was about 68% black. A recent study by a Brown University sociologist determined that up to 80% of the black population might not return if they cannot move back to their old neighborhoods; Katrina-damaged areas had been 75% black, compared to 46% in undamaged areas of New Orleans.

Juvenile says the harsh reality of what he saw was worth the return.

"We gave the residents a chance to show their side of the story," says the rapper, who lost his home to Katrina. "The Ninth Ward still isn't functional. It looks like someone dropped a bomb, and it's the end of the world."

Clear Channel/New Orleans director of urban

programming A.J. Appleberry applauds Juvenile for not sugarcoating the Big Easy reality. "More of what was shown in his video needs to be seen by the rest of the world because it's a slow trickle back. This is not a situation where we'll be at our pre-Katrina population or the number of shows that used to come to town anytime soon."

Appleberry notes that most of the clubs frequented by the city's African-American community—primarily located in New Orleans East—remain shuttered. Likewise, the city's most well-known urban-oriented music store, Odyssey Records, remains closed.

The broader music business—touring and retail—seems to be rebounding. But it may be that much of that regrowth is due to the swarms of workers brought in to rebuild the city and curious visitors.

The New Orleans Jazz & Heritage Festival will help gauge the city's ability to sustain its reputation as a top festival spot.

Jazz Fest, April 28-May 7, is one of the city's premier events, embraced by locals and tourists. Sponsors include American Express, whose program to promote New Orleans' native musicians—American Express Spotlights New Orleans' Own—will present Irma Thomas, the Rebirth Brass Band and others on the festival's two main stages.

As the city tunes up for its 150th annual Mardi Gras (Feb. 18-28), music can be heard in French Quarter clubs, and larger venues are buying talent. Big Easy mainstay Tipitina's, which reopened Halloween weekend, has been booking acts

steadily since jam band Galactic played the 1,000-capacity room on New Year's Eve.

"We're doing great," says Stacy Fortenberry, marketing director for Tipitina's. "We've had Galactic a few times and a lot of local stuff that's all done really well." Audiences for these shows include local residents, college students and people in town assisting in recovery efforts, Fortenberry says.

This new flow of consumers seems to be boosting retail, too. Many stores remain shuttered including several Wal-Marts and a Virgin Megastore. But French Quarter store Louisiana Music Factory—specializing in New Orleans-based music—reopened Halloween, and sales are almost back to pre-Katrina levels. "Although not many locals are back in New Orleans, there are a lot of workers here fixing things up, so we are doing well," employee Freeman York says.

Where urban music is sold, it appears to be doing well. "I can't keep rap and R&B in stock," Denise Russell says. She operates Jim Russell's Rare Records—which carries new music in all genres as well as a million vinyl albums—with her husband and storeowner, Jim. Closed for two months, the outlet reopened Nov. 1.

Because the Russells are trying to return store inventory to pre-Katrina levels, they cannot pay themselves or afford to put together a big order, but still manage to frequently replenish product.

Incredibly, despite a depleted population, Nielsen SoundScan reports that sales are now higher in New Orleans than they were before Ka-

trina hit. Year to date, through the week ending Feb. 12, 489,000 albums have sold in the city, compared with 347,000 during the same time period last year. R&B and rap are both selling about 30% more than they had at this time last year, and gospel sales have nearly doubled. (Nielsen SoundScan executives declined to comment.)

### A DEDICATED SCENE

Juvenile is keeping New Orleans close to his heart as he promotes his March 7 UTP/Atlantic album "Reality Check." He has performed shows at Tulane University and New Orleans nightclub the Venue. Two days after his album's release, he will play in town at the House of Blues, donating a portion of the proceeds—as he says he does for all shows—to Katrina victims.

Cash Money co-founders Ronald "Slim" Williams and Bryan "Baby" Williams have temporarily moved to Miami, after losing their homes and studio. But the brothers vow to return even as they move forward on upcoming projects by Keke Wyatt, Teena Marie and new act Currency. Cash Money labelmate and fellow New Orleans native Lil Wayne, who also lost his home, still resides in the top 10 on the Top R&B/Hip-Hop Albums chart with "Tha Carter II."

Ronald and his brother plan to shoot videos in New Orleans and book their artists at local venues. "It will take a while before we can get everything together to come back," Ronald says. "But we aren't going anywhere."

To boost the revitalization spirit, Appleberry's stations—adult R&B WYLD-FM and R&B/hip-hop WQUE—launched the Bring 'Em Back concert series.

Kicking off Jan. 15 at local venue Howling Wolf, the first concert featured Donell Jones, Tyra and local artist Marvelous Miles. With less than a week to advertise and a nominal \$20 ticket price, more than 1,000 patrons jammed the venue. The series' net proceeds will benefit Habitat for Humanity.

Plans are under way for a second concert on the eve of Mardi Gras. Appleberry says while some label reps have been helpful, others have not. "We've supported a lot of artists," he says. "We're not asking them to do something for us but for the community. I'm more than sure there are artists willing to come if we could talk directly to them."

Appleberry remains upbeat about the city's chances for revitalization. "The true spirit of New Orleans is to get up and keep kicking," he says.

New Orleans rapper Young A echoes the sentiment. "I was at B.G.'s January show, and the mood was, 'We're glad to be back home.'"

In January, B.G. was finally able to fulfill his House of Blues date originally scheduled on the day Katrina hit.

"It's heartbreaking," says the former Hot Boy\$ member, who now divides his time between New Orleans and Detroit. "But as long as I've got breath in my body, I will do all I can to encourage people to come back. I love this motherfucker. New Orleans is what made me."

Additional reporting by Keith Caulfield in Los Angeles, Ed Christman in New York and Ray Waddell in Nashville.

A still from **JUVENILE'S** new 'Get Ya Hustle On' video, shot in the devastated Ninth Ward of his New Orleans hometown.





# Laura Pausini

"BEST LATIN POP ALBUM" GRAMMY AWARD WINNER



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## Wireless Cos. Spend Big To Push Music Services

The Super Bowl and the Grammy Awards telecasts saw Sprint and Verizon Wireless hit their marketing stride with high-profile TV spots promoting their new mobile music download services. These efforts mark a dramatic escalation of the wireless industry's battle to establish itself as a digital music provider. And the music industry has gained a powerful new ally with deep advertising pockets, and the willingness to spend on artists promotions.

Wireless operators place in the top 20 list of the biggest advertising spenders each year. According to Nielsen Monitor-Plus, the telecom and wireless sector spent \$2.1 billion on advertising through the third quarter of last year alone, placing seventh among the top 10 media buyers.

While the majority of this spending has focused on their traditional business—selling voice plans—operators are making multimedia services a greater priority. Rarely has an operator spent so heavily on a specific service. The 30-second Super Bowl ad for Sprint's music service alone cost \$2.5 million.

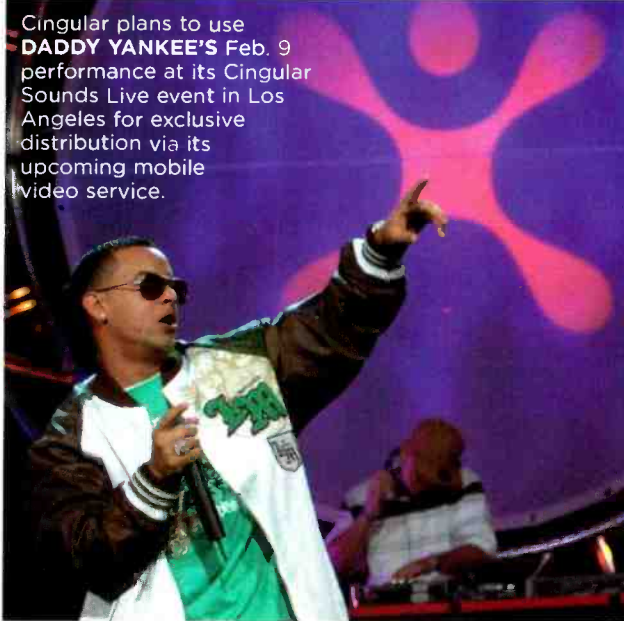
"It's the first time they've invested significant sums in promoting a particular application to the mass market," says Mark Lowenstein, managing director of wireless analyst firm Mobile Ecosystem. "You would never see ads in the Super Bowl or prime time TV for ringtones specifically."

But wireless operators have a lot riding on their full-song download services. They have invested billions in new high-speed broadband wireless networks and look to digital entertainment to provide the new revenue needed to justify this spending.

Carriers are competing not only with each other, but with existing Internet-based music services like Apple's iTunes Music Store. Sprint announced Feb. 15 that it has sold 1 million tracks since the Sprint Music Store went live less than three months ago. Apple sold that many tracks in one week after opening its store.

To accelerate the growth of their music services, wireless

Cingular plans to use **DADDY YANKEE'S** Feb. 9 performance at its Cingular Sounds Live event in Los Angeles for exclusive distribution via its upcoming mobile video service.



operators are eagerly seeking exclusive access to new music and artists as a means of drawing attention and differentiating themselves.

"The brand equity that an artist can bring to certain promotions attracts customers," says Sprint's Nancy Beaton, GM of wireless music and personalization.

Verizon's latest ads feature the Fugees. Sprint recently leaned heavily on the Notorious B.I.G. Even Cingular, which does not yet offer any full-song download services, launched its Cingular Sounds Live series with Daddy Yankee and the Pussycat Dolls—filming their performances during a private Los Angeles event for exclusive distribution via an upcoming mobile video service expected later this spring.

In most cases, these exclusives are barter agreements where the carrier commits to marketing support in return for access to the content. This includes featuring the act in TV and other ads, in-store displays, text-messaging campaigns and other activities.

In rarer cases, the carrier will actually pay cash. Some established artists with large music libraries not yet available via wireless services are demanding millions for the exclusive rights to their catalog.

"We try to seek out the best marketing payback for the artist and the label based on the content and the assets that we're handing over," WEA sen-

ior VP of e-commerce Adam Mirabella says.

And with wireless ads increasingly featuring the artists with whom they have established exclusive relationships, this is becoming a standard marketing strategy for new releases.

Carriers are even getting into the A&R business. On Feb. 15, Verizon Wireless and myspace.com launched a contest to give one unsigned band the chance to release its music on Verizon's VCast Music service.

The contest, titled "Calling All Bands," is open to any unsigned act with a MySpace profile. The winner will have its song released on the VCast service and a music video released via its video service—as well as a ringtone and ringback tone of the winning song.

While primarily an effort to promote VCast Music to MySpace's 54 million registered members, the contest also raises interesting questions about wireless operators' future role in the music industry.

"We're seeing artists that are really building their presence through the mobile market," Mirabella says. "That becomes a really interesting proposition for artists and labels because we have different avenues to go down than we did in the past. We see it as a critical part of developing artists, moving forward." ●●●



## Making The Brand

MICHAEL PAOLETTA mpaoletta@billboard.com

## LL's Cool Clothes

Rapper's Upscale Todd Smith Line Is Elegant And Italian-Made

A few short hours after his appearance at the 48th annual Grammy Awards in Los Angeles—and with Fashion Week still in the Manhattan air—LL Cool J was back in New York for a preview of his new clothing line.

"It's scary and fun. I feel like Kelly Clarkson at the Grammys," LL says of his latest venture. "This is new territory for me, so I'm just going with it."

The collection is branded Todd Smith, a reference to the rapper/actor's real name. (He was born James Todd Smith.) The comfortably elegant and sophisticated "made in Italy" collection is produced and distributed by Standard Fashion, a company LL launched with longtime Seventh Avenue exec Ronald Gallo of the Rose Group.

The first Todd Smith head-to-toe collection, for men and women, will arrive in stores in the coming months—just in time for the fall '06 season.

It will be available at retailers like Neiman Mar-

cus, Bergdorf Goodman, Barney's, Fred Segal, Saks Fifth Avenue and Nordstrom. With price points in the hundreds and thousands, Todd Smith is worlds away from the hip-hop brands Troop and Fubu that LL helped launch in the '80s and '90s, respectively. (A moderate-priced line, TS, will debut at a later date.)

These days, LL's sartorial vision extends beyond baggy jeans and sweatsuits. "I realize that rappers having clothing lines is clichéd," he says. "And I know that celebrities having clothing lines is almost a cliché. But I couldn't allow the fear of criticism and the fear of rejection to stop me from going after my dream."

LL acknowledges that he did not go to fashion school—nor did he "grow up on the runways of Milan."

But that does not prevent him from being involved in the design of the Todd Smith creations. In fact, he says he works closely with the design team, which includes former Dolce & Gabbana and Marni designers.

LL likens the design process to making records. "I don't play instruments, and I don't read music. I have the specialists do that," he says.

Similarly, he has no experience with flat-pattern design or draping. "But I can look at something—a design, fabric or a button—and know if I like it or not. Give me five choices, and I'll tell you what I like."

When discussing the quality of the Todd Smith line, LL makes comparisons to such brands as Prada, Zegna, Chloé, Marc Jacobs, Giorgio Armani and Carolina Herrera.

Entering this venture—and based on his rap and celebrity background—LL was aware that there would be much "pressure" on the line. So, he says, "I wanted to make sure that if the record flopped, if the movie bombed, if I went out and slipped on a banana peel and totally embarrassed myself, that the clothes could still stand up on their own."

This is the main reason why he does not use his recording moniker for the fashion line. "I don't really want people to know who Todd Smith is," he says. "I don't want the LL Cool J name to be associated with Todd Smith clothes."

He continues, "I'm not looking for LL Cool J to sell Todd Smith. LL Cool J has merely provided the opportunity for Todd Smith to exist. I want this line to work for itself. The quicker I can get out of the picture, the better."

That said, there will likely be some cross-promotional activity between Todd Smith, the clothing line, and "Todd Smith," LL's 12th Def Jam album, due March 21.

"The stars are lining up right now," he says. ●●●



LL COOL J



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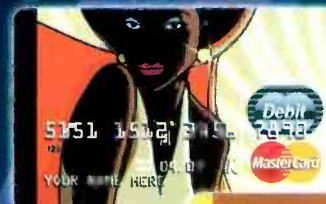
## BRAND

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MOBILE BY ANTONY BRUNO

# Mobile Tix: Promise Now, Reality Later

The idea of using a mobile phone as a concert ticket is very much a current topic of conversation. During the past few weeks, two of the most powerful forces in the concert industry—Ticketmaster and Live Nation—have embraced the concept.

Ticketmaster will begin testing a wireless ticketing system in the United Kingdom and Australia this summer, and Live Nation partnered with Nokia to develop a similar system in the next two years (Billboard, Feb. 11).

Mobile ticketing certainly remains several years from a mainstream reality. Just ask Verizon Wireless. When the operator tested a mobile ticketing system during a free concert by the reunited Fugees that it hosted Feb. 6 in Hollywood, it learned firsthand the gap between promise and practice.

Subscribers who purchased the ringtone of the Fugees' new single, "Take It Easy," were sent a wireless message offering admission for two to the event. Those with advanced phones received a bar code on their screens. (Others received an e-mail they could print out.) The intent was to present the phones at the gate and have them scanned like any other tickets.

Problem was, it did not work. The scanners used by the event staff could not read the bar code on the phones' screens.

The situation illustrates the complexity behind a potentially groundbreaking concept: Alert fans about

upcoming events, give them the ability to immediately buy tickets and then deliver them, all via wireless phone.

"A lot of people in the industry are looking at the wireless device as a good proxy for a unique identifier to allow access to an event," says David Goldberg, executive VP of strategy and business development for Ticketmaster. "But there are a lot of logistics behind it that raise some issues."

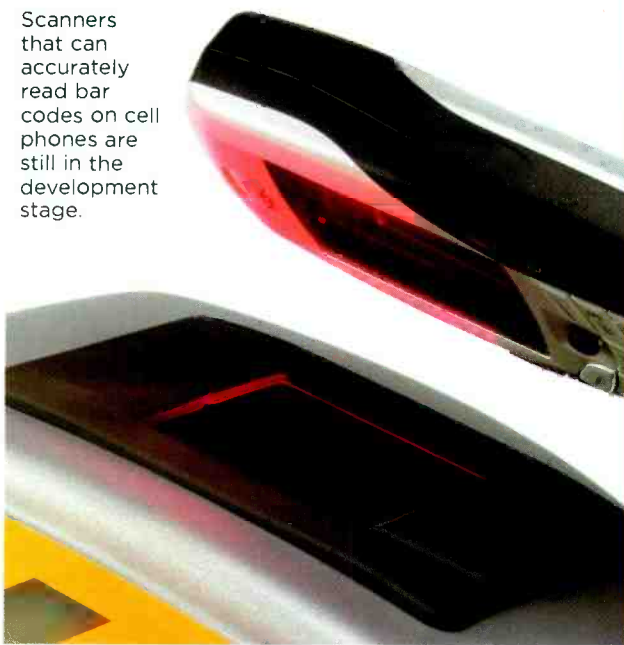
Mobile phone screens do not have a standardized size or resolution, making it difficult to create a bar code that will appear the same on all of them. And as Verizon discovered, most existing bar code readers do not have the sensitivity needed to scan them, regardless.

There are nontechnical issues as well, such as how to enable one person to buy tickets for four friends. Would each person need to get their own mobile ticket? Or would one ticket provide entry to four friends? And in either event, how do you inform the system?

Mobile ticketing will require new or upgraded bar code readers, training for event staff and a massive educational campaign to gain consumer trust and understanding—all of which comes with a cost.

The industry has only recently adjusted to scanning bar codes from paper tickets instead

Scanners that can accurately read bar codes on cell phones are still in the development stage.



of just ripping them in half. Upsetting the cart again would require a clear benefit for wireless ticketing to generate support.

Yet despite these challenges, the idea moves forward. The marketing and impulse purchase opportunities are simply too great to be ignored.

"There's only a couple of reasons to keep evolving technologies," Goldberg says. "One is to help make people more aware of events. The other is enticing the consumer to make a purchase. Technology has a role to play in both, particularly wireless."

Fans could register to receive alerts when tickets of their favorite artists go on sale and immediately buy them without having to run home to the computer.

Wireless ticketing also reduces ticket fraud and all but eliminates the market for scalping. Paper tickets can be lost or forgotten, but mobile ones can be replaced—and few people leave the house these days without their mobile phones.

It also opens the door to a host of in-venue marketing opportunities facilitated by the mobile phone. Network Live CEO Kevin Wall plans to test a wireless ticketing system for a concert this summer—and offer a free mobile video download of the event to participants.

Scottish mobile marketing firm Mobiqa operated a mobile ticketing system for the band

Grinspoon at Sydney's Metro Theatre last year. More than half the attendees at the two sold-out Australia shows opted for the mobile ticket instead of the paper version—35% of whom later redeemed the mobile ticket for a discount off the band's CD.

But convincing customers to trust mobile tickets instead of paper ones may take time. Event staff at Verizon's Fugees concert recalled less than 10 people who tried to enter using their mobile phone as a ticket.

"Yeah, somebody could roll out a program in a matter of months that allows you to scan the face of a phone and gain entry to the venue," says Jim Cannella, director of sponsorship for House of Blues, "but if that's only going to apply to 5% of the audience, then it's not worth doing."

The primary effort today is less about using mobile phones as an actual ticket and more about using them as a marketing and point-of-sale device. In that sense, the Verizon event was promising; 2000 text-message invites were sent for a show ultimately attended by 10,000 fans. Many just printed an e-mailed ticket rather than attempting the mobile option.

Ultimately, that is the experience concert promoters hope to replicate.

"We're more focused on making the sale on the mobile phone than we are about facilitating the delivery of the ticket," Cannella says. "All [fans] really care about at the end of the day is getting in the door."

## BITS & BRIEFS

**TONING YOURSELF UP** mVisible Technologies, the company behind the MyxerTones do-it-yourself ringtone creation software, has introduced a new service that lets users distribute their ringtones as well, called MyxerTags.

Once MyxerTones users create the ringtones they want, they must post them to the myxertones.com Web site—operated by mVisible—and will then receive a MyxerTag link.

Users then post these links on their Web sites or blogs so others can download them. Fans selecting the MyxerTag option are redirected to the MyxerTones site, where they enter their mobile phone number to download the ringtone directly to their device. The MyxerTones technology does all the work of formatting the ringtone for different types of phones.

### MTV NETWORKING

MTV is hoping to create a social networking buzz around its third annual Best Music on Campus contest. For the first time it is allowing entrants to customize music pages on mtvu.com with songs, videos, photos, playlists and other con-

tent similar to the band profiles found on myspace.com.

Contestants must submit three original songs in MP3 format to mtvu.com by March 13. Fans can vote online and, beginning with the quarterfinals, submit their votes via Boost Mobile phones. The winning artist will receive a record deal with Drive-Thru Records and a video premiere on mtvU and online at mtvu.com/uber and mtvu.com.

### PERPLEX-ING THE U.S.

U.K.-based phenomenon "Perplex City"—an alternate-reality game that hides clues to the location of a hidden object in the real world in online communities, tradable puzzles and Internet-based virtual worlds—is now available in the United States.

The first person to find the hidden object will win \$200,000.

U.K. label Hesh Records released a CD recorded by the band Viard, called "The Silver City," that contains hints to the object's location. The game's organizers hope to drop additional hints in TV shows and other events in the future.

## HOT RINGTONES™ FEB 25 2006 Billboard

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ORIGINAL ARTIST
1	1	3	#1 GRILLZ	NELLY FEATURING PAUL WALL, ALI & GIPP
2	2	22	MY HUMPS	THE BLACK EYED PEAS
3	3	70	SUPER MARIO BROTHERS THEME	KOJI KONDO
4	4	29	GOLD DIGGER	KANYE WEST FEATURING JAMIE FOXX
5	5	19	RUN IT!	CHRIS BROWN
6	9	31	DON'T CHA	THE PUSSYCAT DOLLS FEATURING BUSTA RHYMES
7	7	7	WE BELONG TOGETHER	MARIAH CAREY
8	6	8	FRESH AZIMIZ	BOW WOW FEATURING J-KWON & JERMAINE DUPRI
9	8	53	CANDY SHOP	50 CENT FEATURING OLIVIA
10	10	37	LOVERS AND FRIENDS	LIL JON & THE EAST SIDE BOYZ FEATURING USHER & LUDACRIS
11	15	68	THE PINK PANTHER THEME	HENRY MANCINI
12	13	11	WE BE BURNING	SEAN PAUL
13	11	17	TRAP STAR	YOUNG JEEZY
14	12	11	DANCE, DANCE	FALL OUT BOY
15	23	39	WAIT (THE WHISPER SONG)	YING YANG TWINS
16	16	40	BECAUSE I GOT HIGH	AFROMAN
17	14	70	HALLOWEEN	JOHN CARPENTER
18	30	37	BACK THEN	MIKE JONES
19	26	58	MISSION-IMPOSSIBLE	LALO SCHIFRIN
20	28	2	SO SICK	NE-YO

Based on polyphonic ringtones data provided by Nielsen. Sounded, Diji, Faith West-Motones, Infospace Mobile, MIDIRingtons/AG Interactive, XRinger, Zing and Zango, A Wider Than Company. Chart endorsed by CTIA: The Wireless Association and Mobile Entertainment Forum.



### PANDORA'S BOX

Slim Device's Squeezebox Internet music player now supports the Pandora personalized Internet radio service.

Users can enter the name of any song into the Squeezebox system and Pandora creates a custom radio stream of songs with the same musical traits.

Pandora spent six years developing a song-recommendation database based on the input of 35 musicians and music analysts, who listen to each song and create a profile based on 400 attributes.

The Squeezebox system is a network bridge that streams music stored on a computer to a home entertainment system. It also connects directly to the Internet to access music services like Pandora Radio, Live365 and SHOUTcast, among others.

SqueezeBox customers can access Pandora Radio free for 90 days, after which it costs \$36 per year. The Squeezebox costs \$250 for a wired Internet connection and \$300 for a wireless version.

—Antony Bruno



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**BDS Certified Spin Awards September 2006 Recipients:**

## 800,000 SPINS

Semi-Charmed Life/ **Third Eye Blind** /ELEKTRA/ATLANTIC  
Higher/ **Creed** /WIND-UP

## 700,000 SPINS

One Headlight/ **Wallflowers** /INTERSCOPE  
When I'm Gone/ **3 Doors Down** /REPUBLIC/UNIVERSAL

## 600,000 SPINS

December/ **Collective Soul** /ATLANTIC

## 500,000 SPINS

She Will Be Loved/ **Maroon 5** /OCTONE/J  
Why Don't You & I/ **Santana Feat. Alex Band or Chad Kroeger** /ARISTA/RMG  
Let Me Love You/ **Mario** /J  
The Way You Move/ **OutKast** /LAFACE/ZOMBA  
How Do I Live/ **Leann Rimes** /CURB  
Dust On The Bottle/ **David Lee Murphy** /MCA

## 400,000 SPINS

My Immortal/ **Evanescence** /WIND-UP  
Learn To Fly/ **Foo Fighters** /RCA

## 300,000 SPINS

Run It!/ **Chris Brown** /JIVE/ZOMBA  
Gold Digger/ **Kanye West** /ROC-A-FELLA/DEF JAM  
Photograph/ **Nickelback** /ROADRUNNER  
Hollaback Girl/ **Gwen Stefani** /INTERSCOPE  
My Happy Ending/ **Avril Lavigne** /ARISTA

## 200,000 SPINS

Because Of You/ **Kelly Clarkson** /RCA  
Don't Forget About Us/ **Mariah Carey** /MONARC/ISLAND/DEF JAM  
Listen To Your Heart/ **D.H.T.** /ROBBINS  
My Humps/ **Black Eyed Peas** /A&M  
Bless The Broken Road/ **Rascal Flatts** /LYRIC STREET  
Don't Phunk/Mess With My Heart/ **Black Eyed Peas** /A&M  
Some Beach/ **Blake Shelton** /WARNER BROS.  
Let Me Hold You/ **Bow Wow Feat. Omarion** /SONY URBAN/COLUMBIA  
Dance With My Father/ **Luther Vandross** /J  
Sugar, We're Goin Down/ **Fall Out Boy** /ISLAND  
You Don't Know My Name/ **Alicia Keys** /J  
Nothin' To Lose/ **Josh Gracin** /LYRIC STREET  
Intuition/ **Jewel** /ATLANTIC  
Karma/ **Alicia Keys** /J

## 100,000 SPINS

Check On It/ **Beyonce Knowles Feat. Slim Thug** /SONY URBAN/COLUMBIA  
Grillz/ **Nelly Feat. Paul Wall, Ali & Gipp** /DERRY/UNIVERSAL  
There It Go! (The Whistle Song)/ **Juelz Santana** /DIPLOMATS/DEF JAM/IDJMC  
Come A Little Closer/ **Dierks Bentley** /CAPITOL NASHVILLE  
So Sick/ **Ne-Yo** /DEF JAM/IDJMC  
Probably Wouldn't Be This Way/ **Leann Rimes** /CURB  
Girl Tonite/ **Twista Feat. Trey Songz** /ATLANTIC  
Must Be Doin' Somethin' Right/ **Billy Currington** /MERCURY  
Gasolina/ **Daddy Yankee** /EL CARTE/INTERSCOPE  
Luxurious/ **Gwen Stefani** /INTERSCOPE  
Tequila Makes Her Clothes Fall Off/ **Joe Nichols** /UNIVERSAL SOUTH

## 50,000 SPINS

Be Without You/ **Mary J. Blige** /Geffen  
You're Beautiful/ **Jmaes Blunt** /ATLANTIC  
Jesus Takes The Wheel/ **Carrie Underwood** /ARISTA  
Unpredictable/ **Jamie Foxx** /J  
Honky Tonk Badonkadonk/ **Trace Adkins** /CAPITOL NASHVILLE  
Dance Dance/ **Fall Out Boy** /ISLAND  
Turn It Up/ **Chamillionaire Feat. Lil Flip** /UNIVERSAL  
Kryptonite/ **Purple Ribbon All-Stars** /PURPLE RIBBON/VIRGIN  
My Old Friend/ **Tim McGraw** /CURB  
Better Days/ **Goo Goo Dolls** /WARNER BROS.  
When I Get Where I'm Going/ **Brad Paisley Feat. Dolly Parton** /ARISTA  
When I'm Gone/ **Eminem** /INTERSCOPE  
Just Might (Make Me Believe)/ **Sugarland** /MERCURY  
Twisted Transistor/ **Korn** /VIRGIN  
She Says/ **Howie Day** /EPIC  
Hypnotize/ **System Of A Down** /AMERICAN/COLUMBIA  
Unwritten/ **Natasha Bedingfield** /EPIC  
Your Man/ **Josh Turner** /MCA  
Before I Forget/ **Slipknot** /ROADRUNNER  
Holy Is The Lord/ **Chris Tomlin** /SPARROW  
Bad Day/ **Daniel Powter** /WARNER BROS.  
Ocean Breathes Salty/ **Modest Mouse** /EPIC  
Dos Locos/ **Los Horoscopos De Durango** /PROCAN  
I Can't Wait/ **Sleepy Brown Feat. OutKast** /DREAMWORKS  
Vermillion/ **Slipknot** /ROADRUNNER  
Step Up/ **Drowning Pool** /WIND-UP  
Aire/ **Intocable** /EMI LATIN



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## The Indies

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

# In Flames Ferrets Out Success

New Jersey Indie Label Beefs Up Veteran Metal Band's First-Week Numbers

It is shaping up to be quite a 2006 for independent rock labels. With new albums from Epitaph's *My Chemical Romance* and Victory's *Hawthorne Heights* hitting this month, and such acts as *Panic!* at the *Disco* and *Bleeding Through* still finding new fans, budding rock groups may want to think twice before inking that major-label contract.

Or veteran ones, for that matter. The latest indie label to have a stellar debut on *The Billboard 200* is Brunswick, N.J.-based Ferret Records, which wooed metal stalwarts *In Flames* away from Nuclear Blast in North America. No small task, as Ferret had to persuade the band and its management to ignore major-label advances.

In fact, Ferret—which operates with a six-person staff—

offered *In Flames* the smallest advance of any label it talked to. Yet manager Dirk Zeiser was impressed with Ferret's comprehensive marketing plan.

*In Flames*' "Come Clarity" debuted at No. 58 on *The Billboard 200* and sold 24,000 units in its first week, according to Nielsen SoundScan. The band's last album, 1994's "Soundtrack to Your Escape," sold 10,000 in its first week and 90,000 to date,

a number that essentially matches Ferret's ship-out.

Nuclear Blast maintains rights to the band in Europe, but has limited office staff in the United States. Zeiser was won over by Ferret's pitch to go after an extreme-sports market and advertise outside the metal world.

"We were wondering why all these bands influenced by *In Flames* sold more than *In*

*Flames*," Zeiser says. "Ferret, though, is coming from the hardcore scene."

Music Choice was a key online partner for the label; it gave Ferret a one-hour special in exchange for the label tagging its name on all marketing items.

The band is slated to tour the United States multiple times this year, and Zeiser says the RED-distributed Ferret will likely rerelease "Come Clarity" with bonus material. Ferret president Carl Severson says a rerelease is still in discussion.

Severson adds that signing a band with the respect and catalog of *In Flames* was key to Ferret's development. "This was us doing what we could to make a statement," he says.

**AMP-ED UP:** Indie-rock Web destination Pitchfork ([pitchforkmedia.com](http://pitchforkmedia.com)) has switched from Insound to newcomers Amp Camp for its CD fulfillment. Amp Camp is the music offshoot of Neighborhoodies, the Brooklyn, N.Y.-based custom-design clothing company that entered the music biz last year (Bill-

board, Sept. 3, 2005). Neighborhoodies also just happens to be one of Pitchfork's biggest advertisers.

Since last August, Neighborhoodies' music offerings have grown from a handful of CDs to a full-on indie rock shop, which caters to the hip and the unsigned. Neighborhoodies founder Michael De Zayas says his music retail dreams have yet to turn a profit, but points out that few retailers enjoy the margins of a popular sweatshirt business.

Insound and Pitchfork had worked together for five years and enjoyed a symbiotic relationship. For example, *Clap Your Hands Say Yeah*'s self-titled album was Insound's top-selling record weeks before Pitchfork raved about the act.

Amp Camp now operates as a separate division of Neighborhoodies run by De Zayas' brother Danny, who says Amp Camp is frantically beefing up its catalog and content to complement Pitchfork's coverage, and now has designs on a bigger slice of the indie retail market. ...



MOBILE BY ANTONY BRUNO

## At 3GSM, Next-Gen Mobile Showcases Music

**A**t the 3GSM wireless confab held Feb. 13-16 in Barcelona, the world heard about the further evolution of mobile phones—and the future sounds like music.

Motorola made the biggest splash through an agreement with Microsoft to add Windows Media technology to upcoming devices. Last year, Motorola made headlines as the first manufacturer to include Apple Computer's iTunes technology in its phones—first with the much-maligned ROKR and more recently with the addition of the SLVR.

However, Motorola said that wireless operators have requested more devices that support Microsoft's technology because it will let them offer their own music download services, while Apple's technology will not. Verizon's VCast Music service, for instance, relies on Windows Media.

Although Motorola now has licensing agreements with Apple and Microsoft, the company says it does not have any plans to combine the technologies into a single device.

For Motorola, the announcement serves as notice that the company is not content to simply ride on Apple's coattails in the digital music space. Apple forced Motorola to artificially limit the number of songs that can be transferred to iTunes phones to 100. Critics also say that it takes too long to transfer songs from iTunes to the phones.

For Microsoft, the deal advances two of the company's top-of-mind initiatives: establishing a greater footing in the wireless space and presenting a bigger challenge to Apple's iPod.

Unlike past Microsoft mobile efforts, the Motorola deal is

not concerned with operating systems, but rather the Windows Media Audio file format and digital rights management technology. Motorola representatives expect to see a far greater number of phones with Microsoft's music management technology on them than Apple's.

The first phones will support only the ability to sideload Windows-based music from PCs to the mobile phones, including subscription services and downloaded files from online services using Microsoft's technology, such as Rhapsody and Napster. By next year, the phones will support over-the-air downloads.

In other Motorola news, the company demonstrated a mobile podcasting service in conjunction with Yahoo. The application would allow users to sync their mobile phones with the Yahoo Music engine to drag and drop saved podcast files to their phones, as well as download podcasts directly over the air.

The demonstration was part of an ongoing effort by Motorola and Yahoo to deliver access to Yahoo's core products and services on Motorola phones, including Internet search and instant messaging functions.

Nokia, the leading mobile phone manufacturer in the world, took a step of its own in mobile music's evolution by introducing a phone capable of connecting to Wi-Fi hotspots in addition to traditional wireless networks.

Such phones are expected to shake up the accepted model for how files are downloaded to mobile devices. Today, the only way to download music or video files to phones is through the carrier network. While carriers have spent billions upgrading their net-

works to high-speed, high-capacity broadband connections, it is still very expensive and often technologically difficult to download media-rich content.

Phones capable of connecting to Wi-Fi hotspots, however, could bypass the carrier network and allow users to download music and other files much more quickly and cheaply.

U.K. wireless operator Orange was named as the first carrier to support the new device.

Motorola and Nokia also introduced other music-capable handsets featuring FM radio access and embedded digital music playback capabilities. Sony-Ericsson joined the club as well, with a flash-based 4GB-capacity addition to its Walkman phone line expected in third-quarter 2006.

And in an interesting twist, the joint venture between BenQ and Siemens produced an MP3 player device that features a concealed mobile phone. Most mobile phones are incorporating some degree of MP3 player capabilities, but this is a rare example of an MP3 player adding limited mobile phone functions. ...





## Retail Track

ED CHRISTMAN echristman@billboard.com



### TAKING STOCK IN LONDON, WHERE RETAIL IS VALUED

In case you didn't notice, HMV Group admitted on Feb. 7 that its board of directors had turned down a conditional offer by Permira Advisers to buy the chain for about 800 million pounds (\$1.38 billion) (billboard.biz, Feb. 7).

When news started leaking out about the bid on Jan. 30, the company's shares shot up from 1.65 pounds to 1.92—slightly more than the 1.9 pounds per-share bid that was on the table.

Considering the valuations of U.S.-based retailers like Trans World (a \$177 million market capitalization), Hastings (\$58 million market cap) and Tower Records (its owners passed on a \$170 million bid in 2004), you might be wondering how the HMV Group is performing. Well, in its half-year figures, HMV reported operating income of 2.8 million pounds (\$5 million) on sales of about 760 million pounds (\$1.35 billion). Roughly one-fifth of sales comes from the Waterstone's book chain, with the remainder from HMV multimedia stores.

Think about that. HMV is valued at about \$1.4 billion on the stock market and by a potential suitor even though it barely eked out a profit in its six-months results. Whatever its shortcomings when it had U.S. operations, HMV has always been a fine music merchant with a strong brand and surely deserves the respect implied by its valuation. Likewise, Waterstone's also has great pedigree as a bookseller, and no doubt its importance is also recognized in the company's valuation on the London Stock Exchange.

So, I do not want anyone to get the impression that I think HMV's board is crazy for turning down the offer. But I dare say that if any worthy record store-cum-multimedia merchants on this side of the pond received a \$1.4 billion bid, we would all be discussing what impact the new owners would have on the lucky chain.

Let me put it this way: Maybe **Bob Higgins** or **Alan Rodriguez** should either move their headquarters to London or try to get their companies listed on that country's stock exchange. Because multimedia merchants command a lot more respect from the U.K. stock market than they do over here.

**SOUR NOTES:** Navarre posted a loss of \$6.1 million, or 20 cents per diluted share, on sales of \$214.1 million for the quarter ended Dec. 31. Most of the bad news that led to the red ink appears to be related to its music operations.

In announcing the results, the company reported it took a \$12.7 million write-off resulting from the Musicland bankruptcy and a \$4.1 million write-off related to an unidentified independent label. But there was also a \$1.4 million net income gain from the restatement of Navarre's financials to exclude Mix & Burn losses above Navarre's investment in the kiosk company.

The latter development is too convoluted to explain within this space, but I will return to the topic of Mix & Burn, the download kiosk company, in a minute.

Meanwhile, back to Navarre's numbers. For the nine-month period, the New Hope, Minn.-based distributor reported a net loss of \$4.2 million, or 14 cents per diluted share, on sales of \$512.9 million. The good news is that sales are up 12.8% from the \$454.6 million the company reported in the corresponding period of the prior year.

Now onto developments in its music-related business, the second-smallest product line for

**\$1.4B**

Value placed on HMV by a potential buyer and the London Stock Exchange

Navarre, which also handles PC software, videogames and DVDs.

Navarre was the largest unsecured creditor to get burned by Musicland's Chapter 11 filing. Without that hit, the company would have been profitable for the quarter and year-to-date.

Secondly, Navarre exited the major-label wholesale business after its billings there decreased to \$8.4 million in the first nine months of its fiscal year, versus the \$19.5 million it was billing during the corresponding period in the prior year.

Back in the days when the longbox went away, Navarre had carved out a nice little business preparing product from the majors specially for wholesale outlets like Sam's Club and Costco. But as those merchants grew, the majors took over those accounts again until only EMI still used Navarre for Sam's Club. Last October, Navarre lost that account to Anderson Merchandisers, which in effect made it a business without an account base as far as Navarre was concerned.

Meanwhile, Navarre's indie distribution business grew to \$54.6 million for the nine-month period, up from \$49.5 million in the nine-months ended Dec. 31, 2004.

As for Mix & Burn, its results show the expected red ink associated with new business models. According to Navarre's 10-Q, Mix & Burn posted a \$1.6 million loss on net sales of \$424,000 for the nine-month period ended Dec. 31, 2005.

Navarre's share price closed at \$4.83 on Feb. 13, down from the \$5.33 level on Feb. 7, when its financial results were released after the close of trading.

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### >>> FRENCH REVAMP COPYRIGHT BILL

Government debate regarding France's controversial copyright bill will resume in the lower house of the country's Parliament during the first half of March.

The bill's initial discussion and expected vote was suspended Dec. 22 after the adoption of two amendments that would have opened the door to widespread, low-cost file sharing. One would have introduced a compulsory license, whereby users could download unlimited tracks for a small monthly fee.

Music industry figures claimed the flat-fee system would kill the country's nascent legal download industry.

The bill has now been redrafted, excluding the amendments. French minister of culture Renaud Donnedieu De Vabres announced Feb. 12 it will likely be presented to parliament "between March 7 and 10." —*Aymeric Pichevin*

### >>> O2 EXPANDS UNIVERSAL DEAL

U.K.-based wireless operator O2 has extended its existing content partnership with Universal Music to include a greater array of mobile products. Through the new pact, O2 users will have access to 100,000 Universal titles to purchase as full-track



KEANE

audio downloads, master ringtones, wallpaper or music videos.

The offering includes content from British-signed acts Keane, Snow Patrol and Razorlight.

O2 was one of the first firms to deliver full downloads to cell phones in Europe when it launched in Germany in 2003.

—*Lars Brandle*

### >>> ARIA RE-ELECTS HANDLIN

Denis Handlin has been re-elected for a record eighth term as chair of the Australian Recording Industry Assn. board. He is also chairman/CEO of Sony BMG Music Entertainment Australia and New Zealand. He will serve a 12-month term.

Simultaneously, Warner Music Australasia president/CEO Ed St. John has been named chairman of the annual ARIA Awards committee, and EMI Music Australia managing director John O'Donnell has been named chairman of the ARIA chart and marketing committee. —*Christie Eliezer*

### >>> AIR SEALED IN STRONGROOM

AIR Studios, the London-based recording facility established by Beatles producer George Martin, has changed hands in a deal worth £3.3 million (\$5.6 million).

Independent London-based recording studio operator Strongroom has acquired the studio from British music firm Chrysalis Group and audio equipment manufacturer Pioneer GB, which were joint partners in AIR. AIR and Strongroom will be run independently.

Martin, who retired in 2002, established AIR Studios in 1969. He sold a controlling interest in AIR to Chrysalis in 1975.

Boote launched Strongroom Studios in 1984. The company operates a multistudio complex in Shoreditch, East London, and has music publishing and artist management arms.

—*Lars Brandle*

### >>> SEROBE EXITS HEITA

Former Sony Music South Africa managing director Lazarus Serobe is quitting as managing director of Heita Records, the joint-venture label he launched with Sony BMG Africa in December 2004.

In a statement, Serobe says he will leave by the end of this month to pursue other media interests and that Sony BMG Africa has bought out his stake in Heita for an undisclosed sum.

The label will become a fully integrated Sony BMG Africa imprint. Its staff will be headed by Heita GM Matwetwe Ntombini, reporting to Sony BMG Africa CEO Keith Lister. —*Diane Coetzer*



Attending the Grammy Foundation Entertainment Law Initiative luncheon and scholarship presentation are, from left, Recording Academy president NEIL PORTNOW; scholarship winners CAZ McCHRISTAL, CARLOS RUIZ DE LA TORRE, KEVIN BENNARDO and CARMEN KATE YUEN; Capitol Records recording artist VAN HUNT; scholarship winner AARON POWER; EMI Group chairman ERIC NICOLI; and ELI project coordinator COLE STERNBERG



## Legal Matters

SUSAN BUTLER sbutler@billboard.com

# Keeping Track Of Orphans

Legislation Recommends Allowing Use If Effort Is Made To Find Rights Owners

The time is fast approaching when copyright holders may have to let the world know who they are and what they own if they want to keep control over their works.

The U.S. Copyright Office submitted its Report on Orphan Works Jan. 23 to Senate and House subcommittee leaders. It recommends legislation to permit individuals and companies to use copyrighted works even though the owners cannot be identified or located to secure a license (Billboard, Feb. 18).

Current copyright law does not require registration or a copyright notice identifying the owner. Many copyright owners are difficult—and in some cases impossible—to locate. As a result, potential users have shied away from using certain copyrighted works.

The Copyright Office wrote that its goal was to set up a workable system that encouraged voluntary licenses between owners and users. Yet the system should create conditions that permit people to use a work when they cannot identify and locate the owner.

The recommended changes in the infringement and remedies section of the Copyright Act would require potential users to conduct a "reasonably diligent" search to identify and locate the copyright owner. The

report encourages different sectors of the copyright industries—music, software, scientific journals, etc.—to develop guidelines on how to search for the lawful owners.

If the potential user cannot identify and locate the owner, the copyrighted work may be used as long as proper attribution of authorship is provided. This requirement would ensure that the public receives information that someone other than the user owns the work.

The report recommends that the user must prove that a search was performed and that it was reasonable. Once an owner is located, then the new orphan works provision would not apply.

If a copyright owner surfaces after someone who follows this process uses an orphan work, then that owner's remedies for copyright infringement against the user would be limited.

For example, a commercial user would only be responsible to pay reasonable compensation for the use rather than statutory damages—currently \$150,000 per infringement—if the user conducted a proper search. Noncommercial users would not have to pay monetary damages if they stopped using the work once notified of the owner's interest in the work.

Congressional subcommit-

tee leaders are currently reviewing the full report.

### FOOD FOR THOUGHT:

The crème de la crème of music industry lawyers attended the Grammy Foundation's Entertainment Law Initiative luncheon and scholarship presentation Feb. 6 in Beverly Hills, Calif.

EMI Group chairman Eric Nicoli—who keynoted the event—noted that while there is so much media attention on digital distribution of music, digital development is still in its infancy.

Nicoli characterized the industry as being in "the 'silent movie' phase of digital development." He pointed out that broadband penetration is at about 40% and MP3 player penetration about 15% in the most developed markets. With digital music comprising about 6% of the global recorded-music market, there is a lot of room to enjoy growth.

"The extent to which we exploit the growth opportunity is in our collective hands," Nicoli told the audience.

He pushed for greater teamwork among tech companies and the music industry as they tackle the ongoing challenges over licensing issues.

"With so many moving parts during the transition from physical to digital, it's extremely difficult to know exactly what the

trends and economics of the industry will be over the next several years," he said. "What I do know for certain though is that if everyone is intent on grabbing what they can at the outset without regard for the need to invest in developing talent, digitizing content, creating new products and brands and building consumer awareness, and without an understanding of the economic challenge of the shift from physical to digital, the future of the industry will potentially be undermined."

He also called on all businesses that depend on intellectual property to join the Business Action to Stop Counterfeiting and Piracy initiative that he co-chairs.

During the event, ELI Advisory Committee chairman Don Passman presented scholarships to the winning students. Carlos Ruiz De La Torre won the \$5,000 grand-prize scholarship. The University of New Mexico School of Law student wrote an article focusing on legislative strategies to provide more music through digital distribution.

The four runners-up were Kevin Bennardo (Ohio State Moritz College of Law), Caz McChrystal (Marquette University Law School), Aaron Power (Southwestern University School of Law) and Carmen Kate Yuen (Yale Law School). ●●●



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TOURING BY JILL KIPNIS

## Hill, McGraw Bring Back 'Soul'

Despite Traffic By Other Country Acts, Couple's Third Tour Together Pegged For Success

LOS ANGELES—Timing is everything in life, and in touring.

Country's superstar couple, Faith Hill and Tim McGraw, are kicking off their Soul2Soul II tour this spring, and organizers say that the timing of the 70-plus-date trek could make it one of the biggest outings of 2006. Soul2Soul II (presented by Hershey) will begin April 21 at the Nationwide Arena in Columbus, Ohio, and will run through early September, stopping in 46 cities.

Eight shows went on sale Feb. 11, with tickets moving so swiftly that additional dates were added in Columbus, Ohio, and in Boston. Shows in Dallas and Buffalo, N.Y., also sold out.

The tour's organizers—which include Creative Artists Agency's John Huie, Hill's manager Gary Borman and McGraw's manager Scott Siman—point to several factors that could equate Soul2Soul II with touring gold.

First, the couple's 2000 joint tour, dubbed Soul2Soul Tour 2000, was the last time Hill was on the road. That outing grossed more than \$46 million and was attended by almost 945,000 people, according to Billboard Boxscore. Sixty out of the 63 reported shows were sellouts.

The new outing marks the pair's third tour together. Their first, in 1995-96 before they wed, grossed \$9.5 million from 55 dates reported to Billboard Boxscore.

"The populous has been wanting to know when, not if, they were going to tour together again," Huie says.

Huie adds that the health of country music tours in 2005 will only intensify this excitement. Kenny Chesney, for example, scored the No. 4 tour of last year, generating \$63 million and total attendance of almost 1.2 million, according to Billboard Boxscore. Only U2, the Eagles and Neil Diamond grossed more.

Hill and McGraw also appeal to a growing group of non-country fans. "Both artists have had cross-over success," Siman says. "We have a core country base that we are proud of, but there are a number of people who might have experienced Tim for the first time on the duet

with Nelly ["Over and Over"] or Faith as an actress in "[The Stepford Wives]." "

Though road traffic will be heavy with other country tours with similar wide appeal—Chesney, the Dixie Chicks, Rascal Flatts and Toby Keith will also be out—the Hill/McGraw team says that focusing intently on their fans will keep them competitive. As planning began a year ago, Hill and McGraw suggested staging the tour in the round versus the typical end-stage setup for arenas.

"They really wanted to interact with the audience," Siman says. "In the round also allows for some interesting production elements."

Venues are pleased with the staging because it increases fans' excitement and also allows the buildings to sell more tickets.

Roger Newton, GM of Greenville, S.C.'s Bi-Lo Center, which will host the tour's May 27 stop, says that the configuration allows him to sell 15,000 seats, versus the typical 11,000.

"I love this personally because it maximizes viewing," Newton says.

Huie says the size of the 16-truck production heavily influenced tour booking, as did date availability. The spring dates are all weekends because Hill and McGraw wanted to tour around their three children's school schedules.

"We are covering most of America and most of the major markets," Huie says. "We did focus on cities where we could do multiple shows because of the level of production."

Asking the right price was also a huge consideration for fans. Most venues are offering tickets in the \$50-\$80 range.

Nationwide Arena assistant GM Eric Granger believes that the price will be seen as a value to concertgoers.

"You see a lot of artists by themselves asking for this price or even higher," Granger notes.

The tour will take advantage of various projects that Hill and McGraw are promoting. The couple's Feb. 8 Grammy Award win for their duet, "Like We Never Loved at All," can only

help with awareness too.

Soul2Soul II follows Hill's August release of "Fireflies" (Warner Bros.), which has sold 1.6 million copies, according to Nielsen SoundScan, and reached No. 1 on The Billboard 200 and the Top Country Albums chart.

A new greatest-hits album by McGraw is due March 28 on Curb, preceded by a new single. Additionally, he stars in and will be featured on the soundtrack to "Flicka," a Fox film out this summer.

McGraw's last studio album, 2004's "Live Like You Were Dying," has sold 3.7 million units, and also reached No. 1 on The Billboard 200 and Top Country Albums.

Borman says Hill and McGraw will do various appearances to help market the trek during the course of the tour.

Local promoters across the country will handle date-specific marketing.

Further, such select Hershey products as its candies will advertise the tour, and packaging will include a code for a free, exclusive download of their live duet "Like We Never Loved at All." ♦♦♦



McBRIDE



## On The Road

RAY WADDELL [rwaddell@billboard.com](mailto:rwaddell@billboard.com)

## Here Comes McBride

Martina McBride is posting the most impressive numbers of her career on her Timeless tour. The outing, which started Jan. 13 in State College, Pa., is selling out most venues in advance, including her first appearance at New York's famed Radio City Music Hall on Feb. 18. The leg runs through May.

McBride will perform in theaters and theater configurations in arenas, with capacities in the 5,000- to 7,000-seat range.

Brad Garrett, whose St. Charles, Mo.-based Police Productions is promoting 34 dates, has worked with McBride since the earliest days of her touring career, and even he is impressed.

"The best date for us on the tour is probably going to be Atlanta, and it's sitting at 7,700 paid, \$350,000 gross right now," Garrett says of the April 22 show at the Arena at Gwinnett Center. "In Chicago, we did \$297,000 gross at the Rosemont Theatre, and we basically only had 75 tickets left 45 minutes after we went on sale."

Garrett says McBride is averaging grosses of \$240,000 per night. "Not bad for a genre that doesn't believe in female headliners," he says, adding that there is more to the Timeless tour than numbers.

"It's a five-truck, full production, with rear-screen projection and a very tasteful stage design," Garrett says. "It's a very powerful show. It's good to see her being presented in a way that a lot of people may not have seen her in the past."

Many of McBride's successes are coming in nontraditional country markets like New York, which does not even have a country radio station. Jay Marciano, president of Madison Square Garden Entertainment, which runs Radio City Music Hall, says that "to have a country star sell out Radio City in her first appearance there is outstanding. To say we are thrilled would be an understatement."

McBride is booked by Rod Essig at Creative Artists Agency, who says the artist's touring career has been a steady build, setting the foundation for this year. "Now she's kickin' ass, we're totally reaping the benefits," Essig says. "She is doing it phenomenally, and she's doing it on her own, her way."

The first half of McBride's show features country classics from her self-produced "Timeless" record, and the second half includes hits and choice covers. The Warren Brothers open some shows.

McBride will play the West Coast in late June and July, then play more dates in September before prepping a new Christmas show to begin in mid-November.

**BACK IN THE BOWL:** The partnership of Bill Silva Presents and Andrew Hewitt has inked **continued on >>p30**



**TIM MCGRAW** and **FAITH HILL'S** Soul2Soul II Tour 2000 grossed more than \$46 million, with attendance exceeding 945,000.



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BY CHUCK TAYLOR



There is no hole in the middle, but radio programmers say they have finally found a replacement for the 45 single as an indicator of song popularity.

Digital tracks—legally bought or illegally downloaded—are increasingly playing a role in radio programming decisions.

Radio PDs say that song tallies purchased from the likes of iTunes or downloaded from unauthorized peer-to-peer sites offer an important read on developing hits.

The legitimate market is reflected in Nielsen SoundScan data (used for Billboard's Hot Digital Songs chart) and on iTunes, which lists its top 100 songs. Data company BigChampagne tracks the popularity of downloads on unauthorized sites and provides a weekly ranking to clients, including Billboard Radio Monitor.

The download information is particularly valuable for recognizing acts not yet being pitched by their labels.

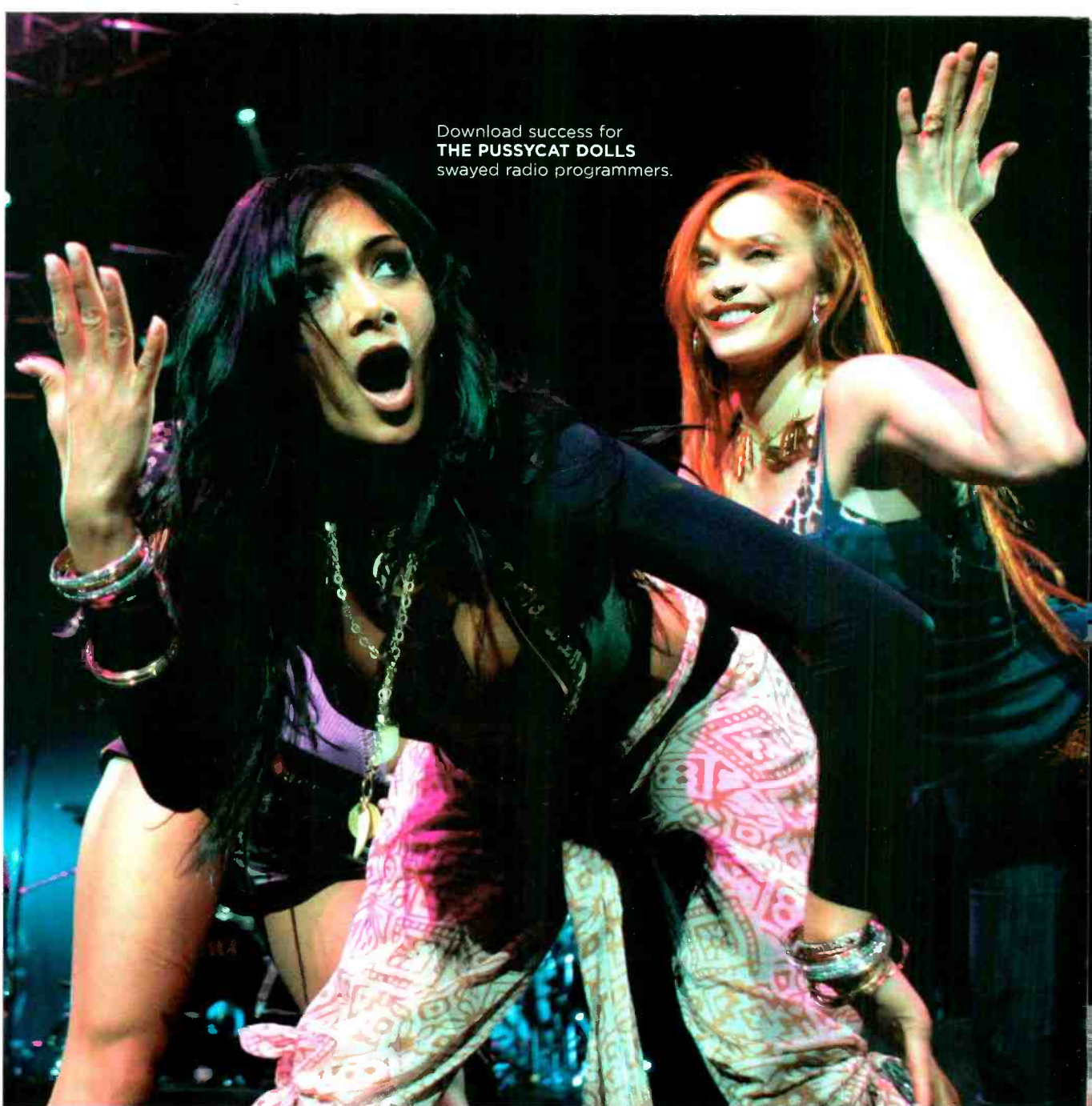
Case in point: James Blunt, whose "You're Beautiful" reached No. 1 across much of Europe last summer. By the time Atlantic signed the British singer/songwriter for the United States, the song had been downloaded on stateside P2P sites nearly 1 million times, according to Joe Fleischer, founder and president of BigChampagne.

"James Blunt already had a vibrant audience that was very excited about the release," Fleischer says. "When it finally got airplay in the States, the song hit a ready audience. He's a real artist who the Internet allowed people to discover quickly."

The song, which appeared to be headed for an AC-only audience, was introduced to and found fans at top 40. This week, "You're Beautiful" is No. 2 on The Billboard Hot 100 and No. 1 on Hot Digital Songs.

Programmers had been without a measurement tool for individual song sales since the demise of the 45 single in the late 1980s.

Enter the digital download. Digital track sales in the United States reached 352 million in 2005, a 147% increase over 2004's total of 142.6 million, according to Nielsen SoundScan. In the



Download success for THE PUSSYCAT DOLLS swayed radio programmers.

# DOWNLOAD DATA: RADIO HAS A NEW TOOL FOR PLAYLIST RESEARCH

seven-day stretch between Christmas and the new year alone, nearly 20 million tracks were downloaded from iTunes and other retailers—shattering the former one-week record of 9.5 million tracks, set the previous week.

Programmers agree that as track sales grow, the data becomes even more meaningful.

Tom Poleman, senior VP of programming for Clear Channel/New York and PD of mainstream top 40 WHTZ (Z100), says, "Fifteen years ago, callout research was our most reliable source of information. Then, SoundScan made it better. Now, we can check downloading and understand actual behavior to make us better programmers."

Other songs whose popularity on P2P sites has piqued radio's interest demonstrate that it is not just top 40 that benefits from monitoring digital downloads. Fall Out Boy's "Sugar, We're Goin' Down" saturated top 40 and modern rock, and Ying Yang Twins' "Bedroom Boom" was a hit at R&B/hip-hop and rap radio. In both cases, massive downloads alerted PDs. The Pussycat Dolls' "Stickwitu" and Relient K's "Be My Escape" are also cited by PDs for scoring online before radio was convinced they were hits.

"It was difficult in the beginning to convince programmers which format Relient K belonged in, whether it was alternative, adult top 40 or rock," Fleischer says. "But wherever it received airplay, it reacted, and it was downloaded like crazy. The format wasn't relevant because it was a record that fit demographically. People at the label and at radio worked together to gain an understanding of that phenomenon."

Poleman believes that for now top 40 may benefit most from

many indicators we use," he says.

Ditto for mainstream top 40 WKQI (Q95.5) Detroit. "I'm looking for movement and consistency. Songs that are moving up big indicate buzz on a record that we need to be aware of," PD Dom Theodore says.

While download sales are still relatively small, Fleischer suggests that downloads from file-sharing services are already an indicator of music consumers at large, and cut a wide demographic swath.

"In 1999 or 2000, you may have found it a more common practice among young males, but today the Internet is designed to transfer information among peers of all ages," he says. "They're using peer-to-peer, [instant messaging], e-mail, folder sharing, Wi-Fi, and, at this point, it's all only picking up speed. There is simply no demographic distinction anymore."

However valuable the information, PDs agree that download tallies are just one piece of the playlist puzzle.

"If I see a spike on the downloads chart in addition to other pop culture factors like national callout, requests and the like, then I know it's something we need to pay attention to," Theodore says. "If it's not showing the signs elsewhere, I proceed with caution, because the behavior of music downloaders alone is not necessarily a reflection of the big picture, as many downloaders are not heavy radio users."

Tom Calococi, PD of R&B/hip-hop KKBT (the Beat) Los Angeles, says, "Anytime I see anything that indicates movement, whether it's downloads, sales or talk in the streets or office, I tend to want to look into it more. So it becomes a tool to use along with callout, magazines, Myspace.com, staff input and, of course, gut instinct."

Poleman adds, "In our music meetings at Z100, we look at all of the traditional sources: Internet callout and callout research, scores from our sister radio stations, SoundScan sales, monitors of market station airplay, national audience charts—and then we track downloads. No indicator is the be-all, end-all, but this is a good one."



Billboard  
SPECIAL FEATURE

# Power Players 2006



**This series highlights the achievements of individuals and companies that drive the fields of music and entertainment forward with their artistic and business vision.**

**A**n A&R executive once addressed the question of why record companies so eagerly sign artists when they are young.

Marketing considerations aside, the executive said young artists “believe they can walk through walls.”

Unbridled confidence and determination are traits of young music business executives as well. And today they need those traits more than ever.

Those who have chosen music business careers in recent years have faced far more than the conventional business cycles that challenged earlier generations. They have confronted historic changes that have transformed every corner of the music industry.

And the best have thrived, regardless.

Billboard’s Power Players series highlights the achievements of outstanding individuals across every sector of our business. This first Power Players report of the year focuses on 30 Under 30, an alphabetical roundup of some of the most promising young executives under age 30 working today in a range of roles—record labels, artist management, touring, marketing, media, distribution and more.

Billboard’s writers and editors chose those profiled here after surveying numerous sources, who helped identify promising young talent.

Embracing the future, many of these young executives work in digital entertainment. Bearing a fresh perspective on their careers, many are entrepreneurs, who work for themselves as well as their clients.

Together, they focus their talents on all barriers to success—and the walls come tumbling down.

—THOM DUFFY





### 1. Carolina Arenas

Label manager, Machete Music  
Carolina Arenas is a music industry baby. The daughter of songwriter/producer Gustavo Arenas, at 18, she was assistant/press manager to songwriter/producer Rudy Pérez.

After stints in Universal Music Latino's A&R and production departments, Arenas, at 26, is a well-rounded label manager in the Miami office of Latin urban label Machete Music.

Her key priorities are finding innovative marketing strategies for her acts and streamlining the licenses and clearances within the often convoluted *reggaetón* realm.

"She is one of the fastest up-and-coming stars of our business," Machete president Gustavo López says, citing her "unique ability to adapt and execute beyond the call of duty."

### 2. Perry Bashkoff

Director of e-commerce, wireless accounts, WEA Distribution

Perry Bashkoff, 26, has given WEA Distribution a leadership position in the growing market for wireless music, WEA president John Esposito says.

Along with ensuring that Warner Music Group artists and releases are represented in the repertoire offered by wireless accounts, Bashkoff also has to understand the unique positioning of each carrier and content aggregators and create marketing strategies for each account.

At the same time, Bashkoff has convinced carriers to coordinate promotion of the same album—the Notorious B.I.G.'s "Duets: The Final Chapter"—at the same time in December, a unique accomplishment in the developing business where each account likes to focus on its own exclusive.

Adam Mirabella, WEA senior VP of e-commerce, says, "He has an incredible creative streak for sales and marketing and always throws a creative wrinkle into the mix."

### 3. Will Benthall

Digital development and marketing manager, EMI Classics

Will Benthall, 24, is the digital development and marketing manager for EMI Classics in London, a position created less than a year ago. The London-based Benthall is responsible for building the label's digital business worldwide.

His introduction to the business came in 2000, when he worked as an intern at the prominent artist management firm IMG Artists.

In addition to his responsibilities within the digital realm, he also retains product management and international marketing responsibilities

for two artists on the label roster, baritone Thomas Hampson and flutist Emmanuel Pahud.

### 4. Suranga Chandratillake

CEO, Blinkx

With so much digital content available from so many sources, search engines are considered a key ingredient for connecting customers to the entertainment media they are looking for.

Suranga Chandratillake, 28, is at the helm of one of the early startup success stories in this sector—Blinkx. The company operates a multimedia search engine gaining quite a bit of traction. AOL acquired rival Truveo for \$50 million, leading to speculation that Yahoo or News Corp. may bid for Blinkx.

But Chandratillake insists the company will continue to go it alone, currently negotiating another round of venture capital funding to propel it even further in this young market.

### 5. Lainie Copicotto

President/CEO, Aurelia Entertainment  
Dance music's emissary to the corporate world is Lainie Copicotto, the 28-year-old New York native behind Aurelia Entertainment, based in Bronxville, N.Y.

## Young executives today confront historic changes throughout the business.

In just a few short years, the energetic entrepreneur has done what no one before her had done: She has brokered marketing deals that have helped elevate the genre from mere soundtrack fodder to a fully co-brandable lifestyle.

As the brand-development director for the wildly successful Ultra Music Festival, Copicotto brought on big-name partners like Starbucks, Vitamin Water, MTV and Music Choice. She is also the executive producer of Armani Exchange's A|X Music Series, commissioning marquee DJs like Peter Rauhofer, DJ Rap, Junior Jack and Roger Sanchez to mix installments.

### 6. Jeremy DeVine

Founder, Temporary Residence  
Jeremy DeVine, 29, started Temporary Residence during his first semester at Maryland Institute College of Art in Baltimore. Two years later, he dropped out of school.

This year, Temporary Residence turns 10, and

the New York-based label has been gaining steam thanks to instrumental rock act Explosions in the Sky. Those who do not closely follow the indie scene may recognize the act as the group that scored the film "Friday Night Lights." Temporary Residence has an intriguing roster of releases for 2006, including the debut of the Ladies, which features Pinpack principal Rob Crow, and the exquisite electronica of Japanese newcomer Caroline.

### 7. Maria Egan

Manager of A&R, Columbia Records  
After writing for fanzines then working in artist management, 27-year-old U.K. native Maria Egan came to the United States in 1999 to work with Wendy Laister's Magus Entertainment.

There, she helped manage such artists as Carly Simon and Tina Arena. She then moved to Nettwerk, where she helmed the careers of such high-profile electronic acts as Fischerspooner and DJ Tiësto, as well as helping with A&R duties for the Nettwerk America label.

She joined Columbia's A&R staff in New York in June 2005. In addition to working with emerging act Aqualung, she just signed Norwegian pop artist Silya.

"She has great ears for contemporary sounds,

Since he appeared on this list in 2005, Fanning has convinced all the major labels and several indies to register their music with the system. Now all it needs is a live P2P service that uses it. To date, the only publicly announced digital music service to adopt Snocap is Mashboxx, which remains in a limited trial phase.

### 9. Jordan Feldstein

Artist manager, Career Artist Management  
Jordan Feldstein, 28, started in the music business with ICM's concert division. But after receiving a tape from his childhood friend Adam Levine of his new band Kara's Flowers, Feldstein wisely decided to move into management.

Kara's Flowers evolved into Maroon5. The band's Octone/J Records debut, "Songs About Jane," has sold more than 9 million copies worldwide.

After managing the band through Leopold Management, Feldstein hung out his own shingle in Los Angeles in 2005. In addition to Maroon5, his clients include Phantom Planet, new Atlantic act Big City Rock, Samantha Ronson and Epic signee Sara Bareilles.

"Jordan has all the right priorities," Atlantic Records Group chairman/CEO Craig Kallman says. "He's really about building a core fan base, brick by brick."

Feldstein's former boss Bill Leopold adds: "His tireless efforts on behalf of all of his bands encourages everyone with whom he works to be at the top of their game."

### 10. Lori Genes

Director of media, RCA Label Group  
The group Lonestar indirectly had a hand in bringing Lori Genes, 27, to Nashville. The band, which records for RCA Label Group, was among Genes' clients when she was a senior account executive with publicity firm Paul Freundlich & Associates in New York, along with fellow country acts Keith Urban, Shedaisy and Trick Pony.

When RLG had an opening in Nashville last fall, Genes was tapped to fill the role.

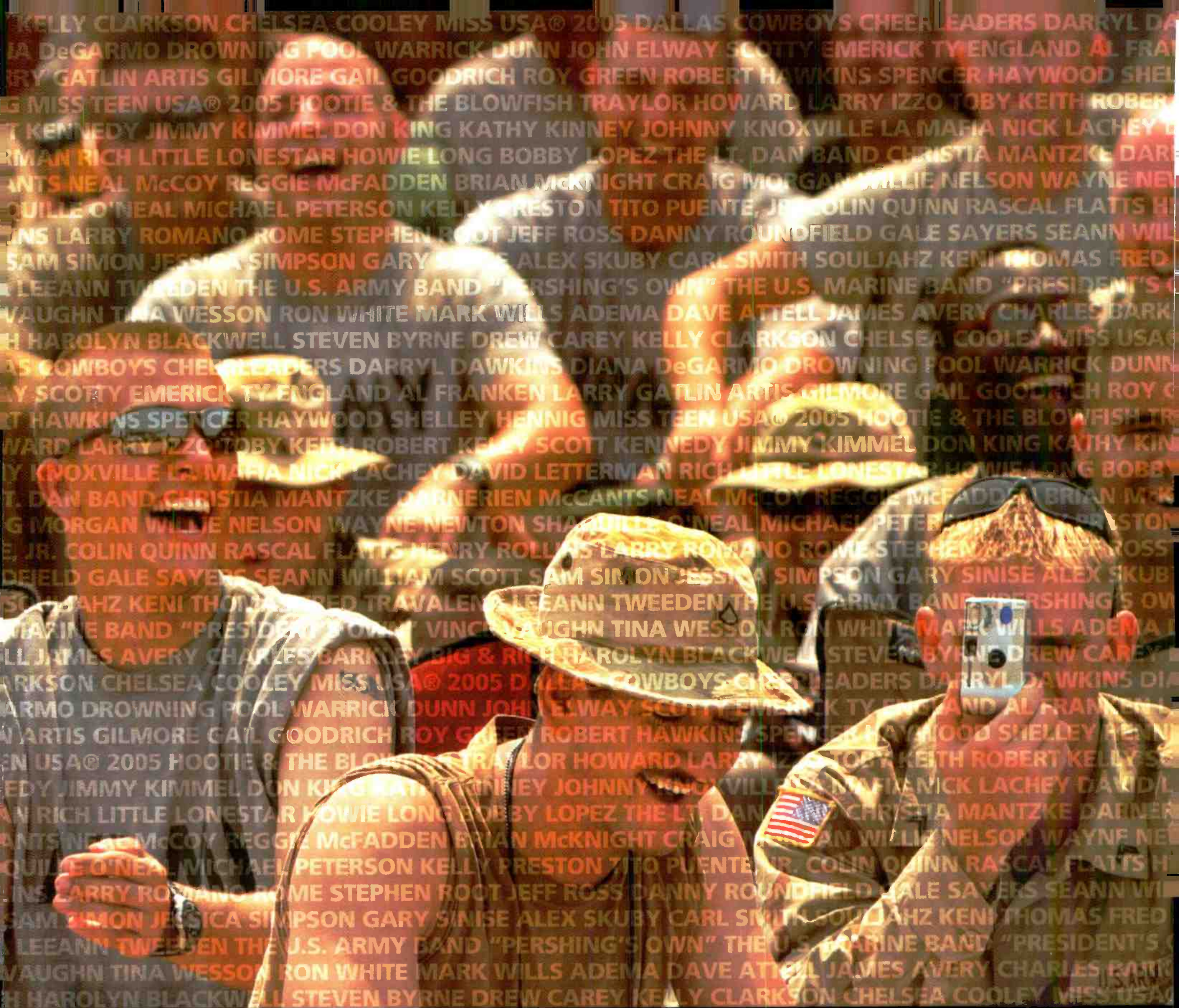
"Her knowledge of the inner workings of the New York media and fashion make her a valuable asset to our organization and the Nashville music community," says Allen Brown, RLG VP of media and marketing.

### 11. Perry Greenfield

Product manager, Blue Note Records  
"My job as middleman is to make sure communication takes place on all levels," says Perry Greenfield, 28, product manager at Blue Note Records in New York.

In 2005 the three-year **continued on >>p38**





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Co-Founder, Public Enemy



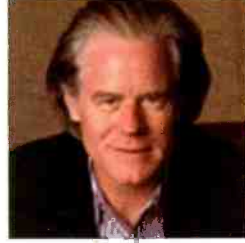
Jac Holzman  
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Jill Braff  
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- Richard Conlon, VP & Business Development, BMI
- Eric Goldberg, Managing Director, Crossover Technologies
- John Huffman, CEO, Bully Vision
- Seamus McAteer, Chief Product Architect, Senior Analyst, M:Metrics
- Scott Mills, CFO, BET
- Mitch Oliver, Vice President, Product Management, Qualcomm Internet Services
- Paul Palmieri, Venture Partner, Acta Wireless
- Al Ramadan, SVP Mobile & Devices, Adobe
- Cyriac R. Roeding, VP Wireless, CBS Corporation
- Larry Shapiro, EVP, Business Development and Operations, Walt Disney Internet Group
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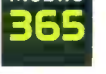
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**Gustavo Santaclalla**  
Composer scores with 'Brokeback Mountain'



**Gretchen Covers Kris**  
Wilson appears on Kristofferson tribute



**Slip-N-Slide**  
Ted Lucas' label pairs with De'Jam

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# MUSIC

FEBRUARY 25, 2006

ROCK BY BRAM TEITELMAN

## MATISYAHU: SPIRITED AND SPIRITUAL

Of all the artist-development stories to emerge in 2005, Matisyahu's was perhaps the most unique. Not only was his breakout album, "Live at Stubb's," hastily recorded for \$8,000, its first single, "King Without a Crown," is a modern rock smash—a nearly unheard-of feat for a reggae track. And then there is Matisyahu himself: a Hasidic Jew whose reggae- and rock-tinged sound celebrates his faith.

Yet while the 26-year-old artist is devoutly religious, he is not letting that stand in the way of getting his music heard. "Who doesn't want success?" he asks. "There's some artists that say they don't, and they're not looking for it, but I'm not one of those artists."

Clearly his music is resonating with the public. "King Without a Crown" moves to No. 7 this issue on Billboard's Modern Rock chart and is now starting to react at top 40. "Live at Stubb's" has topped Billboard's Top Reggae Albums chart for eight weeks. It has sold 340,000 copies so far

and is No. 43 on The Billboard 200.

On March 7, his new studio album, "Youth," comes out on JDub/Or/Epic. Sources say the initial shipment for the album, produced by Bill Laswell, Jimmy Douglass and Ill Factor, will be 400,000 units.

Is Matisyahu an artist with staying power or a novelty? Believers say he has longevity.

"Is it novelty? Of course it's not. It's too real to be novelty," declares Bruce Warren, assistant GM for programming at the influential noncommercial WXPB Philadelphia, which was one of the first stations to play "King Without a Crown."

"It was our sense that this was the kind of musical discovery our listeners listen to public radio for," Warren says. The song is "very spiritual, and it touches people regardless of what their race or religion is. It reminds me of Bob Marley in that Matis has a universal message and some great grooves to match."

"'Live at Stubb's' has sold well

since release," says Dave Alder, senior VP at Virgin Entertainment Group. "It was a title that emerged through our developing-artist program, Virgin Recommends, and we have seen accelerated sales trends over the past few months. Much of the success of the album has been down to positive word-of-mouth. There is certainly a strong buzz on the new album."

Matisyahu's debut album, "Shake Off the Dust... Arise," was released **continued on >>p42**

## LATEST BUZZ

### >>>GREEN ON THE GO

RCA Label Group has signed top Texas singer/songwriter Pat Green to its BNA Records imprint. Green previously recorded for Republic/Universal. His last two albums debuted in the top 10 on Billboard's Top Country Albums chart. The first single from his BNA debut goes to radio this summer. The three-time Grammy Award nominee has charted 10 songs on Billboard's Hot Country Songs chart, including "Wave on Wave," which hit No. 3 in 2003.

—Melinda Newman

### >>>ELTON'S LEGEND

John Legend will perform March 5 at the 14th annual Elton John AIDS Foundation party. Each year John hand-picks a performer to appear at the event, which takes place in Los Angeles immediately following the Academy Awards.

—Melinda Newman

### >>>ISHAM SCORES

Mark Isham will receive ASCAP's Henry Mancini Award for Lifetime Achievement April 11 at the performing rights organization's 21st annual Film & Television Awards at the Beverly Hills Hotel. The award recognizes a composer's contributions to the world of film and TV music. Among the movies scored by Isham are "Crash," "A River Runs Through It" and "Quiz Show."

—Melinda Newman

### >>>EQUITY FOR WILLS

Equity Music Group has signed Mark Wills to its artist roster, which also includes Clint Black, Little Big Town and Carolina Rain. Wills is recording his first project for the label, due in early summer. The first single from the CD is due in April. Wills previously recorded for Mercury Records from 1996 to 2003, where he notched eight top 10 singles, including the No. 1 hits "Wish You Were Here" and "19 Somethin'." —Phyllis Stark

## FACT FILE

**Label:** JDub/Or/Epic

**Management:** Jacob Harris and Aaron Bisman

**Booking:** The Agency Group

**Publishing:** Neither/Nor Publishing (ASCAP)

**Last/best-selling album:** "Live at Stubb's" (2005), 369,000

MATISYAHU

Matisyahu Photo: Jesse Grant/WireImage.com



PRO-FILE BY LEILA COBO

## Santaolalla Goes To The Movies

**W**hen composer Gustavo Santaolalla read the script for "Brokeback Mountain," he interpreted it as a "great love story of universal dimensions," and wrote the haunting, plaintive score accordingly.

Today, "Brokeback" basks in its eight Academy Award nominations—including one for Santaolalla's original score. The song "A Love That Will Never Grow Old," penned by Santaolalla and Bernie Taupin and performed by Emmylou Harris, has already won a Golden Globe award.

The twist is that the recent accolades for Santaolalla's work in this uniquely American film come after a lifetime spent almost exclusively working on Latin alternative music. Santaolalla is regarded as a pioneering artist, composer, producer and arranger who has been pivotal in the evolution of the genre for his work with the likes of Juanes, Molotov and Café Tacuba.

But for the public at large, his name was not well-known until he climbed onstage last month and picked up his Golden Globe for best original song.

The win propelled the "Brokeback Mountain" soundtrack to No. 54 on The Billboard 200. Although sales have slowed since then (this issue, it is No. 128 on the big chart), they will likely increase after the March 5 Oscar ceremony.

For Santaolalla, a native of Argentina who now lives in Los Angeles, the recognition is sweet, particularly as a Latin musician working outside the Latin field. Still, he stresses, his

ethnicity has never been a handicap in his career.

"My agenda was very focused on my personal interest, which was Latin alternative music, and I wasn't that interested in getting into the Anglo world," he says. "It had to be something extremely original, and something that was very appealing to me."

Original is a description that fits most of Santaolalla's work, which dates back to Soluna and Arco Iris, the rock/folk fusion bands he founded in Argentina in his teens.

In 1978, Santaolalla left for Los Angeles and hooked up with Anibal Kerpel, his partner to this day.

But he maintained strong ties to his native country, releasing a series of solo albums that explored Latin folk and roots music, and touring extensively with folk singer León Gieco, one of his early discoveries.

While these efforts all garnered critical acclaim in his home country, outside of Argentina Santaolalla was still largely

known only in Latin rock and alternative circles.

That changed in the mid-1980s when he produced Mexico's Maldita Vecindad. "El Circo," released in 1990, sold more than 1 million copies worldwide, according to Universal Records.

Several more hits later, Universal partnered with Santaolalla and Kerpel in a joint venture, Surco Records.

"I proposed making a purely creative, boutique label," says Jesús Lopez, chairman of Universal Music Latin America/Iberian Peninsula. "I had just signed Molotov to Universal Mexico, and I transferred the contract to Surco. They were Surco's first act, and that first album sold over 1 million copies."

Although Surco's roster still includes Molotov—as well as Bersuit Vergarabat, Arbol, La Vela Puerca and Bajofondo Tango Club—its most visible artist is Colombian rocker Juanes, who catapulted to fame

with two solo albums produced by Santaolalla.

"Gustavo is the best musical guide I have found, with an indescribable musical sensibility," Juanes says.

That musicality complements Santaolalla's relationship with Universal.

"Gustavo has a more liberated vision," Lopez says. "You could say that he flies and I land. When he's inside a studio, his fixation with perfection makes him one of the best."

These days, it is hard to pinpoint just what Santaolalla does best.

"I truly love interaction with other artists," he says. "[It] gives me the opportunity to peek into other people's way of articulating reality. That enriches me."

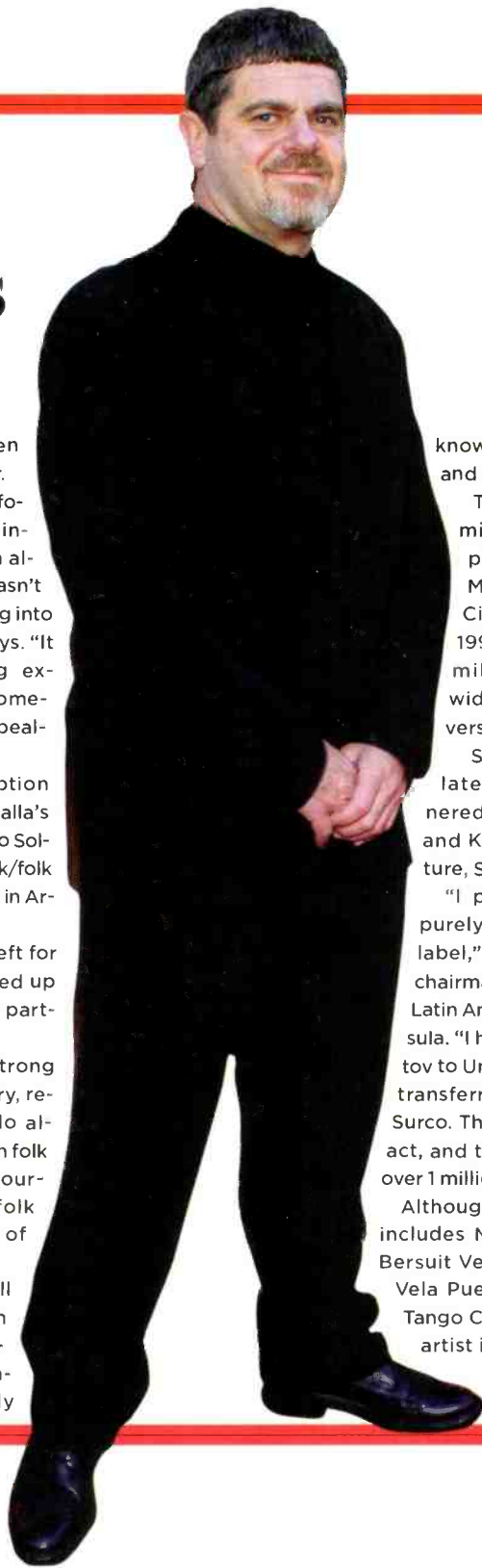
As far as movies go, "Brokeback" comes in the wake of several acclaimed scores, including director Alejandro González Iñárritu's "Amores Perros" and "21 Grams" and 2004's "The Motorcycle Diaries."

He is now scoring González Iñárritu's "Babel," starring Brad Pitt, Gael Garcia Bernal and Cate Blanchett.

Ironically, Santaolalla's other film score of 2005 was for another distinctly American film, "North Country," which took place in Minnesota.

Although Santaolalla adapted the instrumentation for the setting, he also used typical South American instruments, like he did for "Brokeback."

In both films, he says, "there are certain things I do and play where I feel my Latin identity, even if I'm playing 'American' music. I feel my background in [whatever] I do."



### Latin Notas

LEILA COBO lcobo@billboard.com

## 'Ugly Betty' Is Sitting Pretty

Mexican Spinoff Of Colombian TV Show Breeds Cross-Promotion With Warner Music

Some themes are meant to be recycled. Take the story of Betty, "La Fea"—Ugly Betty.

In 2001, Colombian TV network RCN aired a comic soap opera titled "Yo Soy, Betty La Fea" ("I Am Ugly Betty"), the tale of an ugly duckling who wins the heart of a handsome stud.

"Betty" broke viewership records in Colombia, and was successfully exported throughout Latin America. In the United States, it delivered unprecedented high ratings for the Telemundo network.

In January, Televisa in Mexico started airing a new adaptation of the soap. Titled "La Fea Más Bella" ("The Prettiest Ugly Girl"), it stars Angelica Vale and Jaime Camil and features music

as an integral ingredient.

"La Fea" is produced by Rosy Ocampo, who has made a name for herself with Televisa kiddie musical shows that have often led to successful albums (Billboard, Sept. 10, 2005). In typical Ocampo fashion, "La Fea" has "theme songs" that play for certain characters during the show—a simple setup for original soundtracks.

To produce the "La Fea" soundtrack, Ocampo went to Warner Music Mexico's new head of A&R, Alejandro Abaroa. The two had long worked together at Televisa.

The album, which came out Feb. 13 in Mexico, features six previously unreleased tracks, including a title song performed

as a duet by two Warner artists: Jorge Villamizar of Bacilos and tropical singer Margarita (aka La Diosa De La Cumbia). The track was penned by Alfonso Lizárraga of Banda El Recodo. The group is featured on another song on the album, which also includes a duet between Bacilos and Celso Piña. Bringing Villamizar and Margarita together, Abaroa says, was a deliberate attempt to have international appeal (from Villamizar) and local, popular appeal (from Margarita).

Warner is looking at "La Fea" as an opportunity to cross-promote its acts and soundtrack.

On Feb. 21, for example, the label will release in Mexico an

album titled "Margarita Sinfónica," a live concert by Margarita and her band with the Puebla Symphony and with guests Bacilos, Pesado and Banda El Recodo. The album includes the title song to "La Fea Más Bella."

Warner is also staging a massive show in Mexico City's Zócalo in March, which will feature performances by the soap's stars and Margarita.

Because "La Fea" takes place at a fictional video production company, musical acts will make guest appearances when their "videos" are shot. Warner act Benny has already visited the set.

Abaroa says Warner will release the "La Fea" soundtrack in



Warner Music Mexico artists **JORGE VILLAMIZAR** and **MARGARITA** appear together on the soundtrack to the TV soap opera *La Fea Más Bella*.

other territories, including the United States, once there is a release schedule for the soap. That should happen this year. Other Warner acts featured on the "La Fea" soundtrack include **Banda Machos** and **Angels**.

As for Villamizar and Bacilos, the group will go on hiatus, but not before releasing a greatest-hits album this spring and embarking on a tour (Billboard, Nov. 19, 2005). Details will be provided shortly. Vil-

lamizar will continue as a solo artist recording for Warner.

**UPDATE:** Patrick Conseil has joined Eman Publishing as its VP of creative. Eman is a division of Eman Enterprises, the indie music company owned by Mark Mean that includes Respek Records. Conseil was previously VP of creative and international for Warner/Chappell. He will be based in Miami.





# JUANES

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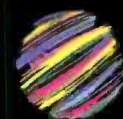
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The most popular songs & tracks, according to all-format audience impressions measured by Nielsen Broadcast Data Systems and sales data compiled by Nielsen SoundScan. Greatest Gainer/Digital and Greatest Gainer/Airplay are awarded, respectively, for the largest digital sales and airplay increases on the chart. See Chart Legend for rules and explanations. © 2006, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

AIRPLAY MONITORED BY SALES DATA COMPILED BY



# FEB 25 2006 HOT 100 Billboard

## THE BILLBOARD HOT 100™

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
1	1	1	15	<b>#1</b> CHECK ON IT PRODUCER (SONGWRITER) SWIZZ BEATZ, B. KNOWLES (B. KNOWLES, K. DEAN, S. GARRETT, A. BEVINCE, S. THOMAS)	Beyoncé Featuring Slim Thug COLUMBIA	●	1
2	2	5	16	YOU'RE BEAUTIFUL T. ROTHROCK (J. BLUNT, S. SKARBEK, A. GHOST)	James Blunt CUSTARD/ATLANTIC	●	2
3	3	2	15	GRILLZ J. DUPRI, R. C. HAYNES, P. SLAYTON, A. L. GIFF, J. DUPRI, J. PHILLIPS, R. HARRISON, B. KNOWLES, K. ROWLAND, M. WILLIAMS, S. GARRETT, C. HARRIS, D. CARTER	Nelly Featuring Paul Wall, Ali & Gipp DEBBITY/REEL/UMRG	●	1
4	4	3	14	BE WITHOUT YOU B. M. COX (M. J. BLIGE, B. M. COX, J. PERRY, J. JUSTIN)	Mary J. Blige Geffen	●	1
5	5	12	9	I'M N LUV (WIT A STRIPPER) T-PAIN (F. NAJIM, M. JONES)	T-Pain Featuring Mike Jones KONVICT MUZIK/JIVE/ZOMBA	●	5
6	9	18	10	SHAKE THAT EMINEM (M. MATHERS, L. RESTO, S. KING, N. D. HALE)	Eminem Featuring Nate Dogg SHADY/AFTERMATH/INTERSCOPE	●	6
7	6	6	17	SO SICK STARGATE (S. SMITH, T. E. HERMANSEN, M. ERIKSEN)	Ne-Yo DEF JAM/IDJMG	●	6
8	18	24	9	<b>GREATEST GAINER/DIGITAL</b> <b>TEMPERATURE</b> R. FULLER (S. PHENRIQUES, A. MARSHALL, R. FULLER)	Sean Paul VP/ATLANTIC	●	8
9	7	11	9	YO (EXCUSE ME MISS) A. HARRIS, V. DAVIS (A. HARRIS, V. DAVIS, J. JUSTIN)	Chris Brown JIVE/ZOMBA	●	7
10	8	8	13	UNPREDICTABLE J. JONSON, BIG D, H. LILLY (H. LILLY, JR., J. SCHEFFER, D. BAKER, C. BRIDGES)	Jamie Foxx Featuring Ludacris J/RMG	●	9
11	10	10	12	UNWRITTEN W. RODRIGUES, D. BRISEBOIS (N. BEDINGFIELD, D. BRISEBOIS, W. RODRIGUES)	Natasha Bedingfield EPIC	●	10
12	23	33	6	<b>GREATEST GAINER/AIRPLAY</b> <b>LEAN WIT IT, ROCK WIT IT</b> PARLAY AND BUCK (J. WILLINGHAM, G. TILLER, B. LEVERETTE, M. GLEATON)	Dem Franchize Boyz Feat. Lil' Peanut & Charlay SO SO DEF/VIRGIN	●	12
13	11	7	27	RUN IT! S. STORCH, S. GARRETT (S. STORCH, S. GARRETT)	Chris Brown JIVE/ZOMBA	●	1
14	13	13	26	DIRTY LITTLE SECRET H. BENSON (N. WHEELER, T. RITTER)	The All-American Rejects DOGHOUSE/INTERSCOPE	●	1
15	12	9	18	STICKWIT R. FAIR, T. HERZBERG (F. GOLDE, K. LIVINGTON, R. PALMER)	The Pussycat Dolls A&M/INTERSCOPE	●	1
16	14	15	17	DANCE, DANCE N. AVRDN (P. STUMPFALL, OUT BOY, P. WENZ)	Fall Out Boy FUELED BY RAMEN/ISLAND/IDJMG	●	2
17	15	16	26	BECAUSE OF YOU D. HODGES, B. MODDY (K. CLARKSON, D. HODGES, B. MODDY)	Kelly Clarkson RCA/RMG	●	2
18	22	22	31	GOLD DIGGER K. WEST, J. BRIDN (K. WEST, R. CHARLES, R. RICHARD)	Kanye West Featuring Jamie Foxx ROC-A-FELLA/DEF JAM/IDJMG	●	1
19	27	32	11	EVERYTIME WE TOUCH M. REUTER, Y. PEIFER (P. RISAVALY, M. REILLY, S. MACKILLIP)	Cascada ROBBINS	●	19
20	17	19	21	ONE WISH R. JERKINS (RAY, J. R. JERKINS, F. JERKINS, III, L. DANIELS)	Ray J KNOCKOUT/SANCTUARY	●	11
21	16	14	20	THERE IT GO! (THE WHISTLE SONG) D. JOSEPH, T. ANDERSON, C. YOUNG (G. TAYLOR, L. JAMES, C. YOUNG, D. JOSEPH, T. ANDERSON)	Juelz Santana DIPLOMATS/DEF JAM/IDJMG	●	8
22	26	30	12	PUMP IT WILL I.A.M. (W. ADAMS, A. PINEDA, I. VAN MUSSER, S. FERGUSON, N. ROUBANIS)	The Black Eyed Peas A&M/INTERSCOPE	●	22
23	24	21	25	PHOTOGRAPH NICKELBACK, J. MOI (NICKELBACK, C. KRÖGER)	Nickelback ROADRUNNER/IDJMG	●	2
24	<b>HOT SHOT DEBUT</b>	1	1	STUPID GIRLS B. MANN, MACHOPSYCHO (P. B. MANN, N. OLDFORN, R. M. LYNCH)	Pink LAFACE/ZOMBA	●	24
25	21	20	22	LAFFY TAFFY K-RAB (FABO, D. BUTLER, A. PARKS, L. JOHNSON, M. JOHNSON, R. SIMS, M. JONZUN, M. STARR)	D4L DEEMONEY/ASYLUM/ATLANTIC	●	2
26	25	25	28	MY HUMPS WILL I.A.M. (W. ADAMS, D. PAYTON)	The Black Eyed Peas A&M/INTERSCOPE	●	3
27	29	26	15	JESUS, TAKE THE WHEEL M. BRIGHT (B. JAMES, H. LINDSEY, G. SAMPSDN)	Carrie Underwood ARISTA/NASHVILLE	●	25
28	28	27	10	L.O.V.E. J. SHANKS (A. SIMPSON, K. DIOGUARDI, J. SHANKS)	Ashlee Simpson Geffen	●	22
29	20	17	19	DON'T FORGET ABOUT US J. DUPRI, M. CAREY, B. M. COX (M. CAREY, J. DUPRI, B. M. COX, J. JUSTIN)	Mariah Carey ISLAND/IDJMG	●	1
30	31	42	18	TOUCH IT SWIZZ BEATZ (T. SMITH, K. DEAN)	Busta Rhymes AFTERMATH/INTERSCOPE	●	30
31	33	49	4	LOVE G. G. CURTIS (G. G. CURTIS, K. COLE)	Keyshia Cole A&M/INTERSCOPE	●	31
32	30	29	15	SUGAR, WE'RE GOIN' DOWN N. AVRDN (FALL OUT BOY, P. WENZ)	Fall Out Boy FUELED BY RAMEN/ISLAND/IDJMG	●	4
33	41	56	6	WALK AWAY R. MAIDA, K. DIOGUARDI (K. KREVIJAZUK, R. MAIDA, K. DIOGUARDI, K. CLARKSON)	Kelly Clarkson RCA/RMG	●	33
34	36	40	14	FEEL GOOD INC DANGER, M. DUSE, GORILLAZ, COX, DRING (GORILLAZ, DE LA SOUL)	Gorillaz PARLOPHONE/VIRGIN	●	14
35	34	37	14	YOU AND ME J. ALAGIA (J. WADE, J. COLE)	Lifehouse Geffen	●	5
36	38	50	12	ROMPE MONSERATE, DJ URBA, S. FISHER (R. AYALA, V. CABRERA)	Daddy Yankee EL CARTEL/INTERSCOPE	●	36
37	32	36	17	HONKY TONK BADONKADONK D. HUFF (R. Houser, D. Davidson, J. Johnson)	Trace Adkins Capitol (Nashville)	●	30
38	73	80	6	UPSIDE DOWN R. CARRANZA, J. JOHNSON (J. JOHNSON)	Jack Johnson BRUSHFIRE/UMRG	●	38
39	43	52	13	WHEN I GET WHERE I'M GOING F. ROGERS (R. RUTHERFORD, G. TERN)	Brad Paisley Featuring Dolly Parton ARISTA/NASHVILLE	●	39
40	39	41	24	WE BE BURNIN' D. THOMAS, M. JARRETT, A. SAUNDERS (S. PHENRIQUES, S. MARSDEN, D. THOMAS, M. JARRETT, C. CUNNINGHAM)	Sean Paul VP/ATLANTIC	●	6
41	19	4	4	BREAKING FREE J. HOUSTON (J. HOUSTON)	Zac Efron, Andrew Seeley & Vanessa Anne Hudgens WALT DISNEY	●	7
42	47	54	10	FRESH AZIMIZ J. DUPRI, R. C. HAYNES (J. DUPRI, J. PHILLIPS)	Bow Wow Featuring J-Kwon & Jermaine Dupri COLUMBIA	●	42
43	35	31	23	I THINK THEY LIKE ME J. WILLINGHAM, G. TILLER, D. HUNT, J. DUPRI, S. HARRIS, J. ALSTON	Dem Franchize Boyz Feat. Jermaine Dupri, Da Brat & Bow Wow SO SO DEF/VIRGIN	●	15
44	37	38	14	WHEN I'M GONE EMINEM (M. MATHERS, L. RESTO)	Eminem SHADY/AFTERMATH/INTERSCOPE	●	8
45	49	61	8	YOUR MAN F. ROGERS (C. STAPLETON, C. DUBOIS, J. EVERETT)	Josh Turner MCA/NASHVILLE	●	45
46	61	78	4	MS. NEW BOOTY MR. COLLIPARK (W. MATHIS, M. CROOKS, D. ROCK, KANE)	Bubba Sparxxx Featuring Ying Yang Twins & Mr. Collipark NEW SOUTH/PURPLE RIBBON/VIRGIN	●	46
47	42	39	21	STAY FLY DJ PAUL, JUICY J (J. HOUSTON, D. CARLTON, P. BUREGARD, M. GOODWIN, D. BROWN, W. HUTCHINSON)	Three 6 Mafia Featuring Young Buck & Eightball & MJG HYPERNOTIZE MINDS/COLUMBIA	●	13
48	64	59	17	HUNG UP MADONNA, S. PRICE (MADONNA, S. PRICE, B. ANDERSSON, B. ULVAEUS)	Madonna WARNER BRÖS	●	7
49	44	47	14	KRYPTONITE (I'M ON IT) THE BEAT BULLIES (N. REDDICK, N. SHERWOOD, A. PATTON, M. RENDLER, C. ANDREWS, K. PBAILEY)	Purple Ribbon All-Stars PURPLE RIBBON/VIRGIN	●	35
50	52	60	21	LIKE WE NEVER LOVED AT ALL D. HUFF, F. HILL (J. RICH, S. SAX, V. MCGEHE)	Faith Hill WARNER-CURB/WRN/WARNER BROS.	●	45
51	45	53	17	TURN IT UP S. STORCH (S. STORCH, H. SERIKI, W. WATSON)	Chamillionaire Featuring Lil' Flip UNIVERSAL/UMRG	●	41
52	62	69	9	TONIGHT I WANNA CRY D. HUFF, K. URBAN (M. POWELL, K. URBAN)	Keith Urban CAPITOL (Nashville)	●	52
53	55	64	16	PERFECT SITUATION R. RUBIN (R. CUOMO)	Weezer Geffen	●	53
54	48	44	11	NASTY GIRL JAZZE PHA (C. WALLACE, S. JORDAN, S. COMBS, C. HAYNES, B. CASEY, L. WATSON)	The Notorious B.I.G. Feat. Diddy, Nelly, Jagged Edge & Avery Storm BAD BOY/ATLANTIC	●	44
55	<b>NEW</b>	1	1	BAD DAY M. FROOM, J. DAWSON (D. POWTER)	Daniel Power WARNER BROS.	●	55

R&B diva tops Hot 100 Airplay for second time in her career.

R.E.M. vocalist's first solo turn on The Billboard Hot 100. All proceeds from iTunes-exclusive track go to fund to benefit Hurricane Katrina victims.

Song, which samples Soft Cell's 1982 top 10 hit "Tainted Love," previews singer's new album due April 11.

Bon Jovi's song at No. 59 is in the top 20 of the Adult Top 40 (No. 16) and Country charts (No. 19).

Canadian Daniel Powder (No. 55) breaks at adult radio (No. 10 on AC chart), as does fellow chart newcomer the Fray (No. 98), now No. 11 on Adult Top 40 chart.

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
56	51	57	19	MUST BE DOIN' SOMETHIN' RIGHT C. CHAMBERLAIN (P. J. MATTHEWS, M. DODSON)	Billy Currington MERCURY	●	39
57	74	95	3	CRASH T. KANAL (G. STEFANI, T. KANAL)	Gwen Stefani INTERSCOPE	●	57
58	58	65	12	RODEO COOL & DRE (JUVENILE, A. LYONS, M. VALENZANO, R. KELLY)	Juvenile UTP/ATLANTIC	●	58
59	71	84	5	WHO SAYS YOU CAN'T GO HOME J. SHANKS, J. BON JOVI, R. SAMBORA (J. BON JOVI, R. SAMBORA)	Bon Jovi ISLAND/IDJMG	●	59
60	68	74	13	JUST MIGHT (MAKE ME BELIEVE) G. FUNDIS (K. HALL)	Sugarland MERCURY	●	60
61	66	71	10	KEROSENE M. WRUCKE, F. LIODELL (M. LAMBERT)	Miranda Lambert EPIC (Nashville)	●	61
62	65	70	8	WHO I AM HATES WHO I'VE BEEN M. THIESSEN, M. L. TOWNSEND (M. THIESSEN)	Relient K GOTE/CAPITOL	●	62
63	69	86	4	KING WITHOUT A CROWN B. LASWELL, M. CAPLAN, A. MONTRONE, J. HARRIS (M. MILLER, J. WERNER)	Matisyahu JUBB/DR/EPIC	●	63
64	90	-	2	FOR YOU I WILL (CONFIDENCE) B. MANN (T. GEIGER, B. MANN)	Teddy Geiger CREED/COLUMBIA	●	64
65	63	79	5	OH YES (AKA 'POSTMAN') HEATMAKERZ (L. JAMES, G. GREEN, S. THOMAS, W. GARRETT, G. DOBBS, R. BATEMAN, B. HOLLAND, F. GORMAN)	Juelz Santana DIPLOMATS/DEF JAM/IDJMG	●	63
66	75	85	4	LIVING IN FAST FORWARD B. CANNON, K. CHESNEY (D. L. MURPHY, R. RUTHERFORD)	Kenny Chesney BNA	●	66
67	76	97	4	BEEP WILL I.A.M., R. FAIR (W. ADAMS, K. DIOGUARDI, J. LYNNE)	The Pussycat Dolls Featuring Will.i.am A&M/INTERSCOPE	●	67
68	50	51	4	LIGHTS AND SOUNDS N. AVRDN (R. KEY, P. MOSLEY, S. MACKIN, L. W. PARSONS III)	Yellowcard CAPITOL	●	68
69	<b>NEW</b>	1	1	IN THE SUN J. IHA, M. STIPE (J. ARTHUR)	Michael Stipe WARNER BROS.	●	69
70	60	58	19	IF IT'S LOVIN' THAT YOU WANT POKE & TONE, SPANADOR (J. C. D. IVER, S. J. BARNES, M. RIDDICK, A. MOSELY, S. LAROCK, L. PARKER)	Rihanna SRP/DEF JAM/IDJMG	●	36
71	40	23	4	GET'CHA HEAD IN THE GAME R. CHAM (R. CHAM, G. CHAM, A. SEELEY)	Andrew Seeley WALT DISNEY	●	23
72	80	98	6	EVER THE SAME M. SERLETIC (R. THOMAS)	Rob Thomas MELISMA/ATLANTIC	●	72
73	67	66	18	BOONDOCKS W. KIRKPATRICK, LITTLE BIG TOWN (W. KIRKPATRICK, LITTLE BIG TOWN)	Little Big Town EQUITY	●	45
74	56	55	18	FIREMAN DOE BOYS (D. CARTER, B. ZAY)	Lil Wayne CASH MONEY/UMRG	●	32
75	82	88	12	LOOKING FOR YOU S. MARTIN, C. GODOBY (K. FRANKLIN, P. RUSHEN, C. MIMS, S. BROWN, F. WASHINGTON)	Kirk Franklin FD YO SOUL/GOSPO CENTRIC/ZOMBA	●	74
76	83	89	7	SHE DON'T LET ME TO R. RUTHERFORD, M. WRIGHT (R. D. PIERO, T. SHAPIRO, R. RUTHERFORD)	Montgomery Gentry COLUMBIA (Nashville)	●	76
77	89	-	3	MY HOOD L. I. (J. JENKINS, C. QUINN, C. HARRIS, L. CRUMP)	Young Jeezy CORPORATE THUG/DEF JAM/IDJMG	●	77
78	78	87	9	BELIEVE T. BROWN, R. DUNN, K. BROOKS (R. DUNN, C. WISEMAN)	Brooks & Dunn ARISTA/NASHVILLE	●	78
79	81	81	12	MY OLD FRIEND B. GALLIMORE, T. MCGRAW, D. SMITH (C. WISEMAN, S. MCEWAN)	Tim McGraw CURB	●	79
80	85	100	3	MOVE ALONG H. BENSON (N. WHEELER, T. RITTER)	The All-American Rejects DOGHOUSE/INTERSCOPE	●	80
81	<b>NEW</b>	1	1	SOS J. ROTEM (J. ROTEM, E. K. BOGART, E. COBB)	Rihanna SRP/DEF JAM/IDJMG	●	81
82	88	94	6	GET DRUNK AND BE SOMEBODY L. WHITE, T. KEITH (T. KEITH, S. EMERICK)	Toby Keith SHOW DOG/NASHVILLE	●	82
83	97	-	2	WHAT HURTS THE MOST D. HUFF, RASCAL FLATTS (J. STEELE, S. ROBSON)	Rascal Flatts LYRIC STREET	●	83
84	99	-	2	BETCHA CAN'T DO IT LIKE ME DJ POOH (FABO, D. BUTLER, M. ROBINSON, C. WALKER)	D4L DEEMONEY/ASYLUM/ATLANTIC	●	84
85	98	-	3	NOBODY BUT ME B. BRADDOCK (P. B. WHITE, S. CAMP)	Blake Shelton WARNER BROS. (Nashville)/WRN	●	85
86	91	96	5	CHEATIN' S. EVANS, M. BRIGHT (B. JAMES, D. SCHLITZ)	Sara Evans RCA/NASHVILLE	●	86
87	84	77	17	SHE LET HERSELF GO T. BROWN, G. STRAIT (K. K. PHILLIPS, D. DILLON)	George Strait MCA/NASHVILLE	●	54
88	86	73	17	LUXURIOUS N. HOOPER, T. KANAL (G. STEFANI, T. KANAL, R. ISLEY, D. ISLEY, R. B. ISLEY, J. ISLEY, M. ISLEY, C. JASPER)	Gwen Stefani INTERSCOPE	●	21
89	79	76	6	GEORGIA V. DUU (M. MCALLISTER, C. BRIDGES, D. CRAWFORD, S. JOHNSON, H. CARMICHAEL, S. GORRELL)	Ludacris & Field Mob Featuring Jamie Foxx DTP/IDJMG	●	39
90	<b>NEW</b>	1	1	TOUCH THE SKY JUST BLAZE (K. WEST, J. SMITH, W. JACO, C. MAYFIELD)	Kanye West Featuring Lupe Fiasco ROC-A-FELLA/DEF JAM/IDJMG	●	90
91	<b>NEW</b>	1	1	GIRL NEXT DOOR M. LIGGETT, B. LOVELY, L. LANE (M. DODSON, P. BUZZARD, K. MISEVSKI, D. GOODMAN, J. MARTIN)	Saving Jane ALERT/TOUCAN COME/UMRG	●	91
92	57	28	3	START OF SOMETHING NEW M. GERRARD (M. GERRARD, R. NEVIL)	Zac Efron, Andrew Seeley & Vanessa Anne Hudgens WALT DISNEY	●	28
93	95	93	13	GOTTA GO T. TAYLOR (T. NEVSON, T. TAYLOR, M. SMITH)	Trey Songz SDNG 800K/ATLANTIC	●	67
94	53	35	3	WHAT I'VE BEEN LOOKING FOR A. DDDO, A. WATTS (A. DDDO, A. WATTS)	Lucas Grabeel & Ashley Tisdale WALT DISNEY	●	35
95	94	-	2	IN MY MIND S. SANDERS, D. RAMSEY (D. RAMSEY, S. SANDERS)	Heather Headley RCA/RMG	●	94
96	<b>NEW</b>	1	1	TALK D. SUPPLE, C. COLOPLY (G. BERRYMAN, J. BUCKLAND, W. CHAMPION, C. MARTIN, R. HUTTER, K. BARTOS, E. SCHULT)	Coldplay CAPITOL	●	96
97	59	34	4	WE'RE ALL IN THIS TOGETHER M. GERRARD (M. GERRARD, R. NEVIL)	High School Musical Cast WALT DISNEY	●	34
98	<b>NEW</b>	1	1	OVER MY HEAD (CABLE CAR) M. FLYNN, A. JOHNSON (I. SLADE, J. KING)	The Fray EPIC	●	98
99	<b>NEW</b>	1	1	ANIMALS NICKELBACK, J. MOI (C. KRÖGER, NICKELBACK)	Nickelback ROADRUNNER/IDJMG	●	99
100	<b>NEW</b>	1	1	BRING OUT THE FREAK IN YOU MDOX (R. FLORES, S. BONETT)	Lil Rob UPSTAIRS	●	100

### BETWEEN THE BULLETS [silvio@billboard.com](mailto:silvio@billboard.com)

## RETURN OF THE PINK PRANCER

Pink is back on The Billboard Hot 100 for the first time since November 2003 with the highest debut of her career. "Stupid Girls" comes in at a lofty No. 24, buoyed by a strong start on Hot Digital Songs (No. 8, 34,500 downloads). Most of the airplay for "Stupid" is coming from mainstream top 40, as evidenced by its 44-37 rise on Pop 100 Airplay. It soars 90-22 on the Pop 100. "Stupid," which previews Pink's April 4 album "I'm Not Dead," is already the third-most-viewed clip on AOL's Video On Demand.

—Silvio Pietrolungo





AIRPLAY MONITORED BY SALES DATA COMPILED BY



Nielsen Broadcast Data Systems



Nielsen SoundScan

# Billboard HOT 100

FEB 25 2006

## HOT 100 AIRPLAY™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	2	14	<b>#1</b> BE WITHOUT YOU	MARY J. BLIGE (GEFFEN)
2	1	15	CHECK ON IT	BEYONCE FEAT. SLIM THUG (COLUMBIA)
3	3	12	SO SICK	NE-YO (DEF JAM/IDJMG)
4	4	16	GRILLZ	NELLY FEAT. PAUL WALL, ALI & GIPP (DERRITY/FO REAL/UMRG)
5	5	13	UNPREDICTABLE	JAMIE FOXX FEATURING LUDACRIS (J/RMG)
6	6	8	YO (EXCUSE ME MISS)	CHRIS BROWN (JIVE ZOMBA)
7	12	8	I'M N LUV (WIT A STRIPPER)	T-PAIN FEAT. MIKE JONES (KONVICI MUZIK/JIVE ZOMBA)
8	8	19	STICKWITU	THE PUSSYCAT DOLLS (A&M/INTERSCOPE)
9	7	26	RUN IT!	CHRIS BROWN (JIVE ZOMBA)
10	11	25	BECAUSE OF YOU	KELLY CLARKSON (RCA/RMG)
11	16	6	LEAN WIT IT, ROCK WIT IT	DEM FRANCHIZE BOYZ (SO SO DEF VIRGIN)
12	9	21	ONE WISH	RAY J (KNOCKOUT SANCTUARY)
13	13	4	LOVE	KEYSHIA COLE (A&M/INTERSCOPE)
14	22	5	TEMPERATURE	SEAN PAUL (VP ATLANTIC)
15	10	19	DON'T FORGET ABOUT US	MARIAH CAREY (ISLAND/IDJMG)
16	14	10	TOUCH IT	BUSTA RHYMES (AFTERMATH/INTERSCOPE)
17	17	8	SHAKE THAT	EMINEM FEAT. NATE DOGG (SHADY/AFTERMATH/INTERSCOPE)
18	18	11	DANCE, DANCE	FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)
19	19	7	YOU'RE BEAUTIFUL	JAMES BLUNT (CUSTARD ATLANTIC)
20	20	13	DIRTY LITTLE SECRET	THE ALL-AMERICAN REJECTS (DOGHOUSE/INTERSCOPE)
21	15	19	THERE IT GO! (THE WHISTLE SONG)	JUELZ SANTANA (DIPLOMATS DEF JAM/IDJMG)
22	21	25	PHOTOGRAPH	NICKELBACK (ROADRUNNER/IDJMG)
23	23	14	JESUS, TAKE THE WHEEL	CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE/PLG)
24	25	41	YOU AND ME	LIFEHOUSE (GEFFEN)
25	29	11	WHEN I GET WHERE I'M GOING	BRAD PAISLEY FEAT. DOLLY PARTON (ARISTA NASHVILLE)

1,027 stations, comprised of top 40, adult contemporary, R&B/hip-hop, country, rock, gospel, Latin, and Christian formats, are electronically monitored 24 hours a day, 7 days a week. This data is used to compile The Billboard Hot 100.

## ADULT TOP 40™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	26	<b>#1</b> PHOTOGRAPH	NICKELBACK (ROADRUNNER/IDJMG)
2	2	23	YOU'RE BEAUTIFUL	JAMES BLUNT (CUSTARD ATLANTIC)
3	3	14	EVER THE SAME	ROB THOMAS (MELISMA ATLANTIC)
4	4	21	BECAUSE OF YOU	KELLY CLARKSON (RCA/RMG)
5	5	21	BETTER DAYS	GOO GOO DOLLS (WARNER BROS.)
6	6	27	SHE SAYS	HOWIE DAY (EPIC)
7	8	15	PRETTY VEGAS	INXS (BURNETT EPIC)
8	7	54	YOU AND ME	LIFEHOUSE (GEFFEN)
9	9	26	RIGHT HERE	STAIN'D (FLIP/ATLANTIC)
10	11	16	SUGAR, WE'RE GOIN' DOWN	FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)
11	12	15	OVER MY HEAD (CABLE CAR)	THE FRAY (EPIC)
12	14	13	CAB	TRAIN (COLUMBIA)
13	15	21	BAD DAY	DANIEL POWERS (WARNER BROS.)
14	13	10	JUST FEEL BETTER	SANTANA FEAT. STEVEN TYLER (ARISTA/RMG)
15	10	23	WAKE ME UP WHEN SEPTEMBER ENDS	GREEN DAY (REPRISE)
16	21	5	WHAT SAYS YOU CAN'T GO HOME	BON JOVI (ISLAND/IDJMG)
17	16	19	HOW DO YOU LOVE?	COLLECTIVE SOUL (E1)
18	18	10	DIRTY LITTLE SECRET	THE ALL-AMERICAN REJECTS (DOGHOUSE/INTERSCOPE)
19	17	6	TALK	COLDPLAY (CAPITOL)
20	19	10	UNWRITTEN	NATASHA BEDINGFIELD (EPIC)
21	23	6	WALK AWAY	KELLY CLARKSON (RCA/RMG)
22	25	17	BLIND	LIFEHOUSE (GEFFEN)
23	26	8	LOVE AND MEMORIES	O.A.R. (EVERFINE/LAVA)
24	22	17	HUNG UP	MADONNA (WARNER BROS.)
25	20	16	IN THE ROUGH	ANNA NALICK (COLUMBIA)

## ADULT CONTEMPORARY™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	34	<b>#1</b> YOU AND ME	LIFEHOUSE (GEFFEN)
2	3	27	YOU'RE BEAUTIFUL	JAMES BLUNT (CUSTARD ATLANTIC)
3	2	53	LONELY NO MORE	ROB THOMAS (MELISMA ATLANTIC)
4	5	18	BECAUSE OF YOU	KELLY CLARKSON (RCA/RMG)
5	4	56	HOME	MICHAEL BUBLE (143/REPRISE)
6	8	7	MAKING MEMORIES OF US	KEITH URBAN (CAPITOL NASHVILLE/EMC)
7	6	22	I'M FEELING YOU	SANTANA FEAT. MICHELLE BRANCH (ARISTA/RMG)
8	7	26	WINDOW TO MY HEART	JON SECALA (BIG3)
9	11	5	SAVE THE LAST DANCE FOR ME	MICHAEL BUBLE (143 REPRISE)
10	13	7	BAD DAY	DANIEL POWERS (WARNER BROS.)
11	9	28	ONE LOVE	HOOTIE & THE BLOWFISH (SNEAKY LONG/VANGUARD)
12	10	22	BEAUTIFUL	JIM BRICKMAN FEAT. WAYNE BRADY (WALT DISNEY/HOLLYWOOD)
13	15	5	PROBABLY WOULDN'T BE THIS WAY	LEANN RIMES (CURB)
14	12	19	I RUN FOR LIFE	MELISSA ETHERIDGE (ISLAND/IDJMG)
15	16	15	AMARANTINE	ENYA (REPRISE)
16	14	17	WHERE IS YOUR HEART TONIGHT	JORDAN KNIGHT (TRANS CONTINENTAL)
17	17	12	BETTER DAYS	GOO GOO DOLLS (WARNER BROS.)
18	20	9	EVER THE SAME	ROB THOMAS (MELISMA ATLANTIC)
19	19	18	TIME AFTER TIME	ZAC EFRON, ANDREW SEELEY & VANESSA ANNE HUDGENS (WALT DISNEY)
20	23	20	LIKE WE NEVER LOVED AT ALL	FAITH HILL (WARNER-CORB WRN WARNER BROS.)
21	18	15	WAKE ME UP WHEN SEPTEMBER ENDS	GREEN DAY (REPRISE)
22	22	13	PHOTOGRAPH	NICKELBACK (ROADRUNNER/IDJMG)
23	25	4	UNCHAINED MELODY	BARRY MANILOW (ARISTA/RMG)
24	24	20	COOL	GWEN STEFANI (INTERSCOPE)
25	-	1	SOME HEARTS	CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE/RMG)

## HOT DIGITAL SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
1	1	16	<b>#1</b> YOU'RE BEAUTIFUL	JAMES BLUNT (CUSTARD ATLANTIC)	■
2	2	13	CHECK ON IT	BEYONCE FEAT. SLIM THUG (COLUMBIA)	■
3	3	12	GRILLZ	NELLY FEAT. PAUL WALL, ALI & GIPP (DERRITY/FO REAL/UMRG)	■
4	6	6	I'M N LUV (WIT A STRIPPER)	T-PAIN FEAT. MIKE JONES (KONVICI MUZIK/JIVE ZOMBA)	■
5	7	8	SHAKE THAT	EMINEM (SHADY/AFTERMATH/INTERSCOPE)	■
6	14	5	TEMPERATURE	SEAN PAUL (VP ATLANTIC)	■
7	5	12	UNWRITTEN	NATASHA BEDINGFIELD (EPIC)	■
8	-	1	STUPID GIRLS	PINK (LAFACE ZOMBA)	■
9	16	24	GOLD DIGGER	KANYE WEST FEAT. JAMIE FOXX (ROC-A-FELLA/DEF JAM/IDJMG)	■
10	9	31	DIRTY LITTLE SECRET	THE ALL-AMERICAN REJECTS (DOGHOUSE/INTERSCOPE)	■
11	8	12	L.O.V.E.	ASHLEE SIMPSON (GEFFEN)	■
12	10	17	DANCE, DANCE	FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)	■
13	15	10	EVERYTIME WE TOUCH	CASCADA (ROBBINS)	■
14	17	21	PUMP IT	THE BLACK EYED PEAS (A&M/INTERSCOPE)	■
15	4	4	BREAKING FREE	ZAC EFRON, ANDREW SEELEY & VANESSA ANNE HUDGENS (WALT DISNEY)	■
16	11	26	MY HUMPS	THE BLACK EYED PEAS (A&M/INTERSCOPE)	■
17	29	3	LEAN WIT IT, ROCK WIT IT	DEM FRANCHIZE BOYZ (SO SO DEF VIRGIN)	■
18	42	5	UPSIDE DOWN	JACK JOHNSON (BRUSHFIRE/UMRG)	■
19	19	5	YO (EXCUSE ME MISS)	CHRIS BROWN (JIVE ZOMBA)	■
20	13	18	LAFFY TAFFY	DAL (DEEMONEY ASYLUM/ATLANTIC)	■
21	18	18	THERE IT GO! (THE WHISTLE SONG)	JUELZ SANTANA (DIPLOMATS DEF JAM/IDJMG)	■
22	20	21	RUN IT!	CHRIS BROWN (JIVE ZOMBA)	■
23	28	9	BE WITHOUT YOU	MARY J. BLIGE (GEFFEN)	■
24	21	23	PHOTOGRAPH	NICKELBACK (ROADRUNNER/IDJMG)	■
25	33	40	FEEL GOOD INC	GOELLILAZ (PARLOPHONE/VIRGIN)	■

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
26	44	17	HUNG UP	MADONNA (WARNER BROS.)	■
27	23	12	WHEN I'M GONE	EMINEM (SHADY/AFTERMATH/INTERSCOPE)	■
28	38	25	BECAUSE OF YOU	KELLY CLARKSON (RCA/RMG)	●
29	24	17	STICKWITU	THE PUSSYCAT DOLLS (A&M/INTERSCOPE)	●
30	31	15	JESUS, TAKE THE WHEEL	CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE)	●
31	30	35	SUGAR, WE'RE GOIN' DOWN	FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)	●
32	46	63	SINCE U BEEN GONE	KELLY CLARKSON (RCA/RMG)	●
33	12	4	GET'CHA HEAD IN THE GAME	ANDREW SEELEY (WALT DISNEY)	●
34	-	1	IN THE SUN	MICHAEL STIPE (WARNER BROS.)	●
35	35	9	PERFECT SITUATION	WEEZER (GEFFEN)	●
36	32	15	HONKY TONK BADONKADONK	TRACE ADKINS (CAPITOL NASHVILLE)	●
37	-	1	BAD DAY	DANIEL POWERS (WARNER BROS.)	●
38	52	22	WE BE BURNIN'	SEAN PAUL (VP ATLANTIC)	●
39	40	8	UNPREDICTABLE	JAMIE FOXX FEAT. LUDACRIS (J/RMG)	●
40	61	2	WALK AWAY	KELLY CLARKSON (RCA/RMG)	●
41	55	37	BLESS THE BROKEN ROAD	RASCAL FLATTS (LYRIC STREET)	●
42	-	1	ORDINARY PEOPLE	JOHN LEGEND (G.O.O.D./COLUMBIA)	●
43	37	5	ROMPE	DADDY YANKEE (EL CARTEL/INTERSCOPE)	●
44	53	22	100 YEARS	FIVE FOR FIGHTING (AWARE/COLUMBIA)	●
45	41	20	STAY FLY	THREE 6 MARF (HYPNOTIZE MINDS/COLUMBIA)	●
46	69	2	FOR YOU I WILL (CONFIDENCE)	TEDDY GEIGER (CRED/COLUMBIA)	●
47	26	5	LIGHTS AND SOUNDS	YELLOWCARD (CAPITOL)	●
48	34	40	DON'T CHA	THE PUSSYCAT DOLLS (A&M/INTERSCOPE)	●
49	51	3	MOVE ALONG	THE ALL-AMERICAN REJECTS (DOGHOUSE/INTERSCOPE)	●
50	50	6	WHO I AM HATES WHO I'VE BEEN	RELIENT K (GOTEE/CAPITOL)	●

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
51	47	25	THESE WORDS	NATASHA BEDINGFIELD (EPIC)	■
52	57	3	KING WITHOUT A CROWN	MATISYAHU (JUB OR EPIC)	■
53	58	52	YOU AND ME	LIFEHOUSE (GEFFEN)	■
54	54	19	BETTER DAYS	GOO GOO DOLLS (WARNER BROS.)	■
55	25	3	START OF SOMETHING NEW	ZAC EFRON, ANDREW SEELEY & VANESSA ANNE HUDGENS (WALT DISNEY)	■
56	45	14	ONE WISH	RAY J (KNOCKOUT SANCTUARY)	■
57	64	48	HOLLABACK GIRL	GWEN STEFANI (INTERSCOPE)	■
58	-	12	YOU'LL THINK OF ME	KEITH URBAN (CAPITOL NASHVILLE)	■
59	22	3	WHAT I'VE BEEN LOOKING FOR	LUCAS GRABEL & ASHLEY TISDALE (WALT DISNEY)	■
60	49	46	BEVERLY HILLS	WEEZER (GEFFEN)	■
61	-	1	TOUCH IT	BUSTA RHYMES (AFTERMATH/INTERSCOPE)	■
62	65	27	WAKE ME UP WHEN SEPTEMBER ENDS	GREEN DAY (REPRISE)	■
63	27	3	WE'RE ALL IN THIS TOGETHER	HIGH SCHOOL MUSICAL CAST (WALT DISNEY)	■
64	-	20	VERTIGO	U2 (INTERSCOPE)	■
65	56	8	NASTY GIRL	THE NOTORIOUS B.I.G. (BAD BOY/ATLANTIC)	■
66	43	11	FIREMAN	LIL WAYNE (CASH MONEY/UMRG)	■
67	71	60	MR. BRIGHTSIDE	THE KILLERS (ISLAND/IDJMG)	■
68	70	18	I THINK THEY LIKE ME	DEM FRANCHIZE BOYZ (SO SO DEF VIRGIN)	■
69	67	4	FRESH AZIMIZ	BOW WOW FEAT. J-KWON & JERMAINE DUPRI (COLUMBIA)	■
70	-	28	NUMB/ENCORE	JAY-Z LINKIN PARK (ROC-A-FELLA/DEF JAM/WARNER BROS.)	■
71	62	3	GOODBYE MY LOVER	JAMES BLUNT (CUSTARD ATLANTIC)	■
72	66	67	YEAH!	USHER FEAT. LIL JON & LUDACRIS (LAFACE ZOMBA)	■
73	72	28	LOSE YOURSELF	EMINEM (SHADY/INTERSCOPE)	■
74	59	19	I'M SPRUNG	T-PAIN (KONVICI MUZIK/JIVE ZOMBA)	■
75	60	20	SOUL SURVIVOR	YOUNG JEEZY FEAT. AKON (CORPORATE THUGZ/DEF JAM/UMRG)	■

## MODERN ROCK™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	2	27	<b>#1</b> WASTELAND	WEezer (GEFFEN)	★
2	1	19	PERFECT SITUATION	WEEZER (GEFFEN)	★
3	4	9	EVERY DAY IS EXACTLY THE SAME	NINE INCH NAILS (NEWLINE/INTERSCOPE)	★
4	5	15	DANCE, DANCE	FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)	★
5	3	19	HYPNOTIZE	SYSTEM OF A DOWN (AMERICAN COLUMBIA)	★
6	9	13	LIGHTS AND SOUNDS	YELLOWCARD (CAPITOL)	★
7	8	15	KING WITHOUT A CROWN	MATISYAHU (JUB OR EPIC)	★
8	6	15	TALK	COLDPLAY (CAPITOL)	★
9	7	25	BAT COUNTRY	AVENGED SEVENFOLD (HOPELESS WARNER BROS.)	★
10	10	26	SAVE ME	SHINEDOWN (ATLANTIC)	★
11	13	16	DARE	GORILLAZ FEAT. SHAUN RYDER (PARLOPHONE/VIRGIN)	★
12	11	21	TWISTED TRANSISTOR	KORN (VIRGIN)	★
13	15	11	THE DENIAL TWIST	THE WHITE STRIPES (THIRD MAN/V2)	★
14	19	10	TEAR YOU APART	SHE WANTS REVENGE (PERFECTKISS/FLAWLESS/GEFFEN)	★
15	25	3	NO WAY BACK	FOO FIGHTERS (ROSWELL/RCA/RMG)	★
16	12	25	DOA	FOO FIGHTERS (ROSWELL/RCA/RMG)	★
17	14	13	OUT OF EXILE	AUDIOSLAVE (EPIC/INTERSCOPE)	★
18	17	12	ANIMALS	NICKELBACK (ROADRUNNER/IDJMG)	★
19	21	8	CASH MACHINE	HARD FI (NECESSARY ATLANTIC)	★
20	18	26	SOUL MEETS BODY	DEATH CAB FOR CUTIE (ATLANTIC)	★
21	26	4	HEART IN A CAGE	THE STROKES (RCA/RMG)	★
22	28	14	WINGS OF A BUTTERFLY	HIM (SIRE/WARNER BROS.)	★
23	31	3	HATE ME	BLUE OCTOBER (UNIVERSAL UMRG)	★
24	22	11	SPEAK EASY	311 (VOLCANO ZOMBA)	★
25	29	3	SAYING SORRY	HAWTHORNE HEIGHTS (VICTORY)	★



# FEB 25 2006 POP Billboard

## POP 100

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	16	<b>#1</b> CHECK ON IT	BEYONCE FEAT. SLIM THUG (COLUMBIA)
2	2	16	YOU'RE BEAUTIFUL	JAMES BLUNT (CUSTARD/ATLANTIC)
3	3	12	GRILLZ	NELLY FEAT. PAUL WALL, ALI & GIPP (DERRTY/FO REEL/UMRG)
4	6	16	UNWRITTEN	NATASHA BEDINGFIELD (EPIC)
5	5	31	DIRTY LITTLE SECRET	THE ALL-AMERICAN REJECTS (DOGHOUSE/INTERSCOPE)
6	11	10	SHAKE THAT	EMINEM FEAT. NATE DOGG (SHADY/AFTERMATH/INTERSCOPE)
7	4	20	STICKWITU	THE PUSSYCAT DOLLS (A&M/INTERSCOPE)
8	13	7	I'M N LUV (WIT A STRIPPER)	T-PAIN FEAT. MIKE JONES (KONVICT MUZIK/JIVE/ZOMBA)
9	8	18	DANCE, DANCE	FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)
10	7	24	RUN IT!	CHRIS BROWN (JIVE/ZOMBA)
11	10	10	SO SICK	NE-YO (DEF JAM/IDJMG)
12	9	29	BECAUSE OF YOU	KELLY CLARKSON (RCA/RMG)
13	14	12	EVERYTIME WE TOUCH	CASCADA (ROBBINS)
14	12	34	PUMP IT	THE BLACK EYED PEAS (A&M/INTERSCOPE)
15	19	10	BE WITHOUT YOU	MARY J. BLIGE (GEFFEN)
16	29	6	TEMPERATURE	SEAN PAUL (VP/ATLANTIC)
17	16	25	GOLD DIGGER	KANYE WEST FEAT. JAMIE FOXX (ROC-A-FELLA/DEF JAM/IDJMG)
18	22	9	WALK AWAY	KELLY CLARKSON (RCA/RMG)
19	17	26	PHOTOGRAPH	NICKELBACK (ROADRUNNER/IDJMG)
20	15	19	THERE IT GO! (THE WHISTLE SONG)	JUELZ SANTANA (DIPLOMATS/DEF JAM/IDJMG)
21	18	18	ONE WISH	RAY J (KNOCKOUT/SANCTUARY)
22	90	2	STUPID GIRLS	PINK (LAFACE/ZOMBA)
23	21	30	MY HUMPS	THE BLACK EYED PEAS (A&M/INTERSCOPE)
24	20	36	SUGAR, WE'RE GOIN' DOWN	FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)
25	23	14	L.O.V.E.	ASHLEE SIMPSON (GEFFEN)
26	26	45	FEEL GOOD INC	GORILLAZ (PARLOPHONE/VIRGIN)
27	31	8	YO (EXCUSE ME MISS)	CHRIS BROWN (JIVE/ZOMBA)
28	33	5	CRASH	GWEN STEFANI (INTERSCOPE)
29	28	18	LAFFY TAFFY	D4L (DEEMONEY/ASYLUM/ATLANTIC)
30	32	25	WE BE BURNIN'	SEAN PAUL (VP/ATLANTIC)
31	30	14	WHEN I'M GONE	EMINEM (SHADY/AFTERMATH/INTERSCOPE)
32	27	20	IF IT'S LOVIN' THAT YOU WANT	RIHANNA (SRP/DEF JAM/IDJMG)
33	25	19	DON'T FORGET ABOUT US	MARIAH CAREY (ISLAND/IDJMG)
34	37	28	RIGHT HERE	STAINED (FLIP/ATLANTIC)
35	44	5	LEAN WIT IT, ROCK WIT IT	DEM FRANCHIZE BOYZ (SO SO DEF/VIRGIN)
36	24	4	BREAKING FREE	ZAC EFFRON, ANDREW SEELEY & VANESSA ANNE HUGHES (WALT DISNEY)
37	35	13	WHO I AM HATES WHO I'VE BEEN	RELIENT K (GOTFE/CAPITOL)
38	64	5	UPSIDE DOWN	JACK JOHNSON (BRUSH FIRE/UMRG)
39	39	9	BEEP	THE PUSSYCAT DOLLS FEAT. WILL I AM (A&M/INTERSCOPE)
40	58	3	SOS	RIHANNA (SRP/DEF JAM/IDJMG)
41	49	17	HUNG UP	MADONNA (WARNER BROS.)
42	40	8	UNPREDICTABLE	JAMIE FOXX FEAT. LUDACRIS (J/RMG)
43	52	4	FOR YOU I WILL (CONFIDENCE)	TEDDY GEIGER (CRED/COLUMBIA)
44	36	23	I'M SPRUNG	T-PAIN (KONVICT MUZIK/JIVE/ZOMBA)
45	48	11	GIRL NEXT DOOR	SAVING JANE (ALERT/TOUCAN COVE/UMRG)
46	38	21	STAY FLY	THREE 6 MAFIA (HYPNOTIZE MINDS/COLUMBIA)
47	51	28	WAKE ME UP WHEN SEPTEMBER ENDS	GREEN DAY (REPRISE)
48	47	15	JESUS, TAKE THE WHEEL	CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE)
49	77	30	YOU'LL THINK OF ME	KEITH URBAN (CAPITOL/NASHVILLE)
50	50	9	NASTY GIRL	THE NOTORIOUS B.I.G. (BAD BOY/ATLANTIC)

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
51	53	11	PERFECT SITUATION	WEezer (Geffen)
52	42	21	SOUL SURVIVOR	YOUNG JEEZY FEAT. AKON (CORPORATE THUGZ/DEF JAM/IDJMG)
53	56	21	BETTER DAYS	GOD GOD DOLLS (WARNER BROS.)
54	34	4	GET'CHA HEAD IN THE GAME	ANDREW SEELEY (WALT DISNEY)
55	-	1	IN THE SUN	MICHAEL STIPE (WARNER BROS.)
56	54	16	HONKY TONK BADONKADONK	TRACE ADKINS (CAPITOL/NASHVILLE)
57	-	1	BAD DAY	DANIEL POWTER (WARNER BROS.)
58	57	6	ROMPE	DADDY YANKEE (EL CARTEL/INTERSCOPE)
59	57	3	MOVE ALONG	THE ALL-AMERICAN REJECTS (DOGHOUSE/INTERSCOPE)
60	50	14	TURN IT UP	CHAMILLIONAIRE FEAT. LIL' FLIP (UNIVERSAL/UMRG)
61	45	8	LIGHTS AND SOUNDS	YELLOWCARD (CAPITOL)
62	68	4	KING WITHOUT A CROWN	MATSYAHU (JDUB/OR/EPIC)
63	55	19	HERE WE GO	TRINA FEAT. KELLY ROWLAND (SLIP-N-SLIDE/ATLANTIC)
64	62	19	LUXURIOUS	GWEN STEFANI (INTERSCOPE)
65	75	9	TOUCH IT	BUSTA RHYMES (AFTERMATH/INTERSCOPE)
66	43	3	START OF SOMETHING NEW	ZAC EFFRON, ANDREW SEELEY & VANESSA ANNE HUGHES (WALT DISNEY)
67	65	19	I THINK THEY LIKE ME	DEM FRANCHIZE BOYZ (SO SO DEF/VIRGIN)
68	41	4	WHAT I'VE BEEN LOOKING FOR	LUCAS GRABEEL & ASHLEY TISDALE (WALT DISNEY)
69	46	3	WE'RE ALL IN THIS TOGETHER	HIGH SCHOOL MUSICAL CAST (WALT DISNEY)
70	63	11	FIREMAN	LIL WAYNE (CASH MONEY/UMRG)
71	71	8	FRESH AZIMIZ	BOB WOV FEAT. J-KWON & JERMAINE OUPRI (COLUMBIA)
72	69	3	GOODBYE MY LOVER	JAMES BLUNT (CUSTARD/ATLANTIC)
73	72	10	WHEN I GET WHERE I'M GOING	BRAD PAINLEY FEAT. DOLLY PARTON (ARISTA NASHVILLE)
74	59	3	STICK TO THE STATUS QUO	HIGH SCHOOL MUSICAL CAST (WALT DISNEY)
75	76	3	YOUR MAN	JOSH TURNER (MCA NASHVILLE)
76	97	17	LIKE WE NEVER LOVED AT ALL	FAITH HILL (WARNER-CORB/WARNER BROS.)
77	88	16	SHAKE	YING YANG TWINS FEAT. PITBULL (COLLIPARK/TVT)
78	70	28	YOUR BODY	PRETTY RICKY (ATLANTIC)
79	-	1	MS. NEW BOOTY	BUBBA SPARKXX (NEW SOUTH/PURPLE RIBBON/VIRGIN)
80	84	8	EVER THE SAME	ROB THOMAS (MELISMAT/ATLANTIC)
81	81	17	MUST BE DOIN' SOMETHIN' RIGHT	BILLY CURRINGTON (MERCURY)
82	92	2	OVER MY HEAD (CABLE CAR)	THE FRAY (EPIC)
83	73	23	BOYFRIEND	ASHLEE SIMPSON (Geffen)
84	74	14	BOONDOCKS	LITTLE BIG TOWN (EQUITY)
85	66	3	BOP TO THE TOP	LUCAS GRABEEL & ASHLEY TISDALE (WALT DISNEY)
86	80	11	KRYPTONITE (I'M ON IT)	PURPLE RIBBON ALL-STARS (PURPLE RIBBON/VIRGIN)
87	-	1	TONIGHT I WANNA CRY	KEITH URBAN (CAPITOL/NASHVILLE)
88	83	8	KEROSENE	MIRANDA LAMBERT (EPIC/NASHVILLE)
89	61	3	GOODBYE FOR NOW	R.O.B. (ATLANTIC)
90	94	16	DARE	GORILLAZ FEAT. SHAWN RYDER (PARLOPHONE/VIRGIN)
91	86	11	GONE	KELLY CLARKSON (RCA/RMG)
92	85	2	I WRITE SINS NOT TRAGEDIES	PANIC AT THE DISCO (DECAYDANCE/FUELED BY RAMEN)
93	-	1	BLACK HORSE & THE CHERRY TREE	KT TUNSTALL (RELENTLESS/VIRGIN)
94	98	2	MY HOOD	YOUNG JEEZY (CORPORATE THUGZ/DEF JAM/IDJMG)
95	-	1	THE REAL THING	BO BICE (RCA/RMG)
96	87	26	SOUL MEETS BODY	DEATH CAB FOR CUTIE (ATLANTIC)
97	-	1	RODEO	JUVENILE (UTP/ATLANTIC)
98	82	9	GEORGIA	LUDACRIS & FIELO MOB FEAT. JAMIE FOXX (DTP/IDJMG)
99	-	1	TALK	COLDFPLAY (CAPITOL)
100	89	19	HEARD 'EM SAY	KANYE WEST FEAT. ADAM LEVINE (ROC-A-FELLA/DEF JAM/IDJMG)

## POP 100 AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	16	<b>#1</b> CHECK ON IT	BEYONCE FEAT. SLIM THUG (COLUMBIA)	
2	2	10	SO SICK	NE-YO (DEF JAM/IDJMG)	☆
3	3	20	STICKWITU	THE PUSSYCAT DOLLS (A&M/INTERSCOPE)	
4	6	19	DIRTY LITTLE SECRET	THE ALL-AMERICAN REJECTS (DOGHOUSE/INTERSCOPE)	☆
5	4	22	RUN IT!	CHRIS BROWN (JIVE/ZOMBA)	
6	5	28	BECAUSE OF YOU	KELLY CLARKSON (RCA/RMG)	☆
7	8	13	DANCE, DANCE	FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)	☆
8	7	10	GRILLZ	NELLY FEAT. PAUL WALL, ALI & GIPP (DERRTY/FO REEL/UMRG)	
9	14	4	BE WITHOUT YOU	MARY J. BLIGE (Geffen)	
10	10	9	WALK AWAY	KELLY CLARKSON (RCA/RMG)	☆
11	11	14	UNWRITTEN	NATASHA BEDINGFIELD (EPIC)	☆
12	9	13	ONE WISH	RAY J (KNOCKOUT/SANCTUARY)	☆
13	12	11	PUMP IT	THE BLACK EYED PEAS (A&M/INTERSCOPE)	
14	19	11	EVERYTIME WE TOUCH	CASCADA (ROBBINS)	☆
15	13	25	PHOTOGRAPH	NICKELBACK (ROADRUNNER/IDJMG)	☆
16	18	11	THERE IT GO! (THE WHISTLE SONG)	JUELZ SANTANA (DIPLOMATS/DEF JAM/IDJMG)	
17	21	9	SHAKE THAT	EMINEM FEAT. NATE DOGG (SHADY/AFTERMATH/INTERSCOPE)	
18	15	25	SUGAR, WE'RE GOIN' DOWN	FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)	☆
19	16	20	IF IT'S LOVIN' THAT YOU WANT	RIHANNA (SRP/DEF JAM/IDJMG)	
20	20	24	GOLD DIGGER	KANYE WEST FEAT. JAMIE FOXX (ROC-A-FELLA/DEF JAM/IDJMG)	
21	28	3	SOS	RIHANNA (SRP/DEF JAM/IDJMG)	
22	23	5	CRASH	GWEN STEFANI (INTERSCOPE)	☆
23	25	5	YOU'RE BEAUTIFUL	JAMES BLUNT (CUSTARD/ATLANTIC)	☆
24	17	20	DON'T FORGET ABOUT US	MARIAH CAREY (ISLAND/IDJMG)	☆
25	26	8	RIGHT HERE	STAINED (FLIP/ATLANTIC)	

17 mainstream top 40 stations are electronically monitored 24 hours a day, 7 days a week. This data is used to compile the Pop 100.

## HOT SINGLES SALES

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	7	8	<b>#1</b> CHECK ON IT	BEYONCE FEAT. SLIM THUG (COLUMBIA)
2	1	6	HEARTBREAK HOTEL	ELVIS PRESLEY (RCA/SONY BMG STRATEGIC MARKETING GROUP)
3	2	4	GOTTA GET TO MY BABY	JOVAN DAVIS (ANOTHA DAVIS)
4	3	10	HUNG UP	MADONNA (WARNER BROS.)
5	4	2	HEAD LIKE A HOLE	NINE INCH NAILS (RYKODISC)
6	10	5	TOP NOTCH DIVA	QUARRE LEE FEAT. TRINA & TRICK DADDY (KEY MONEY GRIP)
7	5	8	TE AMO CORAZON	PRINCE (UNIVERSAL/UMRG)
8	6	12	ONE WISH	RAY J (KNOCKOUT/SANCTUARY)
9	9	6	EVERYTIME WE TOUCH	CASCADA (ROBBINS)
10	10	9	I AM NOT MY HAIR	INDIA ARIE (MOTOWN/UMRG)
11	8	14	BABY GIRL	TRE (SEL-SUM)
12	11	35	LONELY	AKON (SRP/UNIVERSAL/UMRG)
13	13	35	INSIDE YOUR HEAVEN/VEHICLE	BO BICE (RCA/RMG)
14	22	36	INSIDE YOUR HEAVEN/INDEPENDENCE DAY	CARRIE UNDERWOOD (ARISTA/RMG)
15	16	24	GO CRAZY	YOUNG JEEZY FEAT. JAY-Z (CORPORATE THUGZ/DEF JAM/IDJMG)
16	19	53	WE WILL BECOME SILHOUETTES/BE STILL MY HEART	THE POSTAL SERVICE (SUB POP)
17	20	5	TOUCH IT	BUSTA RHYMES (AFTERMATH/INTERSCOPE)
18	15	11	DELUSIONS OF GRANDEUR	THE J PROJECT FEAT. LASALLE GABRIEL (SLR)
19	28	1	LEAN WIT IT, ROCK WIT IT	DEM FRANCHIZE BOYZ (SO SO DEF/VIRGIN)
20	18	13	IT'S YOU	URBAN MYSTIC (SOBE/WARNER BROS.)
21	3	20	I THINK THEY LIKE ME	DEM FRANCHIZE BOYZ (SO SO DEF/VIRGIN)
22	26	14	GRILLZ	NELLY FEAT. PAUL WALL, ALI & GIPP (DERRTY/FO REEL/UMRG)
23	41	27	WE BELONG TOGETHER	MARIAH CAREY (ISLAND/IDJMG)
24	23	15	NUMBER 1	GOLDFRAPP (MUTE)
25	24	3	NASTY GIRL	THE NOTORIOUS B.I.G. (BAD BOY/ATLANTIC)

## HITPREDICTOR

DATA PROVIDED BY PROMOSQUAD

See chart legend for rules and explanations. Yellow indicates recently tested title, ☆ indicates New Release.

ARTIST/TITLE/LABEL/(Score) Chart Rank

### POP 100 AIRPLAY

☆ NICKELBACK Savin' Me (IDJMG) (79.5)	-
NE-YO So Sick (IDJMG) (65.0)	2
THE ALL-AMERICAN REJECTS Dirty Little Secret (INTERSCOPE) (76.1)	4
FALL OUT BOY Dance, Dance (IDJMG) (82.5)	7
KELLY CLARKSON Walk Away (RMG) (83.8)	10
NATASHA BEDINGFIELD Unwritten (EPIC) (70.2)	11
CASCADA Everytime We Touch (ROBBINS) (70.0)	14
GWEN STEFANI Crash (INTERSCOPE) (68.9)	22
JAMES BLUNT You're Beautiful (ATLANTIC) (65.2)	23
ASHLEE SIMPSON L.O.V.E. (Geffen) (67.8)	31
SAVING JANE Girl Next Door (UMRG) (65.4)	33
THE VERONICAS 4ever (WARNER BROS.) (68.1)	-

### ADULT TOP 40

☆ THE ALL-AMERICAN REJECTS Dirty Little Secret (INTERSCOPE) (73.4)	18
ROB THOMAS Ever The Same (ATLANTIC) (84.5)	3
JAY-Z Pretty Vegas (EPIC) (65.9)	7
FALL OUT BOY Sugar, We're Going Down (IDJMG) (71.1)	10
BON JOVI Who Says You Can't Go Home (IDJMG) (73.6)	16
COLLECTIVE SOUL How Do You Love? Pt. 1 (71.9)	17
NATASHA BEDINGFIELD Unwritten (EPIC) (65.9)	20
KELLY CLARKSON Walk Away (RMG) (68.3)	21

### ADULT CONTEMPORARY

SANTANA FEAT. MICHELLE BRANCH I'm Feeling You (RMG) (66.7)	7
JON SECADA Window To My Heart (BIG) (89.4)	8
E-YA Amaranthine Reprise (72.4)	15

### MODERN ROCK

FALL OUT BOY Dance, Dance (IDJMG) (71.1)	4
F30 FIGHTERS No Way Back (RMG) (67.5)	15
ANBERLIN Paperthin Hymn (EM) (69.6)	-

POP 100: The Top Pop singles & tracks, according to mainstream top 40 radio audience impressions measured by Nielsen Broadcast Data Systems, and sales compiled by Nielsen SoundScan. See Chart Legend for rules and explanations. © 2006, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved. POP 100 AIRPLAY: Legend located below chart. SINGLES SALES: This data is used to compile both the Billboard Hot 100 and Pop 100. See Chart Legend for rules and explanations. © 2006, VNU Business Media, Inc. All rights reserved. HITPREDICTOR: See Chart Legend for rules and explanations. © 2006, Promosquad and Hit Predictor are trademarks of Think Fast LLC.



SALES DATA COMPILED BY



# Billboard R&B/HIP-HOP

FEB  
25  
2006

## TOP R&B/HIP-HOP ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	2	9	<b>#1 GREATEST GAINER</b> MARY J. BLIGE MTRIARCH/GEFFEN 005722*/INTERSCOPE (13.98/8.98)	The Breakthrough		1
2	1	1	DEM FRANCHIZE BOYZ SD SO DEF 53423*/VIRGIN (18.98) ⊕	On Top Of Our Game		2
3	3	9	JAMIE FOXX J 71779*/RMG (18.98) ⊕	Unpredictable		1
4	4	2	HEATHER HEADLEY RCA 64492*/RMG (18.98) ⊕	In My Mind		1
5	44	44	MARIAH CAREY ISLAND 005784*/DJMG (13.98) ⊕	The Emancipation Of Mimi		1
6	4	34	KEYSHIA COLE A&M 003554*/INTERSCOPE (13.98)	The Way It Is		2
7	NEW	1	REMY MA SRC/UNIVERSAL 005122*/UMRG (13.98)	There's Something About Remy: Based On A True Story		7
8	5	11	CHRIS BROWN JIVE 82876/ZOMBA (18.98) ⊕	Chris Brown		1
9	6	10	EMINEM SHADY/AFTERMATH 005881*/INTERSCOPE (13.98/8.98)	Curtain Call: The Hits		2
10	53	59	<b>PACE SETTER</b> JOHN LEGEND G.O.D./COLUMBIA 92776*/SONY MUSIC (18.98) ⊕Ⓢ	Get Lifted		1
11	8	10	LIL WAYNE CASH MONEY 005124*/UMRG (13.98)	Tha Carter II		1
12	10	10	T-PAIN KONVICT MUZIK/JIVE 73200/ZOMBA (18.98)	Rappa Ternt Sanga		8
13	11	25	KANYE WEST RCA-A-FELLA/DEF JAM 004813*/DJMG (13.98)	Late Registration		1
14	14	8	THE NOTORIOUS B.I.G. BAD BOY 83885*/AG (19.98)	Duets: The Final Chapter		3
15	13	29	YOUNG JEEZY CORPORATE THUG/DEF JAM 004421*/DJMG (13.98)	Let's Get It: Thug Motivation 101		1
16	17	20	SEAN PAUL VP/ATLANTIC 83788*/AG (18.98)	The Trinity		4
17	15	16	DESTINY'S CHILD COLUMBIA 97765/SONY MUSIC (18.98) ⊕	#1's		1
18	12	9	ANTHONY HAMILTON SO SO DEF 74278/ZOMBA (18.98)	Ain't Nobody Worryin'		4
19	11	10	JUELZ SANTANA DIPLOMATS/DEF JAM 005426*/DJMG (13.98/8.98) ⊕	What The Game's Been Missing!		1
20	18	16	THE BLACK EYED PEAS A&M 004341*/INTERSCOPE (13.98/8.98)	Monkey Business		3
21	22	20	THREE 6 MAFIA HYPNOTIZE MINDS/COLUMBIA 94724/SONY MUSIC (18.98) ⊕	Most Known Unknown		1
22	27	14	ALICIA KEYS J 67424/RMG (18.98) ⊕	Unplugged		1
23	23	1	KIRK FRANKLIN FO YO SOUL/GOSPEL CENTRIC 71019/ZOMBA (18.98)	Hero		1
24	18	7	CHAMILLIONAIRE UNIVERSAL 005423*/UMRG (13.98)	The Sound Of Revenge		1
25	11	1	LUDACRIS AND DTP DTP/DEF JAM 005786*/DJMG (13.98) ⊕	Ludacris Presents...Disturbing Tha Peace		1
26	16	1	NELLY FO/REEL/DESSERTY 005825*/UMRG (13.98)	Sweatsuit		1
27	27	15	SOUNDTRACK G-UNIT 005605*/INTERSCOPE (13.98/8.98)	Get Rich Or Die Tryin'		1
28	30	12	PURPLE RIBBON ALL-STARS PURPLE RIBBON 12207*/VIRGIN (18.98)	Big Boi Presents...Got Purp? Vol. II		5
29	15	14	D4L DEEMONEY/ASYLUM 83890/AG (18.98)	Down For Life		3
30	23	11	BUN-B RAP-A-LOT 4 LIFE 68539/ASYLUM (18.98)	Trill		1
31	18	14	FLOETRY ERVINGWONDER/GEFFEN 005609/INTERSCOPE (13.98)	Flo' Ology		2
32	26	7	YING YANG TWINS COLLIPARK 2790/TVT (11.98 CD/DVD) ⊕	U.S.A. Still United		15
33	31	10	TREY SONGZ SONG BOOK/ATLANTIC 83721/AG (15.98)	I Gotta Make It		6
34	31	8	LYFE JENNINGS COLUMBIA 90946/SONY MUSIC (12.98) ⊕Ⓢ	Lyfe 268-192		7
35	31	22	PAUL WALL SWISHHOUSE/ATLANTIC 83808/ASYLUM (18.98)	The Peoples Champ		1
36	31	9	KEM MOTOWN 004232/UMRG (13.98) ⊕	Album II		1
37	21	20	CHARLIE WILSON JIVE 69429/ZOMBA (18.98)	Charlie, Last Name Wilson		7
38	38	1	YOUNGBLOODZ LAFACE 73175*/ZOMBA (18.98) ⊕	Ev'rybody Know Me		1
39	41	23	MARY MARY NY BLOK/COLUMBIA 77733/SONY MUSIC (18.98)	Mary Mary		4
40	45	22	DAMIAN "JR. GONG" MARLEY GHETTO YOUTHS/TUFF GONG 005416*/UMRG (13.98)	Welcome To Jamrock		4
41	40	2	YOLANDA ADAMS ELEKTRA/ATLANTIC 83789/AG (18.98)	Day By Day		4
42	14	2	THE TEMPTATIONS NEW DOOR 005170/UME (13.98)	Reflections		1
43	RE-ENTRY	4	SCOUNDRELS INVISIBLE 0007 (14.98)	4-Ever Gullie		43
44	30	31	BOW WOW COLUMBIA 93505*/SONY MUSIC (18.98) ⊕Ⓢ	Wanted		3
45	42	13	PITBULL PIAZ BROTHERS 2750/TVT (11.98 CD/DVD) ⊕	Money Is Still A Major Issue		4
46	37	20	SOUNDTRACK VERITY 71620/ZOMBA (18.98)	The Gospel		22
47	47	20	TONI BRAXTON ELACKGROUND 005441/UMRG (13.98)	Libra		2
48	45	23	SOUNDTRACK GRAND HUSTLE/ATLANTIC 83822*/AG (18.98)	Hustle & Flow		7
49	44	13	GINUWINE E-CIC 93455/SONY MUSIC (18.98)	Back II Da Basics		3
50	52	17	STEVIE WONDER VOTOWN 002402/UMRG (13.98)	A Time To Love		2
51	43	65	EONE THUGS-N-HARMONY 3 JTHLESS 25423 (18.98)	Greatest Hits		30
52	33	21	RAY J KBOCKOUT 87521/SANCTUARY (18.98)	Raydiation		13
53	47	19	TRINA SLIP-N-SLIDE/ATLANTIC 83710*/AG (18.98)	Giamorest Life		2
54	38	18	WARREN G HAWINO/G-FUNK 54707*/LIGHTYEAR (18.98)	In The Mid-Nite Hour		15
55	NEW	1	SLY AND THE FAMILY STONE LUSACY/EPIC 94996/SONY MUSIC (18.98)	Different Strokes By Different Folks		55

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
56	53	50	50 CENT SHADY/AFTERMATH 004092*/INTERSCOPE (13.98/8.98) ⊕	The Massacre		1
57	6	31	ERIC BENET FRIDAY/REPRISE 47970/WARNER BROS. (18.98)	Hurricane		27
58	50	7	GOAPELE SKYBLAZE/COLUMBIA 92910/SONY MUSIC (11.98)	Change It All		32
59	4E	44	TWISTA ATLANTIC 83820*/AG (18.98)	The Day After		1
60	NEW	1	CHAMILLIONAIRE/OG RON C. UNIVERSAL 006094/UMRG (9.98)	The Sound Of Revenge: Screwed And Chopped		60
61	FEW	1	MINT CONDITION CAGED BIRD 0527/IMAGE (15.98)	LIVE From The 9:30 Club		61
62	57	33	R. KELLY JIVE 70214/ZOMBA (18.98/12.98) ⊕	TP3 Reloaded		1
63	55	4	TOO SHORT UP ALL NITE 0011 (14.98 CD/DVD) ⊕	Pimpin' Incorporated		24
64	54	13	R. KELLY JIVE 74688/ZOMBA (18.98)	Remix City Volume 1		14
65	58	53	PRETTY RICKY ATLANTIC 83788/AG (18.98)	Bluestars		5
66	34	58	LIL' KIM QUEEN BEE/ATLANTIC 83818*/AG (18.98)	The Naked Truth		3
67	34	38	COMMON G.O.D./GEFFEN 004670*/INTERSCOPE (13.98/8.98) ⊕	Be		1
68	63	98	USHER LAFACE 63982/ZOMBA (18.98/12.98)	Confessions		1
69	E1	34	LEELA JAMES WARNER BROS. 48027 (13.98)	A Change Is Gonna Come		42
70	E1	19	DWELE VIRGIN 71410 (17.98)	Some Kinda...		10
71	59	38	MARQUES HOUSTON T.U.G./UNIVERSAL 004696/UMRG (13.98)	Naked		5
72	RE-ENTRY	14	WILL DOWNING GRP 005215/VG (18.98)	Soul Symphony		18
73	62	21	DAVID BANNER SRC/UNIVERSAL 004975*/UMRG (13.98) ⊕	Certified		3
74	E1	12	THREE 6 MAFIA HYPNOTIZE MINDS/COLUMBIA 75007/SONY MUSIC (18.98)	Most Known Hits		38
75	71	21	CECE WINANS PURESPRINGS GOSPEL/INO 93997/SONY MUSIC (18.98)	Purified		12

▶ FOR A COMPLETE LISTING OF THE HOT R&B HIP-HOP ALBUMS, CHECK OUT WWW.BILLBOARD.COM

## TOP BLUES ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.
1	E1	52	<b>#1 GREATEST GAINER</b> GEORGE THOROGOOD & THE DESTROYERS CAPITOL 98430	Greatest Hits: 30 Years Of Rock	
2	3	3	DELBERT MCCLINTON NEW WEST 6079	Cost Of Living	
3	22	22	B.B. KING GEFFEN/CHRONICLES 005263/UME	B.B. King & Friends: 80	
4	13	13	SUSAN TEDESCHI VERVE FORECAST 005111/VG	Hope And Desire	
5	E1	5	ETTA JAMES HIP-O/CHRONICLES 004010/UME	The Definitive Collection	
6	4E	4E	B.B. KING GEFFEN/CHRONICLES 003854/UME	The Ultimate Collection	
7	5	20	BUDDY GUY SILVERTONE 72426/ZOMBA	Bring 'Em In	
8	3	5	DION DIMENSIONAL 06/THE ORCHARD	Bronx In Blue	
9	E1	4	VARIOUS ARTISTS HIP-O 005714/UME	Blues: Gold	
10	5	20	BETTIE LAVETTE ANTI- 86772*/EPITAPH	I've Got My Own Hell To Raise	
11	1	1	NORTH MISSISSIPPI ALLSTARS ATO 21541*	Electric Blue Watermelon	
12	13	4	RAY CHARLES MADACY SPECIAL PRODUCTS 51843/MADACY	Golden Legends: Ray Charles Live	
13	1-	33	AEROSMITH COLUMBIA 87025*/SONY MUSIC	Honkin' On Bobo	
14	RE-ENTRY	14	VARIOUS ARTISTS MADACY 50799	Best Of Blues: 50 Hits	
15	RE-ENTRY	15	GEORGE THOROGOOD & THE DESTROYERS CAPITOL 11895	The Best Of George Thorogood & The Destroyers	

BETWEEN THE BULLETS rgeorge@billboard.com

### FANS BUY INTO FRANCHIZE BOYZ

In December, Dem Franchise Boyz notched Virgin's first No. 1 since 2001 on Hot R&B/Hip-Hop Songs. Now the group's "On Top of Our Game" gives the label its best de-

but in six years on Top R&B/Hip-Hop Albums. Its Hot Shot Debut at No. 2 gives the Jermaine Dupri-led back music division of Virgin its best start since Scarface held the same spot

Lightning could strike a second time on the

but in six years on Top R&B/Hip-Hop Albums.

Its Hot Shot Debut at No. 2 gives the Jermaine Dupri-led back music division of Virgin its best start since Scarface held the same spot



songs chart, since the follow-up track, "Lean Wit It, Rock Wit It," takes the Greatest Gainer Airplay award at No. 8.

—Raphael George



# HITS OF THE WORLD

**FEB 25 2006**

THIS WEEK		LAST WEEK		(SOUNDCAN JAPAN) FEBRUARY 14, 2006	
1	2	1	2	<b>AQUA TIMEZ</b> SORAIPPAINI KANADERU INORI (LTD EDITION) SWEET HONEY RECORDS	
2	NEW	2	3	<b>JUDY AND MARY</b> COMPLETE BEST ALBUM FRESH (LTD EDITION) EPIC	
3	1	3	4	<b>KREVA</b> AI JIBUNHAKU (LTD EDITION) PONY CANYON	
4	4	4	5	<b>KIMIMARO AYANOKOUJI</b> BAKUSHO SUPER LIVE NO.2 TEICHIKU	
5	13	5	6	<b>YUKO ANDO</b> MERRY ANDREW CUTTING EDGE	
6	5	6	7	<b>KOBUKURO</b> NAMELESS WORLD WARNER	
7	3	7	8	<b>TOKYO JIHEN</b> ADULT (LTD EDITION) TOSHIBA/EMI	
8	10	8	9	<b>VARIOUS ARTISTS</b> HIME TRANCE TOSHIBA/EMI	
9	NEW	9	10	<b>GAZETTE</b> NIL (LTD EDITION) KING	
10	7	10	11	<b>KUMI KODA</b> BEST FIRST THINGS (CD+DVD) AVEX TRAX	

THIS WEEK		LAST WEEK		(SNEP/IFDP/TITE-LIVE) FEBRUARY 14, 2006	
1	NEW	1	2	<b>DIAM'S</b> DANS MA BULLE CAPITOL	
2	1	2	3	<b>MATT POKORA</b> PLAYER ULM	
3	2	3	4	<b>JAMES BLUNT</b> BACK TO BEDLAM ATLANTIC	
4	5	4	5	<b>RAPHAEL</b> CARAVANE CAPITOL	
5	6	5	6	<b>ROBBIE WILLIAMS</b> INTENSIVE CARE CHRYSALIS	
6	3	6	7	<b>NATASHA ST-PIER</b> LONGUEUR D'ONDES COLUMBIA	
7	12	7	8	<b>SEAN PAUL</b> THE TRINITY VP/ATLANTIC	
8	7	8	9	<b>CHIMENE BADI</b> LIVE A L'OLYMPIA 2005 AZ/UNIVERSAL	
9	NEW	9	10	<b>UN DOS TRES</b> UN, DOS, TRES... ULM	
10	8	10	11	<b>MADONNA</b> CONFESSIONS ON A DANCE FLOOR WARNER BROS.	

THIS WEEK		LAST WEEK		(FIMI/HELSEN) FEBRUARY 13, 2006	
1	NEW	1	2	<b>IVANO FOSSATI</b> L'ARCANGELO COLUMBIA	
2	1	2	3	<b>GIANNA NANNINI</b> GRAZIE POLYDOR	
3	NEW	3	4	<b>JESSE MCCARTNEY</b> BEAUTIFUL SOUL HOLLYWOOD RECORDS	
4	2	4	5	<b>VINICIO CAPOSSELA</b> OVUNQUE PROTEGGI ATLANTIC	
5	3	5	6	<b>VASCO ROSSI</b> BUONI O CATTIVI LIVE ANTHOLOGY CAPITOL	
6	5	6	7	<b>EROS RAMAZZOTTI</b> CALMA APPARENTE ARIOLA	
7	6	7	8	<b>MADONNA</b> CONFESSIONS ON A DANCE FLOOR WARNER BROS.	
8	4	8	9	<b>FABRIZIO D'ANDRE</b> IN DIREZIONE OSTINATA E CONTRARIA RICORDI	
9	12	9	10	<b>RENZO ARBORE</b> RENZO ARBORE L'ORCHESTRA ITALIANA AT CAR ATLANTIC	
10	7	10	11	<b>ROBBIE WILLIAMS</b> INTENSIVE CARE CHRYSALIS	

THIS WEEK		LAST WEEK		(GLF) FEBRUARY 10, 2006	
1	NEW	1	2	<b>DO WHAT YOU'RE TOLD</b> SEBASTIAN RCA	
2	NEW	2	3	<b>LOSING</b> TAKIDA NINETONE	
3	2	3	4	<b>RIGHT HERE RIGHT NOW</b> AGNES COLUMBIA	
4	1	4	5	<b>GOODBYE MY LOVER</b> JAMES BLUNT ATLANTIC	
5	NEW	5	6	<b>THE WAY I AM</b> DANI/D BONNIER	
THIS WEEK		LAST WEEK		ALBUMS	
1	NEW	1	2	<b>IN FLAMES</b> COME CLARITY NUCLEAR BLAST	
2	1	2	3	<b>LALEH</b> LALEH WARNER BROS	
3	3	3	4	<b>LISA EKDAHL</b> PARLOR AV GLAS SONY BMG	
4	2	4	5	<b>JAMES BLUNT</b> BACK TO BEDLAM ATLANTIC	
5	4	5	6	<b>BJORN SKIFS</b> DECENNIER SANGER FRAN EN ANNAN TID CAPITOL	

THIS WEEK		LAST WEEK		(THE OFFICIAL UK CHARTS CO.) FEBRUARY 12, 2006	
1	1	1	2	<b>ARCTIC MONKEYS</b> WHATEVER PEOPLE SAY I AM, THAT'S WHAT I'M NOT DOMINO	
2	3	2	3	<b>JAMES BLUNT</b> BACK TO BEDLAM ATLANTIC	
3	2	3	4	<b>RICHARD ASHCROFT</b> KEYS TO THE WORLD PARLOPHONE	
4	4	4	5	<b>WILL YOUNG</b> KEEP DN S RECORDS	
5	10	5	6	<b>KELLY CLARKSON</b> BREAKAWAY RCA	
6	12	6	7	<b>JOHNNY MATHIS</b> THE VERY BEST OF COLUMBIA	
7	6	7	8	<b>KAISER CHIEFS</b> EMPLOYMENT B UNIQUE POLYDOR	
8	NEW	8	9	<b>BELLE &amp; SEBASTIAN</b> THE LIFE PURSUIT ROUGH TRADE	
9	8	9	10	<b>DANIEL O'DONNELL</b> FROM DANIEL WITH LOVE DMG TV	
10	7	10	11	<b>JOSE GONZALES</b> VENEER IMPERIAL	

THIS WEEK		LAST WEEK		(ARIA) FEBRUARY 12, 2006	
1	NEW	1	2	<b>THE LIVING END</b> STATE OF EMERGENCY CAPITOL	
2	1	2	3	<b>JAMES BLUNT</b> BACK TO BEDLAM ATLANTIC	
3	2	3	4	<b>NICKELBACK</b> ALL THE RIGHT REASONS ROADRUNNER	
4	5	4	5	<b>ROGUE TRADERS</b> HERE COME THE DRUMS COLUMBIA	
5	3	5	6	<b>WOLFMOTHER</b> WOLFMOTHER MODULAR	
6	4	6	7	<b>BERNARD FANNING</b> TEA AND SYMPATHY UNIVERSAL	
7	NEW	7	8	<b>ANDREA BOCELLI</b> AMORE POLYDOR	
8	26	8	9	<b>SOUNDTRACK</b> WALK THE LINE SONY BMG	
9	7	9	10	<b>THE VERONICAS</b> SECRET LIFE OF US WARNER BROS.	
10	13	10	11	<b>IL DIVO</b> IL DIVO SYCO/SONY BMG	

THIS WEEK		LAST WEEK		(PROMUSICAE/MEDIA) FEBRUARY 15, 2006	
1	NEW	1	2	<b>CAMELA</b> SE CIEGA POR AMOR CAPITOL	
2	1	2	3	<b>MONJES BUDISTAS</b> SAKYA TASHI LING VALE MUSIC	
3	9	3	4	<b>ROCIO JURADO</b> ROCIO SIEMPRE SONY BMG	
4	3	4	5	<b>IL DIVO</b> ANCORA SYCO/SONY BMG	
5	6	5	6	<b>MERCHE</b> NECESITO LIBERTAD VALE MUSIC	
6	5	6	7	<b>MEDINA AZAHARA</b> 25 ANOS AVISPA	
7	4	7	8	<b>BATUKA</b> BATUKA LATIN VALE MUSIC	
8	7	8	9	<b>JOSE MERCE</b> LO QUE NO SE DA VIRGIN	
9	8	9	10	<b>MECANO</b> GRANDES EXITOS SONY BMG	
10	10	10	11	<b>MANOLO GARCIA</b> SINGLES DIRECTOS Y SIROCCOS SONY BMG	

THIS WEEK		LAST WEEK		(IRMA/CHART TRACK) FEBRUARY 10, 2006	
1	1	1	2	<b>THAT'S MY GOAL</b> SHAYNE WARD SYCO/SONY BMG	
2	3	2	3	<b>JCB SONG</b> NIZLQPI FDM	
3	4	3	4	<b>RUN IT!</b> CHRIS BROWN FT. JUELZ SANTANA JIVE/ZOMBA	
4	2	4	5	<b>CHECK ON IT</b> BEYONCE FT. SLIM THUG COLUMBIA	
5	5	5	6	<b>NASTY GIRL</b> THE NOTORIOUS B.I.G. BAD BOY/ATLANTIC	
THIS WEEK		LAST WEEK		ALBUMS	
1	1	1	2	<b>ARCTIC MONKEYS</b> WHATEVER PEOPLE SAY I AM, THAT'S WHAT I'M NOT DOMINO	
2	7	2	3	<b>JOHNNY CASH</b> RING OF FIRE - THE LEGEND OF COLUMBIA/UMTV	
3	2	3	4	<b>JOSE GONZALES</b> VENEER IMPERIAL	
4	3	4	5	<b>BELL X I</b> FLOCK ISLAND	
5	4	5	6	<b>KELLY CLARKSON</b> BREAKAWAY S RECORDS	

THIS WEEK		LAST WEEK		(MEDIA CONTROL) FEBRUARY 14, 2006	
1	NEW	1	2	<b>FARIN URLAUB RACING TEAM</b> LIVE ALBUM OF DEATH SONY BMG	
2	1	2	3	<b>JAMES BLUNT</b> BACK TO BEDLAM ATLANTIC	
3	2	3	4	<b>XAVIER NAIDOO</b> TELEGRAMM FUER X NAIDOO RECORDS	
4	NEW	4	5	<b>TOMTE</b> BUCHSTABEN UEBER DER STADT SONY BMG	
5	3	5	6	<b>DEPECHE MODE</b> PLAYING THE ANGEL MUTE	
6	NEW	6	7	<b>IN FLAMES</b> COME CLARITY NUCLEAR BLAST	
7	4	7	8	<b>ROBBIE WILLIAMS</b> INTENSIVE CARE CHRYSALIS	
8	5	8	9	<b>MADONNA</b> CONFESSIONS ON A DANCE FLOOR WARNER BROS.	
9	19	9	10	<b>ANNETT LOUISAN</b> UNAUSGESPROCHEN '05 MUSIC	
10	6	10	11	<b>MARIO BARTH</b> MAENNER SIND SCHWEINE FRAUEN ABER AUCH ZAMPANO	

THIS WEEK		LAST WEEK		(SOUNDCAN) FEBRUARY 25, 2006	
1	NEW	1	2	<b>JACK JOHNSON</b> CURIOUS GEORGE (SDUNTRACK) BRUSHFIRE/UNIVERSAL	
2	2	2	3	<b>VARIOUS ARTISTS</b> FROM THE HEART WARNER CUSTOM PRODUCTS/WARNER	
3	NEW	3	4	<b>VARIOUS ARTISTS</b> SALUT JOE ATLANTIS/SELECT	
4	1	4	5	<b>JAMES BLUNT</b> BACK TO BEDLAM CUSTARD/ATLANTIC/WARNER	
5	3	5	6	<b>ANDREA BOCELLI</b> AMORE SUGAR/DECCA/UNIVERSAL CLASSICS GROUP	
6	4	6	7	<b>MADONNA</b> CONFESSIONS ON A DANCE FLOOR WARNER	
7	8	7	8	<b>VARIOUS ARTISTS</b> 2006 GRAMMY NOMINEES GRAMMY/SONY BMG STRATEGIC MARKETING GROUP	
8	6	8	9	<b>IL DIVO</b> ANCORA SYCO/SONY BMG MUSIC	
9	10	9	10	<b>MICHAEL BUBLE</b> IT'S TIME 143/REPRISE/WARNER	
10	5	10	11	<b>EMINEM</b> CURTAIN CALL: THE HITS SHADY/AFTERMATH/INTERSCOPE/UNIVERSAL	

THIS WEEK		LAST WEEK		(SUCESSO MAGAZINE) FEBRUARY 14, 2006	
1	2	1	2	<b>ANA CAROLINA/SEU JORGE</b> ANA & JORGE SONY BMG	
2	3	2	3	<b>VARIOUS ARTISTS</b> SUMMER ELETRONITS TVZ 2 SOM LIVRE	
3	1	3	4	<b>BANDA CALYPSO</b> VOL. 8 MD	
4	5	4	5	<b>VARIOUS ARTISTS</b> SAMBAS ENREDO 2006 - RID DE JANEIRO SONY BMG	
5	6	5	6	<b>VARIOUS ARTISTS</b> REBELDE - EDICAO PORTUGUESE EMI	
6	7	6	7	<b>DJ MARLBORO</b> BEM FUNK BRASIL SOM LIVRE	
7	4	7	8	<b>ROBERTO CARLOS</b> ROBERTO CARLOS COLUMBIA	
8	10	8	9	<b>BRUNO &amp; MARRONE</b> ACUSTICO - AO VIVO SONY BMG	
9	12	9	10	<b>KID ABELHA</b> ACUSTICO MTV UNIVERSAL	
10	11	10	11	<b>ANA CAROLINA</b> PERFIL SONY BMG/SOM LIVRE	

THIS WEEK		LAST WEEK		(RECORD PUBLICATIONS LTD.) FEBRUARY 15, 2006	
1	2	1	2	<b>RUN IT!</b> CHRIS BROWN FT. JUELZ SANTANA JIVE/ZOMBA	
2	4	2	3	<b>FAR AWAY</b> NICKELBACK ROADRUNNER	
3	1	3	4	<b>PUSH THE BUTTON</b> SUGABABES ISLAND	
4	5	4	5	<b>DOWN TIME</b> AARADHNA DAWNRAID	
5	3	5	6	<b>STICKWITU</b> THE PUSSYCAT DOLLS A&M/INTERSCOPE	
THIS WEEK		LAST WEEK		ALBUMS	
1	1	1	2	<b>FAT FREDDY'S DROP</b> BASED ON A TRUE STORY THE DROP/RHYTHM/METHOD	
2	2	2	3	<b>JAMES BLUNT</b> BACK TO BEDLAM ATLANTIC	
3	13	3	4	<b>JOHNNY CASH</b> RING OF FIRE - THE LEGEND OF COLUMBIA/UMTV	
4	4	4	5	<b>EMINEM</b> CURTAIN CALL - THE HITS INTERSCOPE	
5	3	5	6	<b>NICKELBACK</b> ALL THE RIGHT REASONS ROADRUNNER	

THIS WEEK		LAST WEEK		(NIELSEN SOUNDCAN INTERNATIONAL) FEBRUARY 25, 2006	
1	NEW	1	2	<b>PUT YOUR RECORDS ON</b> CORINNE BAILEY RAE EMI	
2	14	2	3	<b>THUNDER IN MY HEART AGAIN</b> MECK FT. LEO SAYER FRESH2AIR	
3	1	3	4	<b>BOYS WILL BE BOYS</b> THE ORDINARY BOYS B-UNIQUE	
4	9	4	5	<b>SORRY (ALBUM VERSION)</b> MADONNA WARNER BROS.	
5	11	5	6	<b>BEEP</b> THE PUSSYCAT DOLLS FT. WILL.I.A.M. A&M/INTERSCOPE	
6	2	6	7	<b>NASTY GIRL</b> THE NOTORIOUS B.I.G. BAD BOY/ATLANTIC	
7	3	7	8	<b>CHECK ON IT</b> BEYONCE FT. SLIM THUG COLUMBIA	
8	5	8	9	<b>RUN IT!</b> CHRIS BROWN JIVE/ZOMBA	
9	8	9	10	<b>SUGAR, WE'RE GOIN DOWN</b> FALL OUT BOY FUELED BY RAMEN/ISLAND	
10	4	10	11	<b>WHEN THE SUN GOES DOWN</b> ARCTIC MONKEYS DOMINO	
11	16	11	12	<b>HUNG UP (ALBUM VERSION)</b> MADONNA WARNER BROS.	
12	16	12	13	<b>BECAUSE OF YOU</b> KELLY CLARKSON RCA	
13	6	13	14	<b>SAY SAY SAY (WAITING 4 U)</b> HI-TACK GUT	
14	12	14	15	<b>GOODBYE MY LOVER</b> JAMES BLUNT ATLANTIC	
15	NEW	15	16	<b>STUPID GIRLS</b> PINK LAFACE	
16	13	16	17	<b>HEARTBEATS</b> JOSE GONZALEZ PEACEFROG	
17	15	17	18	<b>YOU'RE BEAUTIFUL</b> JAMES BLUNT ATLANTIC	
18	10	18	19	<b>ALL TIME LOVE</b> WILL YOUNG S	
19	19	19	20	<b>STICKWITU</b> THE PUSSYCAT DOLLS A&M/INTERSCOPE	
20	17	20	21	<b>UGLY</b> SUGABABES ISLAND	

THIS WEEK		LAST WEEK		(PROMUVI) FEBRUARY 15, 2006	
1	1	1	2	<b>ISN'T IT TIME</b> UDO ARIOLA	
2	2	2	3	<b>GOODBYE MY LOVER</b> JAMES BLUNT ATLANTIC	
3	12	3	4	<b>I BELONG TO YOU</b> EROS RAMAZZOTTI/ANASTACIA ARIOLA	
4	3	4	5	<b>MY HUMPS</b> THE BLACK EYED PEAS A&M/INTERSCOPE	
5	4	5	6	<b>NINE MILLION BICYCLES</b> KATIE MELUA DRAMATICO	
THIS WEEK		LAST WEEK		ALBUMS	
1	3	1	2	<b>FRANS BAUER</b> 10 JAAR HITS SONY BMG	
2	1	2	3	<b>JAMES BLUNT</b> BACK TO BEDLAM ATLANTIC	
3	2	3	4	<b>COLDPLAY</b> X&Y PARLOPHONE	
4	4	4	5	<b>LAURA LYNN</b> DROMEN ARS	
5	22	5	6	<b>TIGA</b> SEXOR DIFFERENT	

THIS WEEK		LAST WEEK		(CAPIF) FEBRUARY 6, 2006	
1	2	1	2	<b>RICARDO ARJONA</b> ADEPTO SONY BMG	
2	NEW	2	3	<b>BAJOFONDO TANGO CLUB</b> BAJOFONDO TANGO CLUB UNIVERSAL	
3	3	3	4	<b>ANDRES CALAMARO</b> EL REGRESO DRD	
4	4	4	5	<b>IL DIVO</b> ANCORA SYCO/SONY BMG	
5	8	5	6	<b>JAMES BLUNT</b> BACK TO BEDLAM ATLANTIC	
6	7	6	7	<b>MADONNA</b> CONFESSIONS ON A DANCE FLOOR WARNER BROS.	
7	9	7	8	<b>VARIOUS ARTISTS</b> VERANO 2006 DBN	
8	1	8	9	<b>LA BARRA</b> 11 ANOS EN VIVO EDEN	
9	10	9	10	<b>MIRANDA</b> SIN RESTRICCIONES PELO MUSIC	
10	NEW	10	11	<b>ROBBIE WILLIAMS</b> GREATEST HITS CHRYSALIS	



# EURO

## EUROCHARTS

### SINGLE SALES

EUROCHARTS ARE COMPILED BY BILLBOARD FROM THE NATIONAL SINGLES AND ALBUM SALES CHARTS OF 20 EUROPEAN COUNTRIES. FEBRUARY 15, 2006

THIS WEEK	LAST WEEK	ARTIST	TITLE
1	1	CHRIS BROWN FT. JUELZ SANTANA	JIVE/ZOMBA
2	2	THE NOTORIOUS B.I.G.	BAD BOY/ATLANTIC
3	4	BOB SINCLAR FT. GARY PINE	YELLOW PRODUCTION
4	3	MADONNA WARNER BROS.	HUNG UP
5	5	EROS RAMAZZOTTI/ANASTACIA	ARIDOLA
6	NEW	MECK FT. LEO SAYER	APPOLO/FREE 2 AIR
7	6	AMINE VIRGIN	J'VOULAIS
8	15	NATASHA ST-PIER	COLUMBIA
9	7	MATTAFOX	BUDDHIST PUNK
10	21	A. DOPOURIDIS/N. SEDEL/F. WORCEL	TF1 MUSIQUE
11	16	CHIFZ	UNIVERSAL
12	9	JAMES BLUNT	ATLANTIC
13	12	ORDINARY BOYS	B-UNIQUE
14	8	NOLWENN	OHWO!
15	10	BEYONCE FT. SLIM THUG	COLUMBIA

### ALBUMS

FEBRUARY 15, 2006

THIS WEEK	LAST WEEK	ARTIST	TITLE
1	1	JAMES BLUNT	BACK TO BEDLAM
2	2	MADONNA	CONFESIONS ON A DANCE FLOOR
3	3	ARCTIC MONKEYS	WHATEVER PEOPLE SAY I AM, THAT'S WHAT I'M NOT
4	4	ROBBIE WILLIAMS	INTENSIVE CARE
5	5	RICHARD ASHCROFT	KEYS TO THE WORLD
6	7	KATIE MELUA	PIECE BY PIECE
7	13	KELLY CLARKSON	BREAKAWAY
8	NEW	FARIN URLAUB RACING TEAM	LIVE ALBUM OF DEATH
9	8	IL DIVO	ANCORA
10	NEW	IN FLAMES	COME CLARITY
11	12	COLDPLAY	X&Y
12	11	XAVIER NAIDOO	TELEGRAMM FUER X
13	14	EROS RAMAZZOTTI	CALMA APPARENTE
14	9	ENYA	AMARANTINE
15	6	EMINEM	CURTAIN CALL - THE HITS

### RADIO AIRPLAY

RADIO AIRPLAY INFORMATION FROM 17 EUROPEAN COUNTRIES AS MONITORED AND TABLATED BY NIELSEN MUSIC CONTROL. FEBRUARY 15, 2006

THIS WEEK	LAST WEEK	ARTIST	TITLE
1	3	MADONNA WARNER BROS.	SORRY
2	1	ROBBIE WILLIAMS	ADVERTISING SPACE
3	4	CHRIS BROWN	JIVE/ZOMBA
4	2	COLDPLAY	TALK
5	7	MARY J. BLIGE	BE WITHOUT YOU
6	5	SHAKIRA	DON'T BOTHÉR
7	6	THE PUSSYCAT DOLLS	STICKWIT
8	10	THE NOTORIOUS B.I.G.	NASTY GIRL
9	11	RICHARD ASHCROFT	BREAK THE NIGHT WITH COLOUR
10	9	MADONNA WARNER BROS.	HUNG UP
11	12	JAMES BLUNT	GOODBYE MY LOVER
12	8	SUGABABES	ISLAND
13	13	SUGABABES	PUSH THE BUTTON
14	15	BEYONCE FT. SLIM THUG	CHECK ON IT
15	14	CRAIG DAVID	DON'T LOVE YOU NO MORE (I'M SORRY)

SALES DATA COMPILED BY



# Billboard ALBUMS

FEB 25 2006

## TOP CHRISTIAN

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE
1	1	3	P.O.D.	TESTIFY
2	2	1E	KIRK FRANKLIN	HERO
3	3	1E	VARIOUS ARTISTS	WOW HITS 2006
4	4	1E	BILL & GLORIA GAITHER AND THEIR HOMECOMING FRIENDS	GAITHER HOMECOMING TOUR
5	5	1E	BILL & GLORIA GAITHER AND THEIR HOMECOMING FRIENDS	CANADIAN HOMECOMING
6	6	1E	THIRD DAY	WHEREVER YOU ARE ESSENTIAL
7	7	3	GREATEST GAITHER VOCAL BAND	GIVE IT AWAY
8	9	24	CASTING CROWNS	LIFESONG
9	6	1E	VARIOUS ARTISTS	OPEN THE EYES OF MY HEART
10	8	3C	MARY MARY	MARY MARY MY BLOCK
11	10	67	RELIENT K	MMHMM
12	11	73	CHRIS TOMLIN	ARRIVING
13	14	7	FLYLEAF	FLYLEAF
14	13	1E	ISRAEL & NEW BREED	ALIVE IN SOUTH AFRICA
15	1E	14	JEREMY CAMP	LIVE-UNPLUGGED
16	12	2	PARACHUTE BAND	ALL THE EARTH
17	1E	22	CECE WINANS	PURIFIED
18	17	22	SWITCHFOOT	NOTHING IS SOUND
19	1E	7	CHRIS TOMLIN	LIVE FROM AUSTIN
20	20	20	VARIOUS ARTISTS	INSPIRED BY THE CHRONICLES OF NARNIA
21	4	60	VARIOUS ARTISTS	I CAN ONLY IMAGINE
22	1E	3	AVALON	STAND
23	3E	38	NICHOLE NORDEMAN	BRAVE
24	30	20	BARLOWGIRL	ANOTHER JOURNAL
25	22	7	HILLSONG	ULTIMATE WORSHIP

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE
26	24	20	DAVID CROWDER BAND	A COLLISION
27	28	25	SELAH	GREATEST HYMNS
28	RE-ENTRY		MORMON TABERNACLE CHOIR	LOVE IS SPOKEN
29	23	47	NATALIE GRANT	AWAKEN
30	34	65	JEREMY CAMP	RESTORED
31	32	47	JARS OF CLAY	REDEMPTION SONGS
32	31	16	RANDY TRAVIS	GLORY TRAIN
33	25	85	UNDEROATH	THEY'RE ONLY CHASING SAFETY
34	38	70	TOBYMAC	WELCOME TO DIVERSE CITY
35	33	45	VARIOUS ARTISTS	WOW #1S
36	35		VARIOUS ARTISTS	ABSOLUTE MODERN WORSHIP
37	39	46	SUPERCHICK	BEAUTY FROM PAIN
38	40	50	KUTLESS	STRONG TOWER
39	29	64	SMOKIE NORFUL	NOTHING WITHOUT YOU
40	41	29	THOUSAND FOOT KRUTCH	THE ART OF BREAKING
41	37	12	REBECCA ST. JAMES	IF I HAD ONE CHANCE
42	43	71	VARIOUS ARTISTS	WOW HITS 2005
43	42	50	J MOSS	THE J MOSS PROJECT
44	45	11	ERNIE HAASE & SIGNATURE SOUND	ERNIE HAASE & SIGNATURE SOUND
45	49	37	AMY GRANT	ROCK OF AGES
46	46	17	VARIOUS ARTISTS	INTEGRITY'S WORSHIP
47	RE-ENTRY		MICHAEL W. SMITH	HEALING RAIN
48	RE-ENTRY		ELVIS PRESLEY	ELVIS: ULTIMATE GOSPEL
49	RE-ENTRY		4HIM	ENCORE...FOR FUTURE GENERATIONS
50	50	94	MERCYME	UNDONE

## TOP GOSPEL

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE
1	1	3	VARIOUS ARTISTS	WOW GOSPEL 2006
2	2	20	KIRK FRANKLIN	HERO
3	3	5	JUANITA BYNUM	A PIECE OF MY PASSION
4	4	20	SOUNDTRACK	THE GOSPEL VERITY
5	6	30	MARY MARY	MARY MARY MY BLOCK
6	5	24	YOLANDA ADAMS	DAY BY DAY
7	8	11	ISRAEL & NEW BREED	ALIVE IN SOUTH AFRICA
8	9	22	CECE WINANS	PURIFIED
9	7	3	KAREN CLARK-SHEARD	IT'S NOT OVER
10	11	11	BYRON CAGE	AN INVITATION TO WORSHIP
11	10	46	DONNIE MCCLURKIN	PSALMS, HYMNS & SPIRITUAL SONGS
12	13	20	HEZEKIAH WALKER & LFC	20:85 THE EXPERIENCE
13	12	20	VARIOUS ARTISTS	GOTTA HAVE GOSPEL
14	16	56	VARIOUS ARTISTS	WOW GOSPEL 2005
15	15	23	SHIRLEY CAESAR	I KNOW THE TRUTH
16	14	71	SMOKIE NORFUL	NOTHING WITHOUT YOU
17	17	2	LISA MCCLENDON	LIVE FROM THE HOUSE OF BLUES
18	19	43	BISHOP G.E. PATTERSON & CONGREGATION	SINGING THE OLD TIME WAY
19	18	70	J MOSS	THE J MOSS PROJECT
20	21	59	SHEKINAH GLORY MINISTRY	LIVE KINGDOM
21	20	10	NEW LIFE COMMUNITY CHOIR	FEAT. JOHN P. KEE
22	22	29	SOUNDS OF BLACKNESS	UNITY
23	35	35	TAMELA MANN	GOTTA KEEP MOVIN'
24	NOT SHOT		APOSTLE DONALD L. ALFORD & THE GATHERING OF WORSHIPERS	IT'S ALL ABOUT YOU
25	26	92	ISRAEL & NEW BREED	LIVE FROM ANOTHER LEVEL

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE
26	36	4	SOWETO GOSPEL CHOIR	BLESSED SHANACHIE
27	24	47	KURT CARR PROJECT	ONE CHURCH
28	23	20	VICKI YOHE	HE'S BEEN FAITHFUL
29	30	76	TYE TRIBETT & G.A.	LIFE INTEGRITY
30	28	24	DORINDA CLARK-COLE	LIVE FROM HOUSTON
31	25	29	LEE WILLIAMS AND THE SPIRITUAL QCS	TELL THE ANGELS
32	27	8	DONALD LAWRENCE & CO.	I SPEAK LIFE
33	34	64	VARIOUS ARTISTS	GOTTA HAVE GOSPEL
34	37	18	GEORGE HUFF	MIRACLES
35	31	88	FRED HAMMOND	SOMETHIN' 'BOUT LOVE
36	33	20	THE BROOKLYN TABERNACLE CHOIR	I'M AMAZED
37	47	22	DA T.R.U.T.H.	THE FAITH CROSS
38	RE-ENTRY		VARIOUS ARTISTS	WOMEN OF GOSPEL
39	32	37	LYNDA RANDLE	GOD ON THE MOUNTAIN
40	40	20	DARWIN HOBBS	WORSHIPPER
41	RE-ENTRY		GLADYS KNIGHT AND THE SAINTS UNIFIED VOICES	ONE VOICE
42	43	29	MARVIN SAPP	BE EXALTED
43	29	35	DR. CHARLES G. HAYES AND THE WARRIORS	THE REMIX ICEE
44	45	12	MYRON BUTLER & LEVI	SET ME FREE
45	38	46	MICAH STAMPLEY	THE SONGBOOK OF MICAH
46	34	24	THE WILLIAM MURPHY PROJECT	...ALL DAY
47	50	45	THE GOSPEL MIRACLES	BREAK THROUGH
48	41	50	MISSISSIPPI MASS CHOIR	NOT BY NIGHT
49	48	31	AARON NEVILLE	GOSPEL ROOTS
50	46	10	FLAME	REWIND







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# MARKETPLACE

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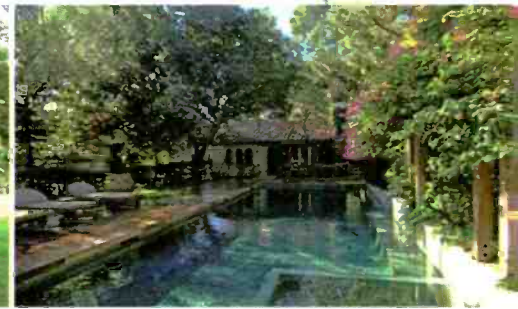


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**2690 BARRYMORE DRIVE** \$3,795,000  
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**6626 CAHUENGA TERRACE** \$1,050,000  
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**2460 VANSANTA WAY** \$799,000  
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# Mileposts

COMPILED BY SARAH HAN [shan@billboard.com](mailto:shan@billboard.com)

## Producer J Dilla Dies At 32

Hip-hop producer James Yancey, professionally known as Jay Dee or J Dilla, died Feb. 10 at his home in Los Angeles. The 32-year-old, who reportedly suffered from lupus, died of cardiac arrest.



Born and raised in Detroit, Yancey and high school friends T3 and Baatin formed the group Slum Village in 1988. By 1996, he was amassing significant credits for his production work on tracks by the likes of Busta Rhymes and De La Soul. In 1997, he produced numerous tracks for A Tribe Called Quest's "Beats, Rhymes and Life."

By 2000, Yancey had expanded his musical horizons, working with Common, D'Angelo, Erykah Badu and others. The year also marked Slum Village's breakthrough GoodVibe release, "Fantastic Vol. 2." The title peaked at No. 44 on Billboard's R&B/Hip-Hop Albums chart. His first solo effort, "Welcome to Detroit," was issued in 2001. Moving to Los Angeles, Yancey signed with Stones Throw Records. There he met fellow producer Madlib, and together the two began recording as Jaylib. "Donuts" is his most recent solo release. Two other projects, "The Shining" (BBE Records) and "Jay Love Japan" (Operation Unknown), will be released in 2006.

He is survived by his mother, Maureen; his father, Beverly; and two daughters, Ja-mya Yancey and Ty-monae Whitlow. Donations as a helping gift can be made to Mrs. Maureen Yancey, 132 N. Sycamore Avenue, Los Angeles, CA 90036.

—Sarah Han

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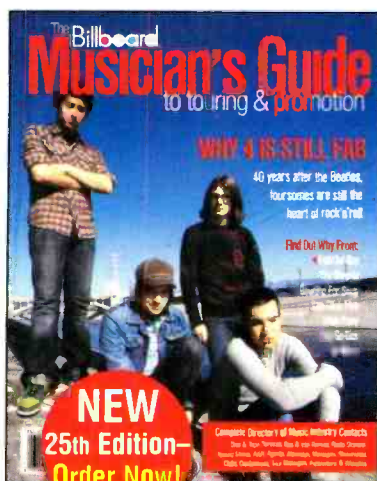
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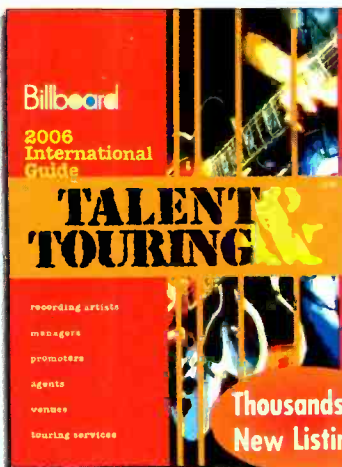
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## DEATHS

Ethan Custis Crimmins, 42, died in his sleep of respiratory complications, Feb. 10 in Seattle.

Crimmins combined his passion for music and travel through jobs in sales and special markets for EMI, Angel, Concord and Disc Marketing. Most recently, he had begun work on a digital music project at amazon.com.

Crimmins is survived by his wife, Jo, who is director of publicity at Concord Records; parents Marcy and James Crimmins; four sisters; and 10 nieces and nephews.

In lieu of flowers, donations in his name can be made to Save the Children at [savethechildren.org](http://savethechildren.org).

Jockey Shabalala, 62, of natural causes, Feb. 11 in South Africa. Shabalala was

a longtime member of Ladysmith Black Mambazo, the renowned South African a cappella ensemble founded by his brother, Joseph.

Ladysmith Black Mambazo came to global attention when it was featured on Paul Simon's landmark 1986 album "Graceland." Ladysmith's own album "Shaka Zulu" won a Grammy Award in 1987 for best traditional folk recording and a second Grammy in 2004 for best traditional world music album for "Raise Your Spirit Higher."

Jockey recently retired from international travel to spend more time with family, but continued to perform with Ladysmith in South Africa.

He is survived by his wife and four children.

## INDUSTRY EVENTS

**MARCH 1-4** 24th annual Canadian Music Week, Fairmont Royal York, Toronto. [cmw.net](http://cmw.net).

**MARCH 2** Billboard Music & Money Symposium, St. Regis Hotel, New York. 646-654-4660. [billboard-events.com](http://billboard-events.com).

**MARCH 4** 20th annual Soul Train Music Awards, Pasadena (Calif.) Civic Auditorium. 310-858-8232. [soultrain.com](http://soultrain.com).

**MARCH 10-19** South by Southwest Music and Media Conference, Austin Convention Center. 512-467-7979. [sxsw.com](http://sxsw.com).

**MARCH 24-28** Winter Music Conference, Wyndham Miami Beach

Resort. 954-563-4444. [wmcon.com](http://wmcon.com).

**APRIL 2** Juno Awards, Halifax (Nova Scotia) Metro Centre. [junoawards.ca](http://junoawards.ca).

**APRIL 4** Billboard MECCA, Los Angeles Convention Center. 646-654-4660. [billboardevents.com](http://billboardevents.com).

**APRIL 5** 37th annual Dove Awards, Grand Ole Opry House, Nashville. 615-242-0303. [gmamusicawards.com](http://gmamusicawards.com).

**APRIL 7** 13th annual BMI Latin Awards, Metropolitan Pavilion, New York. [bmilatin.com](http://bmilatin.com).

**APRIL 20-22** ASCAP I Create Music Expo, Hollywood Renaissance Hotel, Los Angeles. 800-278-1287. [ascap.com/expo](http://ascap.com/expo).



# INSIDE TRACK

EDITED BY MICHAEL PAOLETTA

For more INSIDE TRACK go to [www.billboard.biz](http://www.billboard.biz)

## LIVE AT THE BRITS

In signature fashion, the BRIT Awards proved to be quite festive. The Feb. 15 show, held at London's Earls Court, featured many strong musical and visual moments. Prince stole the show with performances of "Purple Rain" and "Let's Go Crazy." During Kanye West's rendition of "Diamonds From Sierra Leone," the stage was filled with no less than 77 barely clad women. Elsewhere, the Kaiser Chiefs' first-of-three acceptance speeches was disrupted by an individual who managed to break through security and offer the band an award of his own: an empty plastic water bottle. Those who have attended these ceremonies will tell you that such cheeky shenanigans are not unheard-of.

Then there was Coldplay frontman Chris Martin, who has a knack for leaving EMI shareholders scratching their heads. Last year, EMI felt the hit on its share price when the band announced that its then-forthcoming album ("X&Y") would be delayed. While accepting one of two BRITs, Martin alluded to the

band's upcoming hiatus. "We won't see you for a long time," he said. "I mean it. It's going to be years before we have the chance to say this again."

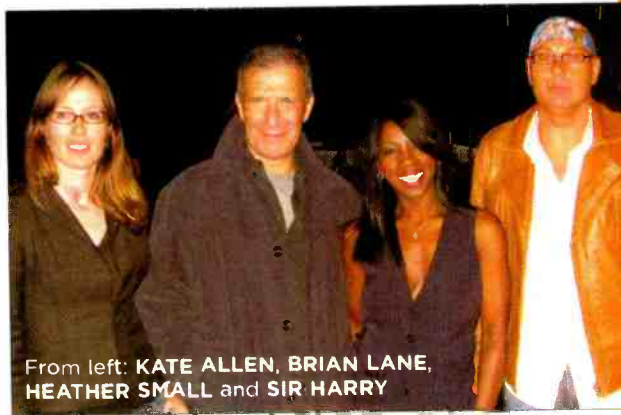
The following day, EMI shares were down 1.8% to 248.5 pence. This prompted Parlophone, the band's U.K. label, to issue a statement saying, "Coldplay are not quitting. They are on the road until July, when their 16-month X&Y World Tour ends in Japan. They will then continue working on new material." Following the announcement, the stock rebounded.

## LIVE AT THE BRITS, PT. 2

Unlike the relatively sober Grammys, BRIT Awards guests have the opportunity to drink during the show. That provides a more relaxed atmosphere and such spontaneous scenes as EMI Group chairman Eric Nicoli pogo-ing and EMI head of continental Europe Jean-Francois Cecillon playing "air guitar" during a performance by Paul Weller, who received an Outstanding Contribution to Music award.

The Warner Music International crew attended the BRITs without a leader. Outgoing chairman Paul-René Albertini was understandably absent (his departure was announced only two days before), and new boss Patrick Vien did not attend, despite being in town for initial meetings with his new staff.

Sony BMG's new COO Tim Bowen was the source of much attention. He told Track that he does not plan to settle in New York. Instead, he will commute between the Big Apple and London.



From left: KATE ALLEN, BRIAN LANE, HEATHER SMALL and SIR HARRY

## SMALL THINKS BIG

Heather Small is looking for a U.S. label to call home. Judging from the A&R execs and agents attending the singer's Feb. 15 showcase at New York's S.I.R. Studios, a deal could come soon. No doubt, many in the room—including reps from Reprise, Atlantic, Jive, Columbia, Universal, Sony BMG International and the agency A&R Worldwide—were motivated by Small's appearance late last year on "The Oprah Winfrey Show" (Billboard, Jan. 7). Realizing the importance of her Oprah gig, Small opened her showcase with the anthemic "Proud," the song she performed for Winfrey. A funky retelling of Paul Simon's "50 Ways to Leave Your Lover" followed. Especially proud of the performance were Small's U.K. team, Brian Lane and Kate Allen of Bandana Management, and Sir Harry, the managing director of Private and Confidential Music, Small's British label.

## RUNNING ON A FULL TANK

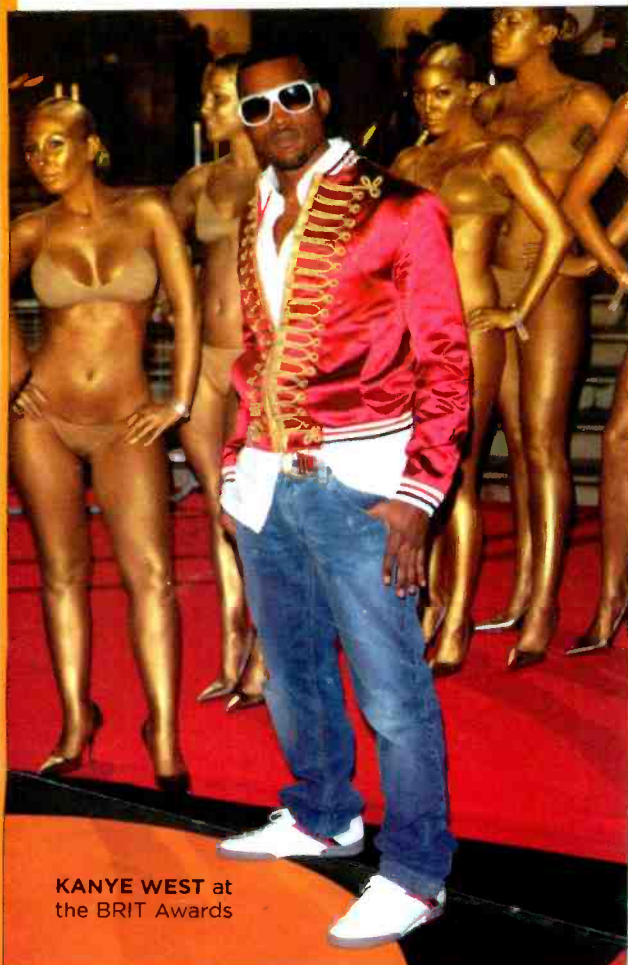
Track hears that popular Australian lifestyle label Petrol Records—founded by former INXS manager Chris Murphy—is poised to expand its global reach via a multiyear, revenue-sharing deal with EMI. In addition to licensing Petrol's back catalog, EMI will provide marketing, distribution and sales support for physical and digital releases. EMI will also seek sync licensing and ringtone opportunities for Petrol. The worldwide partnership also includes an upstreaming clause for Petrol artists. The first titles in the partnership arrive this summer. They include multi-artist compilations "Cuban Revolucion" and "Road Trip."

## PETTY TO TELL TUNEFUL TALES

Track has learned that Tom Petty will share his songwriting secrets April 22 as the special guest at ASCAP's "I Create Music" expo. The conference, which takes place April 20-22 in Hollywood, is open to all songwriters (not just ASCAP members) and will feature top tunesmiths and composers, including Alan & Marilyn Bergman, Glen Ballard, Desmond Child, Jill Scott, Timbaland, Linda Perry, Jimmy Webb and others.

## MUSIQ ANCHORS AT ATLANTIC

Track hears that Musiq—the artist formerly known as Musiq Soulchild—has signed with Atlantic Records. The R&B singer/songwriter, born Talib Johnson, was formerly signed to Def Soul/Def Jam. Expect the artist's Atlantic debut (his fourth album overall) later this year.



KANYE WEST at the BRIT Awards

# Executive TURNTABLE

EDITED BY SARAH HAN

**RECORD COMPANIES:** Sony BMG Music Entertainment in New York names **William S. Sondheim** executive VP of DualDisc worldwide. He was executive VP/GM at AGI Media.

Katapult Records in Nashville names **Chris Borchetta** manager of regional promotion. He was manager of promotion at Lofton Creek Records.

Razor & Tie Entertainment in New York promotes **Michele Debreceni** to director of new media. She was associate director of new media. Razor & Tie Entertainment also ups **Tim Foisset** to director of digital marketing. He was new-media marketing manager.

Lofton Creek Records in Nashville ups **Brad Taylor** to secondary promotion manager. He was promotion assistant.

Lyric Street Records in Nashville names **Kris Lamb** promotion coordinator. He held the same position at Curb/Asylum Records.

**PUBLISHING:** BMI in New York names **Mark Barron** assistant VP of corporate marketing. He was assistant VP of marketing and sales.

Ten Ten Music Group in Nashville names **Van Wesley Stephenson II** catalog manager. He was tape-room clerk at Famous Music Corp.

**HOME VIDEO:** New Line Home Entertainment in Los Angeles elevates **Laura Abele** to VP of marketing. She was executive director of marketing.



**DIGITAL:** Neurotic Media in Atlanta names **Ed Douglas** COO. He was president of Brash Music.

**RELATED FIELDS:** Casablanca Records executive VP of urban music **Ed Woods** has been elected president of the Black Entertainment and Sports Lawyers Assn.

Labor lawyer **Ivy Kagan Bierman** rejoins Loeb & Loeb as partner. She was a partner in the entertainment and labor groups of Morrison & Foerster.

**Baker & Hostetler** in Los Angeles names **Tom Speiss** as an attorney in the firm's entertainment and intellectual property practice groups. He was a senior attorney at Wasserman, Comden, Casselman & Pearson.

Send submissions to [shan@billboard.com](mailto:shan@billboard.com).

# GOODWORKS

## MARX, BOLTON UNITE

Richard Marx and Michael Bolton will co-headline an April 15 benefit concert for the Cystic Fibrosis Foundation of Southern California at the Grove in Anaheim. All proceeds will benefit the foundation. For ticket info, log on to [thegroveofanaheim.com](http://thegroveofanaheim.com).

## MCDONALD FIGHTS HUNGER

While on the road for his current U.S. trek, Michael McDonald is raising money for World Hunger Year via its Artists Against Hunger and Poverty program. At each stop along the tour, 20 fans—who have each made a \$150 donation to WHY—will enjoy a meet-and-greet with McDonald.



# CHERRY LANE CONGRATULATES OUR GRAMMY WINNERS!



## JOHN LEGEND

“Best New Artist”

“Best Male R&B Performance”  
(Ordinary People)

“Best R&B Album” (Get Lifted)



## THE BLACK EYED PEAS

“Best Rap Performance  
By A Duo Or Group”  
(Don't Phunk With My Heart)

***“Don't Phunk” With Our  
Extra-“Ordinary People”!!!***



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# XXX MARKS THE SPOT



# Chicago



Chicago, the legendary rock 'n' roll band with horns and one of the best-selling bands in American history, begins a new chapter with the release of their new album, Chicago XXX. Produced by Jay DeMarcus of the superstar Country Group Rascal Flatts, it's Chicago's first studio album in 10 years and 30th album release.

**"FEEL"** The first single, going for ads March 6  
**"FEEL"** Single Available Now As An iTunes Exclusive

Chicago On Tour This Summer With Huey Lewis & The News **LIVE NATION**

**ALBUM AVAILABLE MARCH 21, 2006**

HK MANAGEMENT - PETER SCHIVARELLI



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